

인도네시아 재즈 커뮤니티에 대한 교육학적 견해 - 베테랑과 젊은 뮤지션의 교류 -

Pedagogical Views on Jazz Community in Indonesia: Interaction Between Veteran and Young Musicians

수크마야디 유디* · 히다야툴라 리안**

Yudi Sukmayadi · Riyan Hidayatullah

Abstract This article seeks to reveal the viewpoints of Lampung Jazz community's pedagogical perspectives on veteran Jazz musicians and young musicians interaction. From a pedagogical perspective, Jazz community is seen as a learning institution for society in an informal setting. The research employs ethnographic fieldwork by gathering data from immersive fieldwork in Lampung Jazz circles between 2017 and 2021. Field sites and apps were used in addition to in-person data collection gathered from veteran musicians, music scholars, and newcomer performers. The findings show that the essential keys to increasing mutual Jazz knowledge are informal interaction and communication. In addition, Jazz community is seen to have spirit of diversity over musical practice, such as social issues than preserving Jazz traditions.

Key words: Jazz community, community perspective, Lampung culture, pedagogical view, veteran musician, young musician

초록 이 글은 베테랑 재즈 뮤지션과 젊은 뮤지션의 상호작용에 대한 람푹 재즈 커뮤니티의 교육적 관점을 밝히고자 한다. 교육학적 관점에서 재즈 커뮤니티는 비공식적인 환경에서 사회를 위한 학습 기관으로 간주된다. 이 연구는 2017년에서 2021년 사이에 Lampung 재즈 서클의 몰입형 현장 작업에서 데이터를 수집하여 민족지학적 현장 작업을 사용하였다. 베테랑 음악가, 음악 학자 및 신인 연주자로부터 수집한 직접 데이터 수집 외에도 현장 사이트와 앱이 사용되었다. 연구 결과는 상호 재즈 지식을 증가시키는 데 필수적인 열쇠가 비공식적인 상호 작용과 의사 소통임을 보여준다. 또한 재즈 커뮤니티는 재즈의 전통을 지키기보다 사회적 이슈 등 음악적 실천에 대한 다양성의 정신을 가지고 있다고 볼 수 있다.

주제어: 재즈 커뮤니티, 커뮤니티 관점, 람푹 문화, 교육적 관점, 베테랑 뮤지션, 젊은 뮤지션

* First author, E-mail: yudi.sukmayadi@upi.edu

Professor, Universitas Pendidikan Indonesia, Jl. Dr. Setiabudi No.229, Isola, Kec. Sukasari, Kota Bandung, Jawa Barat 40154, Indonesia

** Corresponding author, E-mail: riyan.1002@fkip.unila.ac.id

Assistant Professor, University of Lampung, Jl. Prof. Dr. Sumantri Brojonegoro No. 1 Bandar Lampung, 35145, Indonesia

I . Introduction

Early Jazz educational institutions began in informal settings known as "communities." The community facilitates interactions in an unstructured, informal setting, just as human communication did before formal education was introduced. In the early Jazz period (non-institutionalized), learners or practitioners extend skills and knowledge from professional musicians in person. McDaniel Jr. (1993) and Prouty (2012) state that Jazz education began with the first Jazz musicians and that most of the ways Jazz was taught during this period were "oral traditions"; it was named the pre-historic period Jazz education (Prouty, 2005). Afterwards, Jazz has grown as a college program for several years (Murphy, 1993; Whyton, 2006). Initially, Jazz developed in the community, and another perspective on Jazz education emerged in the institution (Prouty, 2005). Universities have replaced jam sessions and gigs as the primary location for learning Jazz over the past few decades (Murphy, 2009). Music reading and other forms of "legitimate" training have always been a part of Jazz (Shapiro & Hentoff, 2012; Suber, 1976). At the same time, there are numerous important Jazz works that academics can use to understand Jazz theory better (Witmer & Robbins, 1988).

Jazz was initially played and performed in the community impromptu (without reference to written culture) and without regard to a set curriculum. The acceptance of Jazz into the music curriculum in the late 1960s represented a shift in values among music teachers (Mark, 1987). Prior to that time, music educators despised Jazz as an art form and treated it with contempt. Dating back to the early decades of Jazz, the community became the first informal Jazz institution where groups worked with similar interests (Merriam & Mack, 1959). The Jazz Community has values for its performers, such as jobs, jam sessions, social life outside of working hours, musicians' associations, and cliques that arise from social and musical interactions (Stebbins, 1968). Thus, the Jazz community serves as a social space for members and a place to gather and perform music. The community's social conditions create a need for each of its members, which is usually triggered by the movement of musicians within it (Hytönen-Ng, 2017a). Jazz techniques were formalized and transformed into a workable academic practice throughout the course of the narrative institution of Jazz in the community. The Jazz community has changed to become institutionalized so that its members can advance their skills and knowledge.

Apart from being a social space, the Jazz community has a pedagogical aspect. It develops and maintains knowledge of the music and culture in ways most beneficial to the performer as a learner (Prouty, 2012). As Austerlitz (2005) looked, Jazz generates a virtual environment

where we can address, understand, and even resolve the contradictions brought on by social disruption. Community (Jazz) is more than just the sporadic interactions in one area; being a part of a community means being a part of a web of connections among people that extends beyond particular occasions (Feintuch, 2001). In addition to gatherings of people with common interests, the concept of community as a practice also began to develop in the 1980s, especially Jean Lave and Etienne Wenger in the view of cognitive anthropology. According to Wenger, communities of practice differ from "communities of interest" in that the former comprises groups of people who share a concern or a passion for something they do and learn how to do it better as they interact regularly (Wenger, n.d.; 1999). Wenger further explained about three characteristics that are important to note, such as: "the domain," "the community," and "the practice." The domain relates to the group's identity or proficiency, distinguishing one group from another. The community is where individuals share information, help each other, discuss, learn together, and initiate appropriate music interaction spaces. The practice is addressed to repertoire and resource sharing. Learning spaces are used to elaborate resources, experiences, stories, tools, shared problem-solving, and frequent practice. Prouty (2012) emphasized that there is an estrangement between communities and non-formal institutions like schools that provide Jazz classes. Communities provide skills that are challenging to teach in formal education, like creativity and musical intuition. This article tries to shed some light on the depressing perception of the Jazz scene through this notion.

