

Jazz in Capital Industry: The Dynamic of Bourgeois and Proletarian Classes

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Abstract—Jazz programs in Indonesia have experienced changes in the perception of how it is organized. Jazz music mostly known in its exclusivity, as the music of bourgeois society caused jazz music itself to be fragmented with other music. First, capitalism based on capital superstructure gives flexibility to the development of Jazz music in society. Second, armed with such capital Jazz music could have elegant stage performances because it is supported by modern and advance facilities. Third, Jazz music capitalism markets Jazz music distribution more systematically and massively. Three impacts of Jazz music capitalization above certainly bring negative logical consequences. Ngayogjazz as an antithesis tries to offer popular—community based—Jazz music against Jazz capitalism while at the same time providing education and views to the public that jazz is not actually like what is commonly understood. The exclusivity or only-enjoyed-by-the-upper-middle-class (bourgeoisie) assumption of Jazz music attracts Ngayogjazz to intensify the counter culture. Ngayogjazz can be examined through Marx's approach, which is in opposition to conventional Jazz music. Thus, the assumption of Jazz music which is only enjoyed by the “ivory tower”, eventually collapses by considering Ngayogjazz's progress in worldwide Jazz community.

Keywords—event, jazz, capitalism, ngayogjazz

I. INTRODUCTION

Programs for introducing the attractiveness of local tourisms are common features we often encounter in various events in a country that have a natural beauty. As recorded in the book of Wonderful Event Indonesia in 2017, the Indonesian tourism ministry has held 102 events in 34 provinces highlighting the richness of local culture and tourism in Indonesia as means of promoting and providing information to cultural event planners who participated in those events.

Local cultural activities and tourisms, especially tourism and cultural events which are collaborated with some art entertainments are in demand by the community. Art entertainment collaboration with tourism is one of the strategies that is effective enough to attract tourists to visit and to appreciate. Some of these cultural events mostly collaborate with the performances of music, dance, and theater creating new kinds of (performance) commodity.

Among those kinds of collaboration, music is the most common one. Recently, cultural and tourism events that are

collaborated with musical performance art are becoming very popular in Indonesia. Related to this condition, many jazz music programs held recently also tend to use nature and tourism place attractivity for promoting their events.

Jazz events in Indonesia have experienced a change in perception in the context of how they are organized. Jazz music which is in common exclusively identical to bars, cafes, lounges, etc., has changed into jazz music that is more inclusive with the merging of a naturality. It could be seen in many jazz events held every year, such as: Mount Bromo Jazz which is located on the slopes of the mountain in Malang, Jazz AtasAwan held in Dieng Wonosobo, Prambanan Jazz in Prambanan temple, Maratua Jazz which is located in the mangrove forest of Berau Sulawesi, the Beach Jazz Festival held in Banyuwangi coastline, Mahakam Jazz Festival which is held on the banks of Samarinda, Java Jazz Festival in Jakarta and Reyog Jazz Festival held at the Ngebel Ponorogo Lake.

The concepts of jazz music performances that are presented provide something new in the world of music performances. The flexibility and normality in their operations make an aesthetical attractivity. Watching a musical performance in a place that is classified as “unique place” and in an exact time is an invaluable thing because, as a live performance, there is no same thing that can be repeated. This is “music”—that is very limited in the dimensions of space and time. When the sounds were heard, “music” worked at that moment, and it is never worked in the same way in another time and place.

The development of the brand image of jazz music is something that we often find in public. Impressions about jazz music are commonly shaped as the exclusive music, the music of bourgeois society, or music of scholars (musik sekolahan). The paradigm of jazz music that was developed in this community caused jazz music itself to be fragmented from other music. Jazz's musical concepts and its role and function in cultural activities of music tends to be debatable.

The rest of this paper is organized as follow: Section II presents literature review. Section III describes ngayogjazz as the antithesis of jazz music capitalism. Section IV presents the obtained results and following by discussion. Finally, Section V concludes this work.

II. LITERATURE REVIEW

A. *Exclusivity Without Independence*

Most technical debates in the community question how jazz plays a role in society: "Is it shared communal reflection?" The statement of the community's perspective makes jazz in Indonesia grab the public's attention. Discussions about jazz in Indonesia are placed in the development of jazz in Asia. The book by DededErMoerad, *Jazz Indonesia*, discusses the development of jazz music in Jakarta, Surabaya and Bandung, jazz music figures and other figures who played a role in developing jazz in Indonesia in the 1950-1995 periods. The society's view placing jazz as the music of the bourgeoisie is very contrary to the early history of the formation of jazz music itself.

Jazz music is said to be a symbol of African-American music that formerly became American slaves. Slaves who felt oppressed by racist treatment put their whiped soul and their sense of rebellion in music. According to Jazuli [1] regarding the symbol system contained in works of art, a symbol system is used as a medium to incorporate art experience based on ways of sharing personal and conventional experiences. A sign of rebellion is semiotically found in the musical technique that breaks and does not follow the rules of the music laws that have been commonly determined.

Jazz is oftenly considered as an absurd music (there is no such clear concept in Jazz) and considered as a high-class music (music which full of luxury), but on the contrary, many other statements also say that jazz music has won its independence. Independence, here, is defined as how a musician explores freedom in term of sound exploration. This different perspective eventually gave birth to some new concepts of jazz music. The reform of musical concepts has undergone a change in terms of idealism and the spirit of a music that was "said" to have a spirit of rebellion to be independence in terms of musical and social concepts