Berliner (2009) states that Jazz education occurs in record stores, music stores, nightclubs, and musicians' homes. Although Jazz education can be obtained in a variety of settings and conditions, the community played an important role in the early days of the Jazz tradition. For example, the nightclubs where Jazz was first practiced have formed a thriving Jazz community. The Jazz community plays a significant part in understanding and appreciating music and the holistic growth and development of learners in music education. Through its specialized methods and forum, the Jazz community has served as a significant educational system for producing, preserving, and transmitting musical knowledge, preparing students for the artistic requirements of a Jazz career (Berliner, 1994). The community provides jam session activities for developing creative processes, forming networks among musicians, and establishing the status of Jazz musicians (Pinheiro, 2013). Jam sessions are an excellent way for newcomers to learn from experienced musicians. In the Jazz community, dialogic activities allow for the interaction of performers, listeners, learners, veteran musicians, and young people (Moehn, 2013). However, the community was not the only medium of gaining Jazz knowledge; recordings were also often

used as a medium or method of Jazz lessons in the early Jazz period (Murphy, 1994). The recording was considered a parallel pedagogical breakthrough that complements written media, such as musical notation.

Additionally, nighttime activity (such as a jam session) hastens musicians' acquisition of embodied cultural and social capital (Sutopo, 2019). From an ecological perspective, musical creativity in Jazz is viewed as a pedagogical approach based on environmental learning (Borgo, 2007). The informal atmosphere in the Jazz community encourages musicians to learn from one another. Rex Stewart, Bix Beiderbeck, Charlie Parker, Bud Powell, Duke Ellington, and others began their Jazz careers by absorbing music on stage and forming personal relationships with veteran musicians. As a result, these young musicians can improve their instrumental skills, improvisation, and arrangement and conduct themselves professionally (Stewart, 2007).

Since Jazz is thought to have originated in the United States, many other nations have declared it to be canonical (Johnson, 2020). Nonetheless, Jazz has evolved, for example, in Wangaratta, Australia. Although Jazz has no roots in the city, it thrives because of the ecosystem the community has created through a series of ceremonies, such as the annual music festival (Curtis, 2010). The festival creates a one-of-a-kind space for performance, listening, and interaction that links Wangaratta to major cities in Australia and worldwide. Moehn's (2013) report on the National Jazz Museum in Harlem informs us that the event's organization was essential in reviving the Jazz community, even in a world with such sophisticated digital technology. Prouty (2012) has stated that while each Jazz community is unique, how they identify themselves, their sense of community, and their relationship to the canon are all things that must be understood and explained. Jazz and its communities are treated, and numerous studies show that this music has been adapted to various social practices.

Jazz has been consumed by the elite in Indonesia, in contrast to its origin in America, which was formerly a symbol of slavery (Nugroho & Niwandhono, 2014). In the 1960s and 1970s, Surabaya was recorded as a city that produced many talented Jazz musicians, including Jack Lesmana, Loddy Item, Bubby Chen, Maryono, Embong Rahadjo, Dullah Suweileh, Jopie Item, Udinsyach, and others (Sakrie, 2015). However, due to political issues, when the Indonesian government prohibited frenetic Western music, Jazz music activity declined during the Old-Order period (Lombard, 1996). During the New Order era, other cities in Indonesia, such as Makassar, Bandung, and Jakarta, became epicenters for Jazz communities. In 1925-1927, musicians from the Philippines looking for work in the music industry brought Jazz music to Jakarta. They perform music and teach wind instruments such as the trumpet, saxophone, and clarinet to Jakarta

(Nugroho & Niwandhono, 2014). Today, Jazz can be found all over the country, performed in small clubs and large festivals (McGraw, 2012). Although Jazz in Indonesia may not appear significant in the global Jazz community, Peter F. Gontha has proven it by establishing Java Jazz internationally in 2011. Every year, a selected group of world-class Jazz musicians is invited. Other community Jazz activities are also expanding in other Indonesian cities. To this day, regular Jazz community events such as (1) Jazz Goes to Campus; (2) Ngayog Jazz; (3) Prambanan Jazz; (4) The International Kampoeng Jazz; (5) Jazz Gunung; (6) Ramadhan Jazz Festival; and (7) Jakarta International Java Jazz Festival fill the journey of Indonesian Jazz music. Watching Jazz music performances is considered to have a high musical taste in social circles (Kurniawan, 2013).

Miss Riboet's groundbreaking contributions to Indonesian popular music are still unknown to Indonesian Jazz musicians. Similar to Keppy's (2013) discussion of the mysterious Luis Borromeo works. Both figures are unknown in Indonesia and among practitioners and music scholars, despite their anti-colonial and nationalist narratives (Johan, 2020; Stuparitz, 2020). This circumstance also represents the absence of noteworthy documents during the Jazz's journey into Indonesia. During the last three decades, the growth of Jazz studies in Indonesia has not increased significantly. Regarding the amount of Indonesian Jazz literature, Rahadiano (2010) statement is still relevant today about the lack of works. Scholars have discussed Jazz in Indonesia on a variety of topics, including the Jazz community (Bonneau & Parantika, 2016; Handyastuti et al., 2020; Hurley, 2006; Keppy, 2013; Maulida, 2018; McGraw, 2012; Puspita, 2021; Putri & Sansoko, 2018; Rezeky & Sabrina, 2019; Setiari, 2023; Stuparitz, 2023; Sutopo, 2010, 2019; Sutopo & Nilan, 2018; Wibisono, 2016), social identity (Nugroho & Niwandhono, 2014; Pamindo & Maulana, 2015; Pribadi, 2015; Widyamanto, 2014), educational perspectives (Suryati, 2021), the capital industry of Jazz (Andrian et al., 2019), and stratification (Irawati, 1992). This scarcity of literature indicates that the study of Jazz in Indonesia and its associated community has often been overlooked as a research topic. In contrast, the Indonesian Jazz community articulates a discussion on the social practice of music, especially from a pedagogical perspective, as analyzed in this article.

Musical communities informally contain musical interactions that encourage their participants or members to learn and practice in an unstructured and unsystematic manner. The music community has been considered a music-learning institution for some music scholars (Aspin, 2000; Bartleet et al., 2018, 2018; Bennett, 2015; Hytönen-Ng, 2017a; Koopman, 2007; Merriam & Mack, 1960; Stebbins, 1968). Within a music community, individuals have opportunities for engagement and development from various musical and cultural backgrounds (Koopman, 2007).

II. Literature Review

1. Jazz community in pedagogical concept

In pedagogical views, the Jazz community is perceived as an interconnected-dynamic musical technical activity in that individual (practitioners; musicians) engage with musical experiences. Each musician or practitioner defines their instrument's capabilities through improvisation, imaginative exploration, communicating musical ideas, and performing (Berliner, 1994; 2009). Berliner continued to affirm that the Jazz community has served as a significant educational system for producing, transmitting, and preserving musical knowledge for almost a century, preparing any inexperienced musician for the artistic demands of a Jazz occupation through its specialized strategy and forum. The Jazz community was initially made up of uneducated musicians who weren't interested in theory, but it was there that the informal musical learning orientation and pattern were established (Merriam & Mack, 1960). Stebbins (1968) states that the "jam session" is a core institution in the Jazz community. Using improvisation to convey the aesthetic experience in a jam session. A musician also has the awareness to take responsibility for every note played in front of other musicians and an audience, which is rarely seen in a formal Jazz class in school. Jam sessions are done through performance, which is always connected to the 'flow experience' that is almost part of the 'Jazz tradition' today (Hytönen-Ng, 2013). From a sociological perspective, the Jazz community permits a meeting between professional and inexperienced musicians to discuss shared musical ideologies (Martin, 2005). The community member recognizes that musicians learn from people of various ages, backgrounds, and cultures. It aims to accommodate different learning preferences and styles to create a welcoming and encouraging environment for all learners. Each Jazz practitioner or musician is referred to as a learner who acquires understanding through appreciating one another. In contrast to Merriam & Mack (1960), who define the Jazz community as a unique group that shares musical pleasures, interests, and behaviors, Hytönen-Ng (2017b) cited Anderson (2006) considers the Jazz community as an 'imagined community' where individuals have connections and expectations to teach each other, especially young musicians to professional musicians. Practitioners engaged in community identity awareness, symbolic connections, a sense of solidarity, and ongoing connectedness that leads to subsequent musical experiences.

Jazz communities provide *learning activities* characterized by hands-on experience (learning by doing) and socializing (Koopman, 2007). Working on learning activities has some different

types of actions, including (a) direct experience or learning by doing, (b) social interaction, (c) processing abstract information in the form of language and other symbols, and (d) reflecting on experiences, understanding, and content. Process-directed teaching involves students in a variety of operations and teaches them to evaluate those activities so they can choose one that best suits their needs, abilities, and available resources (Bolhuis & Kluvers, 2000). The faculty of the Jazz community lies in the independence of learning activities through unstructured social practices. During the interaction, professional (in this article named veteran) and young musicians shared their experiences, ideologies, and aesthetic experiences as modalities for learning Jazz, particularly in improvisation proficiency. The process by which a musician learns to improvise is a crucial topic in any study of an improvisation-based musical tradition because it has an impact on how the tradition is transmitted and, ultimately, survives (Murphy, 2009). In academia, Jazz scholars see a dilemma between teaching Jazz improvisation using a standardized curriculum and the 'Jazz tradition' that operates informally. However, for Prouty (2008), teaching improvisation using a legitimate curriculum that complies with the Jazz tradition is tougher. It is hard to replicate because improvisation is dynamic, unstable, and constantly changing. Aside from containing a creative process that involves spontaneous composition and expression, teaching improvisation in Jazz entails providing students with a contextual understanding of the music's cultural and historical significance.

Prouty's (2004) statement seems dominant and agreed upon by many scholars on Jazz pedagogy. He sees Jazz education in two irreconcilable dichotomies, the Jazz community and the academic institution. The academic study of Jazz extends the Jazz performance tradition, not as an isolated pedagogical system. In other words, Prouty favors the community as the original Jazz institution. Prouty believes that the best Jazz education is contextualized, and he continues to evaluate common practices in Jazz education. As such, the Jazz community aligns with this viewpoint in that Jazz performance and its various interactions constitute a system of (informal) Jazz pedagogy suitable for young practitioners and musicians. In other work, Prouty (2006) states that oral traditions give the Jazz community a unique identity compared to other forms of western music. This idea contributes to discussing Jazz as a distinct musical entity and culture. There is a pedagogical process that assimilates and transforms musical and cultural practices in the process of performing Jazz music.

1) A brief story of Jazz in Lampung

Lampung Jazz history began in 1981 with a band founded and owned by the Lampung police

department (Harnansa, 2016). Bambang Hendarso, the Lampung Police Chief at the time, formed a Jazz band with Deddy (drums), Irul (bass), Darius (guitar), Bambang (keyboard), and Sahbudin (saxophone). The band, namely "Bhayangkara" performed at many police department events. Jazz was isolated at the time and did not have a large audience. Bambang invited Idang Rasjidi, an experienced Jazz musician, to help him improve his Jazz band skills. Idang gathered a group of friends to assist him in teaching Jazz music to the police department band. Idang trained local Lampung musicians for a year, and they progressed well (Deddy Suwardi, Personal communication, March 22, 2020). As for Bambang's love of Jazz music, the police department supported Deddy and his friends. Because there were so few Jazz musicians at the time, no Jazz community had been formed. However, Idang's involvement in Jazz in Lampung was not finished yet; he performed again with his band called "Syndicate" at the event "Jazz Goes to Campus" (Mangku, 2021). Idang was always present at Lampung Jazz community events and large-scale sponsored stages. At that time, Jazz was considered non-mainstream music by Lampung music listeners, which means that it was still unfamiliar to the majority of people. They believe that music is only played for work and pleasure (Deddy Suwardi, Personal communication, March 22, 2020).

After a few years, Jazz proliferated, giving birth to a large number of performers and listeners, particularly young people. Communities sprang up to provide expression and social space for Jazz musicians. As there was no definitive Jazz community in the 1990s and 2000s, Jazz music could be found in live music cafes, pubs, restaurants, hotels, and other public spaces. With the emergence of various Jazz genre groups, social and cultural practices of Jazz began to form. From a pedagogical viewpoint, informal Jazz institutionalization is becoming well-established. For Lampung musicians, improvisation and jam sessions have become a Jazz tradition. Jazz has developed through discussions, one-on-one learning on stage, and musical interactions, particularly for young musicians.

In Lampung, Jazz festivals are frequently held in collaboration with local musical genres such as traditional Lampung music. The Lampung Jazz Festival (LJF) in 2016 was the last major annual event before the COVID-19 pandemic. LJF was sponsored by several brands in collaboration with Dewan Kesenian Lampung (DKL/Lampung Arts Council), the Lampung provincial government, and some Jazz communities (Lampung, 2016). The Jazz volunteers who performed at LJF were so enthusiastic about the music that they made financial sacrifices to help support the event. Daniel, a Jazz activist in Lampung said "...We involve traditional music in LJF to nurture Lampung culture through Jazz..." (Ant, 2016). Although the involvement of traditional music is not a new

idea (McGraw, 2012), local Lampung musicians were still trying to represent stronger cultural values. At the LJF event, musical instruments such as the talo balak and gamolan pekhing were combined with Jazz music (Teraslampung.com, 2016). Lampung Jazz activists were not only active in Lampung, but also in Java, where they participated in community events such as "NgayogJazz." In 2019, Lampung delegates "Opa and Friends" performed at the prestigious event (NgayogJazz, 2019).

Rendering to Prouty (2012), occupational performances shape the Lampung Jazz community and movement; Jazz knowledge is gained through listening, improvising, jam sessions, and other Jazz traditions. Berliner (2009) refers to it as thinking in Jazz, and it occurs when performers, both individually and collectively, learn to improvise from experienced musicians on stage. They practice listening, imitating, and analyzing in the hopes of one day being able to express themselves truly. (Trodre, 1998) and (Whyton, 2006) still believe that on-stage Jazz education is the best informal Jazz education. Lampung does not have an official Jazz education institution, not even "Pondok Daud," owned by Widodo. Jazz has so far developed in communities and associations established by fellow supporters. They learn about song structure, repertoire, improvisation, how to swing, get a sense of grooving, develop themes, and communicate with the audience.

This article examines community members' 'Jazz thinking' about how they behave musically in their neighborhoods. It is related to interaction, individual perception, social practices, composition and improvisation, and how each individual has connected to musical acquisition. The 'Jazz thinking' refers to Norgaard's (2017) perspective on the development of improvisational skills, as well as their creative process in developing Jazz thinking ideas. Jazz practitioners' thinking can be seen concretely in their performance culture in understanding and performing each melody and voicing. Berliner (1994) thought 'Jazz thinking' is also implicated as Jazz-musical activities combine the performer's mastery of musical instruments and repertoire with the composer's imaginative exploration of musical ideas. Blacking added the concept of music embodiment in its performance. He emphasized how (individual) physically involved musical performance is. He held that the physical actions of musicians, their bodies, and the cultural contexts they perform are how music is expressed and not just an abstract idea. Hence, in this article, the concept of "Jazz thinking" is put forward to reveal the phenomena in the Lampung Jazz community. Muller & Benjamin (2011) regard sonic and social artifacts as worth considering in a specific Jazz situation. This element also influences how Jazz musicians think about Jazz, improvisation, and dealing with one another.

Through a complex characterization of local behaviors, this study promotes Jazz as a culture, particularly from the pedagogical perspective of the Lampung Jazz community. From a pedagogical perspective, Jazz is a useful informal institution for enlightening improvising capacity and a sense of "Jazz" for each member (Prouty, 2012). Regarding ecology, the interactions between veteran musicians and newcomers result in musical "cliques" (Hentoff, 1978; Merriam & Mack, 1959; Stebbins, 1968). Every newcomer to the Jazz community anticipates performances and improvises to show their skill set while also learning musically. The consequences of this study are expected to contribute to the enrichment of music scholar discourse on the Jazz community concept and non-academic Jazz studies. As an informal Jazz institution, the Jazz community has a pedagogical perspective on how every musician learns, making the association convenient in improving Jazz skills. Veteran Jazz musicians improvise differently than younger Jazz musicians. The interaction of the two led to the emergence of new-fangled knowledge and skills in Jazz music.

III. Method

The study is based on ethnographic fieldwork conducted in Lampung Jazz communities. Interviews and observation were used to collect primary data. Field sites (Kozinets, 2015) complement fieldwork using investigations on social media and the internet. The field site's data captured a wide range of community activities, chats, and musical performances. Triangulation procedures are carried out through content checking before the analysis (Miles et al., 2018). The hybrid data collection method uses social media tools to capture the next level of social interaction. WhatsApp groups were also used to collect data based on communication between the members.

A total of 32 questions were posed to Lampung Jazz community activists, all of which were based on the community's pedagogical viewpoint. The information was obtained through interviews with eight experienced Jazz community performers in Lampung. The pedagogical perspective used in this study is social pedagogy and learning in Jazz. According to the social pedagogical viewpoint, the Lampung Jazz community is an environment that shapes the knowledge and skills of Jazz performers. Social pedagogy is the concept of community-based education that emphasizes the importance of community in education and human development (Hämäläinen, 2012). In comparison, pedagogy from the learning perspective examines the performers' abilities and processes in generating and absorbing Jazz knowledge in the community. As Prouty (2012) explains, early Jazz pedagogy emerged orally as a model of informal community-based learning.

This study's ideas used as discussion material were derived from the interview data. Each concept was coded and interpreted following the topics and themes discussed. Descriptions, intentional interaction, and meaning-making are all part of the triangulation process (Rowan & Reason, 1981). The intentional interaction was used to investigate messages, musical perceptions, and how to interact with Jazz musicians in Lampung. The data from verbatim interviews were supplemented with word-for-word quotations, as Barrett & Stauffer (2009) and Randles (2009) believe it reveals both the culture and phenomena studied. The data were categorized using NVIVO12 for Windows to determine the frequency of words that emerged from interview transcripts. Other NVIVO12 features used for analysis include "Sentiment Analysis," "Case Classification," and "Attribute Value." Verbatim data were categorized to find words interpreted as community issues. Based on the informants' perceptions, the results were visualized and weighed. "Case Classification" and "Attribute Value" are used to find the relationship between performers and the band in the Lampung Jazz community.

IV. Results

1. Jazz community in Lampung

Since the revival of Deddy's band a few years ago, Jazz has grown in popularity and prominence in various communities. Although there was previously no Jazz community that definitively identified as "the Jazz community" in Lampung, the social practice of Jazz has existed for a long time. Cafes, pubs, restaurants, and hotels have all hosted Jazz performances. On the other hand, Jazz is only played as background music while visitors eat and drink. The critical part of jam sessions in Jazz culture has not grown as much as it should. In some communities, Jazz was thought to be only for experienced veteran musicians, while those who were not serious about discussing and presenting Jazz were shunned.

In 2017, the Jazz wave was led by young musicians and music scholars. They began to think of Jazz as a discourse that should be cultured, and as a result, Jazz returned to its original tradition. Jam sessions, trading, improvisation, and performing songs from "The Real Book" are required; they are Joshua, Daniel, and Hepi. They are music instructors at the Gilang Ramadhan Studio Band (GRSB) Lampung who are passionate about Jazz and want to resurrect the genre in Lampung. After the music class, Daniel and Joshua proposed having an "after-hours social life." They set

up a small stage in the GRSB yard for jam session practice, repertoire, and improvisation. The gigs are held every week without an audience until a large number of musicians join.

Later on, Hepi and Agus (guitar) began a similar activity in another venue. Agus, the chairman, organizes jam sessions in cafes. Agus began to refer to the organization as the Rakata Jazz Community (RJC). The RJC was revealed to be the first definitive Jazz community with a diverse membership. The movement of the Daniel, Joshua, and Agus groups continues to grow, involving an increasing number of audiences, members, researchers, and performers [Figure 1]. However, as the community grew and more groups and performers joined, the "jam session" spirit was lost. A typical gig features a lineup of 5-12 bands, each performing 2-3 songs. Almost every band has meticulously prepared their songs, despite the average community event lasting 2-3 hours. Finally, since each band was busy performing their songs with their respective groups, there was no time for jam sessions.



[Figure 1] A band performance on Jazz community regular event in 2017.

Pianist Agus, electric guitar Joshua, bass guitar Daniel, and drum by Tyo.

The event was held at Gilang Ramadhan Music School (GRSB) Lampung yard.

The Jazz community's regular event went on normally until numerous requests to join to perform the band could not be accommodated. Conflict erupted at RJC, and many performers

became dissatisfied and began to leave the community. Amung, one of the disgruntled performers, decided to establish the Kalima Jazz Community (KJC). Due to the unfulfilled desire of many RJC performers, KJC coined the phrase "Jazz for all" [Figure 2]. Some people were dissatisfied with RJC because it was considered too exclusive and limited the audience (Amung, personal communication, March 17, 2022). Amung began inviting local musicians to join KJC and hold regular community events. Amung co-founded "Ngo-Jazz" with the "Barista Liar" community. It is a Lampung coffee-lover community led by Dadang. Both the performers and the audience were served free coffee and snacks during the show.



[Figure 2] The KJC held its regular community event on November 18, 2018, with the tagline "Jazz for all."

After a few months, RJC and KJC exist alongside connected performers. RJC performers also took part in KJC events and vice versa. The only difference between the two communities is in their labels. For example, performers such as Hepi, Midoen, Riyan, Santoso, and Agus (guitar) have multiple bands. Hepi joined "Rakata Jazz Band" and Denis and Friends," Midoen joined "The Chiko" and "Midoen and Friends," Santoso joined "Rakata Jazz Band" and "Harmoni Band," Riyan joined "Agus and Friends," "Rakata Jazz Band," and "Midoen and Friends," and Agus joined "Agus and Friends," "Oleo Band," and "Rakata Jazz Band" [Figure 3]. This condition

arises due to the limitations of musical instrument players as Jazz performers. The multi-band performers were encouraged to assist other performers. In addition, some performers are multi-instrumentalists to assist other bands that lack musical instruments. Riyan and Santoso are multi-instrumentalists who frequently play bass, keyboard, and guitar in various bands. In particular, Lampung society has a cooperation philosophy derived from pi'il pesenggiri known as sakai sambayan (Hadikusuma, 1989; Hadikusuma et al., 1986). Lina's statement about why she joined RJC and KJC confirms this viewpoint: "...I joined (the community) because I wanted to share togetherness and comfort in music..." (Lina, personal communication, March 21, 2020).



[Figure 3] RJC and KJC performers are interconnected across multiple bands

RJC and KJC existed from 2017 to early 2020. Most community activities occur in cafes, music schools, and universities <Table 1>. RJC and KJC have almost monthly routines in the same place. Before the COVID-19 crisis, both Jazz communities had regular events almost every month. Following the emergence of COVID-19, the policy of music performances has impacted the prohibition of concerts, live music, and other community events. As (Hidayatullah, 2021) stated, musical performances in Indonesia were postponed until an indeterminate time during the pandemic. Nonetheless, the RJC and KJC communities' regular events are not as frequent as they once were due to the regulation of music performances, which has not been fully permitted.

The number of in-person meetings is reduced as a result of community activities. In contrast, RJC is the only community that hosts a community music education meeting. One of RJC's Jazz activists, Bagus, invited architecture students to help revive the community through music education activities during the pandemic. They themed their community gatherings as "Belajagh Jazz Jejama" and "Belajars."

<Table 1> The Lampung Jazz community events for the last 3 years before the Covid-19 crisis

Event's name	Community	Schedule	Venue
Charity event	All community	02/02/2020	Enggal
Jazz night	Rakata	28/01/2020	Nings Café
Agenda Jazz night	All community	23/10/2019	Two wan café
Jazz Saben Sasi	Kalima	06/04/2019	Holy Food
Friday Jazz Night	Rakata	29/03/2019	Swarna Café
Ngo-Jazz	Kalima	03/03/2019	Enggal
Rakata Jazz club	Rakata	22/02/2019	Swarna Café
Jazz Saben Sasi	Kalima	09/03/2019	Holy Food
Jazz Night	All community	23/10/2019	Two wan café
Ngo-Jazz	Kalima	23/06/2019	Celebrity Café
Jazz Saben Sasi	Kalima	29/06/2019	Wake up Café
Jazz Saben Sasi	Kalima	02/08/2019	Wake up Café
Jazz Saben Sasi	Kalima	04/09/2019	Holy Food
Halal bihalal Jazz	Rakata	28/06/2019	Angkringan Tiiwana
Ngabuburit Jazz	Rakata	26/05/2020	Angkringan Tiwana
International Jazz Day	Rakata	30/04/2019	Swarna Cafe
Friday Jazz Night	Rakata	22/03/2019	Auto 2000 Way Halim
Jazz night	Rakata	25/08/2019	Angkringan Tiiwana
Jazz night	Rakata	23/10/2019	Bifaz Cafe
Jazz night	Rakata	21/07/2019	Angkringan Tiiwana
Jazz day	Rakata	27/04/2018	Babe Cafe
Lebaran Jazz	Rakata	08/07/2018	Perum Permata Biru
Jazz goes to campus	Rakata	26/10/2018	University of Lampung
Jazz night	Rakata	26/11/2017	Teropong Kota
Teropong Jazz	Rakata	27/10/2017	Teropong Kota
Lampung Jazz club	Rakata	24/09/2017	Nona Cafe
Lampung Jazz club	Rakata	20/08/2017	Purwacaraka Music School
Lampung Jazz club	Rakata	16/07/2017	GRSB Music School

Following the establishment of RJC and KJC, the invited performers performed their bands regularly in the two prevalent communities. Some performers, such as veteran musicians, vocalists, and young instrument players, have more than one band. Agus (guitar), Amung, Banu, Cepi, Deddy, Desmon, Gunawan, Irul, Naning, Santoso, and Toto are among the veteran musicians. Diva, Helen, and Norma are some of the vocalists. Young musicians include Agus (keyboard), Bagus, Didit, Eki, Hepi, Midoen, Riyan, and Sabar <Table 2>. When one of the performers cannot join regular community events, they frequently switch roles. Agus (guitar), Amung, Santoso, Midoen, Hepi, Riyan, Eki, and Sabar are performers who commonly occupy in for performers who are unable to perform.

<Table 2> Lampung Jazz community performers (RJC and KJC)

Performers	1 st Band	2 nd Band	3 rd Band	Instruments
Abe	Three Song	-	-	Guitar
Adityo	GRSB Band	-	-	Drum
Agus	Agus and Friends	Rakata Jazz Band	Oleo Band	Guitar
Agus	GRSB Band	-	Rakata Jazz Band	Keyboard
Amung	Amung and Friends	The High Note	-	Guitar
Bagus	Rakata Jazz Band	Agus and Friends	-	Drum
Banu	Harmoni Band	The Chiko	-	Guitar
Bian	Bidoek Berlabu	-	-	Bass Guitar
Bobby	Whiplash	-	-	Guitar
Cepi	Siger Jazz	Inspiro	-	Drum
Comar	Whiplash	-	-	Vocal
Daniel	GRSB Band	-	-	Bass Guitar
Deddy	Harmoni Band	Outsider	-	Drum
Dekarianto	The Chiko	-	-	Bass Guitar
Denis	Denis and Friends	-	-	Drum
Desmon	Agus and Friends	Rakata Jazz Band		Drum
Didit	Outsider	Harmoni Band	-	Guitar
Diva	Agus and Friends	Amung and Friends	Oleo Band	Vocal
Dodo	Three Song	-	-	Keyboard
Eki	The High Note	Amung and Friends	Rakata Jazz Band	Keyboard
Gunawan	Yuza Band	Inspiro	Siger Jazz	Bass Guitar
Hakim	Bidoek Berlabu	-	-	Flute
Helen	Agus and Friends	The High Note	-	Vocal

<Table 2> Continued

Performers	1 st Band	2 nd Band	3 rd Band	Instruments
Heni	Siger Jazz	-	-	Vocal
Hepi	Denis and Friends	Rakata Jazz Band	GRSB Band	Guitar
Hero	Bidoek Berlabu	-	-	Drum
Heru	The High Note	-	-	Drum
Indri	Harmoni Band	-	-	Vocal
Irul	Outsider	Midoen and Friends	Harmoni Band	Bass Guitar
Joshua	GRSB Band	-	-	Guitar
Jossafat	Three Song	-	-	Drum
Juned	Amung and Friends	-	-	Drum
Laras	Inspiro	-	-	Vocal
Lina	The High Note	-	-	Vocal
Midoen	Midoen and Friends	The Chiko	-	Drum
Naning	Harmoni Band	Outsider	-	Vocal
Nay	The Chiko	-	-	Vocal
Norma	Amung and Friends	Yuza Band	-	Vocal
Orima	The High Note	-	-	Vocal
Pono	Oleo Band	-	-	Bass Guitar
Prisma	Bidoek Berlabu	-	-	Guitar
Riyan	Agus and Friends	Rakata Jazz Band	Midoen and Friends	Bass Guitar
Sabar	Whiplash	Harmoni Band	-	Bass Guitar
Samuel	Three Song	-	-	Bass Guitar
Santoso	Harmoni Band	Rakata Jazz Band	Outsider	Keyboard
Stephen	Whiplash	-	-	Drum
Toto	The High Note	Amung and Friends	-	Bass Guitar
Tria	Whiplash	-	-	Keyboard
Yoan	Bidoek Berlabu	-	-	Keyboard
Yus Amri	Siger Jazz	-	-	Vocal
Yuza	Yuza Band	-	-	Drum

2. Community perspectives

Beyond mere musical practice, the Lampung Jazz community emphasizes the spirit of diversity. The Lampung Jazz community serves two purposes: as a social tool and a place of learning. Outside of musical themes or Jazz in general, patterns of interaction are formed. Thus far, no

gaps have emerged due to differences in education, profession, or experience. Community members, audience, and performers come from various musical backgrounds. Whether at RJC or KJC, members are divided into diverse social groups based on their academic background, musical and performance experience, profession, and gender. First, the music scholars are academic and undergraduate, whereas the rest are not college graduates. Second, musical and performance experiences shape the musical attitude. Some Jazz activists (RJC and KJC) have lived in cities such as Jakarta, Bandung, and Yogyakarta with overwhelming musical behaviors. Third, the members' professions affect their community activities. Fourth, most members are men, with the remaining being women. The women are mostly vocalists and volunteers who assist in preparing and serving snacks and drinks, while the men prepare the hardware, such as the mixer, speaker, and musical instrument. Musical experience is frequently linked to improvements in music technique and attitude. In general, musicians who have performed in other cities adopt the social practices of the Jazz community, such as having a convention of watching a performance until the end, experiencing improvisations, committing to attending regular events, and constantly improving musical skills.

Lampung's original performance culture is linked to social practices prioritizing non-musical interactions. The audience and performers generally acknowledge topics other than Jazz. In other words, only a few care about Jazz; they think it (the show) is a fun thing to do after-hour social life. Meanwhile, veteran and experienced Jazz musicians are committed to educating each enthusiastic performer. In contrast to (Stebbins, 1968) concept of "cliques" defined by musical skill, ethnicity, and style, the Lampung Jazz community forms it through non-musical social practices. Hence, "The Jazz job" for performers and band scouts is determined by their Jazz expertise and attitudes, including communication, discipline, and easygoing performers. To the community, friendship over musical achievements.

On the other hand, as a veteran musician concerned with preserving and transmitting Jazz, Irul believes that the Lampung Jazz community has not exposed the Jazz tradition as it should be. Irul is considering the next level of community rather than just a repeated performance that does not improve every performer's Jazz skill. He noted that most of the young performers and newcomers lacked musical taste. Irul points out:

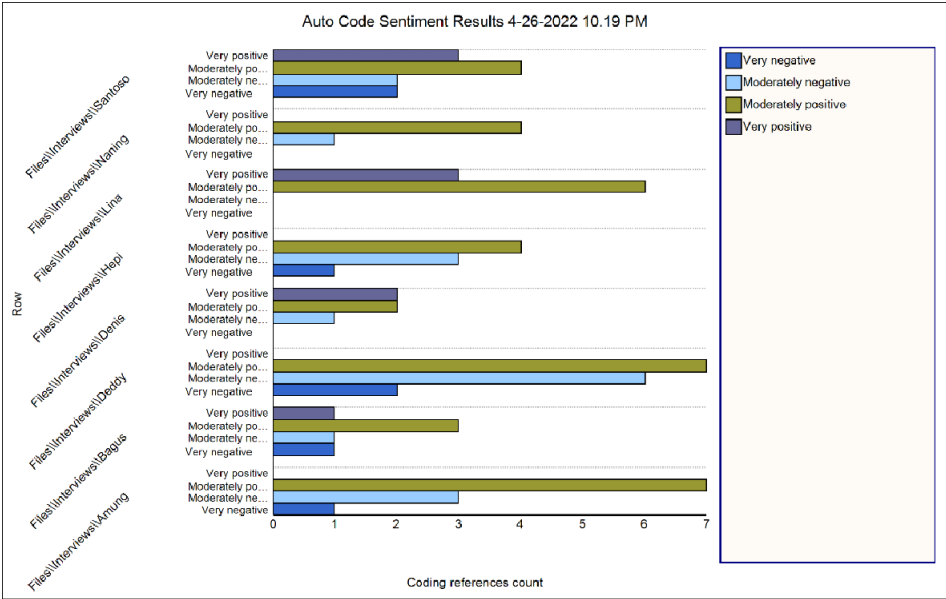
The elements are the same; the difference is taste. Taste ... taste ... taste ... that's the key. Sometimes we bring the traditional Jazz song and have to think played 'swing,' but without giving rise to taste (Irul, personal communication, December 3, 2018). Another senior musician, Santoso, completed a similar statement: "...I agree we must get enlightenment. I will invite all Lampung

Jazz players to understand, and how is Jazz? This is my invitation" (Santoso, personal communication, December 3, 2018). This statement confirms Irul's concerns about the Jazz community in Lampung. Shortly afterward, Amung, one of the KJC's founders, said: "... that's Jazz ... all things are true" (Amung, personal communication, December 3, 2018). Amung's statement had a moderately positive impact on everyone in the group.

3. Expectation versus reality

According to the sentiment analysis, Amung, Denis, Santoso, and Deddy expressed moderately positive feelings about the Jazz community to gain experience, knowledge, and a stronger relationship among Lampung musicians. Community symbolizes equality and combines social status [Figure 4]. Lina, Naning, and Santoso strongly react emotionally to the ease of joining the Jazz community. Lina stated that the community allows all members: "...listening to member voices community, community members support each other, and respect community members' input" (Lina, personal communication, March 21, 2020). Deddy, on the other hand, is concerned about the community's unity of performers. He saw arrogance as a source of conflict among community members. For example, when someone is conceited about flaunting their skills and techniques in public. He had no regard for the group or the other performers; all he cared about was being recognized for his expertise by others. Deddy also points out that "...the Jazz community should have a clear vision..." (Deddy Suwardi, personal communication, March 27, 2020). It means that the community must uphold equality; no one is better than the other; everyone is equal and has the opportunity to advertise their music and skillsets.

Meanwhile, Bagus has a different take on the Jazz community's vision. The vision must be consistent with the mission; he said, "...the community must be proactive, consistent, and have a broad network of communities outside of Lampung" (Bagus, personal communication, March 23, 2020). Bagus is a "Jazz Ngisoringin" activist from Semarang who has lived in Lampung for the past decade. Denis is the only community-oriented performer with a home practice space for his pre-trained Jazz knowledge and skills. The community, in his opinion, serves to continue the process of individual performers learning to collaborate spontaneously on stage with strangers (Denis, personal communication, March 21, 2020). His opinions are based on his brief experience in Jazz classes in Australia.



[Figure 4] Sentiment analysis of eight performers about the perspective of the Jazz community in Lampung

Hepi believes that the Jazz community should be led and managed by experienced individuals who have at least performed in various communities and successfully managed several communities. Conflicts of interest that cause dissatisfaction among members must be avoided in the community. Hepi is no longer involved in the Lampung Jazz scene due to this friction (Hepi Mulando, personal communication, March 21, 2020). Naning ensures that the Jazz community is plagued by consistency, facilities, funding, and a lack of skill development (Naning, personal communication, March 22, 2020).

[Figure 4] portrays how the eight performers express moderately positive and moderately negative emotions. The moderately positive words describe the performers' expectations and the purpose of joining the Jazz community. As previously stated, Lampung lacks a Jazz community and has only grown in recent decades. This condition elicits strong emotional responses from both Jazz and non-Jazz musicians. On the other hand, the performers realized an internal conflict among the members. Socially, this is particularly relevant to community management. The majority of community members hold a collective view of the principle of group equality, while some activists are viewed as dominant.

Amung explained, "Some people began to use the group's interests for personal gain. This notion is an unsafe situation" (Amung, personal communication, March 20, 2020). Hepi had a

similar take on Rakata, which he had managed, "aside from time constraints, I see a plethora of new and inconsistent interests. The community has lost its sense of purpose and vision. The community's management must be the responsibility of all members" (Hepi Mulando, personal communication, March 21, 2020).

Lina said something else about the issues that arise in a community, "there is no longer any sense of belonging or unity; the key to community unity is mutual respect, avoiding insults, and avoiding jealousy" (Lina, personal communication, March 21, 2020). Deddy held the following beliefs about community principles, "I believe that the main principle of a community is that it is a gathering place for people who are passionate about something" (Deddy Suwardi, personal communication, March 22, 2020).

In community management, Santoso believed that communication was crucial:

Communication is, in my opinion, the most common problem in communities. For example, an event may not invite members of other communities, and if they are invited, they may decline. Lampung people also have *pi'il* (dignity) as a philosophy (Hadikusuma, 1989). It's challenging to change this. (Santoso, personal communication, March 20, 2020).

Integrating, collaborating, and coordinating resources from all sources is required to resolve a community's complex problems (Thompson & Kinne, 1999). Especially music must be a weapon that supports the gain secured from claims of communal conflict (Marsh, 2019). The community perspective must be interpreted as a connected and collaborative system (McCloskey et al., 2013). Lampung's Jazz community already has substantial assets, such as social networks and volunteers who sacrifice for Jazz. Social ties are crucial to the development of Lampung's Jazz community. As the social nature of Jazz involves interaction between performers, listeners, and other elements of the show, respect for others is essential (Pitts & Burland, 2013). Thus, a sense of belonging to the community can emerge and be accomplished socially to strengthen the sense of unity among members.

4. Social and learning pedagogical views

The Lampung Jazz community is an excellent landmark for newcomer musicians to learn about music, particularly those who learn from experienced veteran musicians. The community engages in the practical performance of music pedagogy in developing key improvisation skills. (Stebbins, 1968) stated that if the jam session serves as an aesthetic expression for Jazz musicians to play the music they like and is responsible for their performance, the newcomer performers of the

Lampung Jazz community also feel the same way. Jam sessions create an ecology (Cameron, 1954), which traps emerging newcomers in the pleasures of improvisation, a new musical experience. The Lampung Jazz community generally comprises Jazz enthusiasts from various musical backgrounds rather than educated Jazz experts. As a non-native community of Jazz culture, it's understandable that Jazz still appears strange among Lampung musicians. Musicians in the Lampung Jazz community may seek out "cliques," but instead of being career-oriented, as (Stebbins, 1968) and (Hentoff, 1978) describes, they are motivated to learn improvisation and expand their repertoire of standard Jazz songs. Veteran musicians frequently join groups of young, inexperienced musicians, and vice versa. The Jazz community does not appear to be as isolated in society as when it first appeared in America (Merriam & Mack, 1959). They believe that Jazz is merely a means of bringing people together rather than the ultimate goal of promoting musicianship.

Jazz events and jam sessions for the Lampung Jazz community are frequently held in the evening, especially between 7 and 12 p.m., due to most of the community members and performers being employees who have completed their work. As community interaction is informal, music pedagogy occurs naturally through communication, seeing performances respectively performers, paying more attention to the improvisation part of songs, and learning aspects of standard Jazz songs. Performers learn Jazz by simply listening and watching, then imitating and repeating important parts. As newcomers are generally clumsy at articulating their improvisations, they devote more time to rehearsal preparation. They practice scale improvisation, chord extension progressions, comping, trading, counting improvisation bars, making tasteful Jazz licks, tension, and releases, how to swing, and trying out some "altered" licks in the studio. Originally spontaneous, the "jam session" culture has turned into well-prepared music. The newcomer musicians are cumbersome when displaying their skillset on stage as well as some transitioned Jazz musicians brought more "rock" or "blues." Meanwhile, the on-stage jam session is only led by veteran musicians who have long struggled with Jazz.

Nevertheless, they demonstrate that attending Jazz gigs (or jam sessions) has a solid social element, with audiences gaining satisfaction from joining with others or meeting like-minded enthusiasts in the audience (Pitts & Burland, 2013). Attending the Lampung Jazz event community confirms audiences' and performers' qualitative experience of acknowledging music. Listening, reading, and performing are crucial parts of community-based Jazz education. Observing each song in all of its complexities is a necessary act for generating deep Jazz thoughts. The performance energizes and reflects the performer's ability to evolve constantly. Throughout the show, the performers evaluate themselves and the other bands by producing improvised

melodies, gripping harmonies, solo skills, and processing the audience's emotions through their performances.

The Jazz community is an informal education system based on apprenticeship (Berliner, 2009). Through its specific methods and forum, the Jazz community has served as an extensive educational system for generating, preserving, and transmitting musical knowledge, preparing apprentices for the artistic requirements of a Jazz career. The interaction between veteran musicians and newcomers is analogous to the teacher-student relationship in a school environment. In academic circles, community-based Jazz education is frequently overlooked. Students in Jazz schools are always concerned about their exams and the songs they will be assigned. In the early years, Jazz education begins in the community and progresses to the academic environment (Prouty, 2005). The first section for newcomers explores standard Jazz through its structure. Following that, improvisation became the "main course." Hands-on instruction is given to newcomer Jazz performers to teach them what Jazz is. Veteran musicians are excellent teachers. Deddy, Santoso, Irul, and Amung are veteran musicians who enjoy helping newcomers find their "swing." Deddy employs a "trading" strategy, Santoso employs a "providing improvised bars" strategy, and Irul is known as the "master of double-time" and "walking bass man." Amung's signature guitar riff has earned him "master of swing." He frequently offers newcomers standard Jazz songs to practice getting a "feel of swing." Widodo and "Three Song" are other experienced musicians who frequently teach audiences with their performances. In Lampung Jazz communities, they are referred to as the "master of improvisation." Widodo frequently leads his three children to allow the audience to sing along by following the melody and rhythm one of the instrument players provided. Samuel (bass) and Jossafat typically play this role (drums).

Social connections, which may not be taught in all Jazz academies or music courses, are a bonding method of learning Jazz. While Jazz scholars work on lecturer-assigned assignments, community Jazz performers practice to gain acknowledgment from veteran musicians and audiences alike. The Lampung Jazz community is an excellent medium for promoting their performance skills. Although some practitioners have always despised the narrative of Jazz education as it is so far removed from the original Jazz tradition, where the music grew up in an informal setting, community-based Jazz learning is still more contextual (Prouty, 2012). However, jam sessions in a Jazz community encourage the creation of performer skills (Merriam & Mack, 1959). It is possible to incorporate some features about the importance of developing Jazz improvisation skills through interaction with veteran Jazz musicians or even enthusiastic young people into the context of formal Jazz education. RJC and KJC members, at the very least, have the social capital to

build Jazz tradition. Indeed, Lampung's local values contribute to the community's Jazz culture. Whether through sonic sound or social interaction within the Jazz community, it still pedagogically encourages authentic Jazz. In the future, the academic Jazz curriculum must incorporate the socio-cultural practices of the Jazz community as part of the contextualization of Jazz education.

The Jazz community's interactions with one another influence social and educational perspectives. In terms of social interaction, a convergence of seasoned musicians and emerging musicians bring collectively their backgrounds and abilities, as well as collaboration and communication. In addition to veteran musicians learning greater detail about the musical language, improvisational construction, and understanding of young musicians as they develop their knowledge of Jazz, there is a high likelihood that professional musicians and young musicians will exchange musical ideas. Jam sessions give advanced and budding musicians opportunities for inclusive camaraderie that cultivate their creative improvisational perspectives. Through jam sessions, experienced musicians might share their playing styles. The ultimate skill will be praised and "stolen" from a good playing approach. The imitation process is essential at this point. From a pedagogical standpoint, the relationship between veterans and young musicians allows for mentorship and modeling. Musical identity is also formed here, as Jazz musicians teach, influence, correct, and demonstrate new improvisational styles that could entice other musicians to imitate them in the bar improvisation section.

V. Discussion & Conclusion

Two elements that should be existed, such as community and improvisation, are inextricably linked, as socially engaged performances aim to showcase individual skills in playing notes, scales, melodies, and techniques. Improvisation is a Jazz component; of course, it is performed in a community. Jazz educators and music scholars argue that teaching improvisation necessitates instruction and the development of musical intuition. This viewpoint is consistent with Borgo's (2007) view of developing intuitive abilities in Jazz in situations where a formal setting is not always appropriate. Improvisation is a natural skill that should grow organically, requiring a more supportive environment for its development. Prouty (2005) highlights the Jazz community as an institution that communicates through the language of "the street," where musicians like Armstrong learn by listening and imitating. Although many Jazz musicians are accomplished and "technical players,"

the role of the community should not be overlooked. Jazz education will always be associated with non-academic community-based education (outside of the academy) (Prouty, 2019).

Jazz education can be found in formal educational institutions and the community. From a pedagogical point of view, the Jazz community is a learning institution for society within an informal setting, and every performer is motivated to improve an existential sense. To maintain unity and become a good informal institution, the Lampung Jazz community should indeed fix internal conflicts among members. RJC and KJC are assets in keeping Jazz alive in Lampung because they are local communities with local features. The Lampung Jazz community is more concerned with social issues than nurturing Jazz traditions such as spontaneous jam session culture. As a music faculty, only a few care about skill improvement; the rest prioritize musical comfort, togetherness, and cooperation. This viewpoint supports (McGraw, 2012) assertion about the character of Indonesian Jazz residents, who tend to be collectively oriented and concerned with ethics and morality. The community does not emphasize Jazz activities as a faculty of musical skills; on the contrary, Jazz in RJC and KJC is very socially oriented. RJC and KJC adhere to the principle that the Jazz community is more than just a place to learn music; it also emphasizes diversity. The musical backgrounds of community members from various genres indicate this notion. Social practices in the Lampung Jazz community promote the formation of social control. According to (Stebbins, 1968), the Jazz community also serves as an informal institution and a musician's union. As a place for independent and group learning, a community becomes vital in society.

The study of Jazz community theories must be proceeded, particularly in ethnography and Jazz culture studies. In some regions, such as Lampung, Jazz intersects with distinct ethnicities, philosophies, traditions, customs, and community perspectives. As a result, this research is expected to broaden the view of the Jazz community, where Jazz is musically and culturally assimilated into the local community context. Jazz has evolved far beyond its origins, and it now serves as a new source of knowledge in which the contributions of Jazz ideas from various geographies, including Lampung, should be recognized. Social engagement is a factor in the emergence of social pedagogy in the Jazz community.

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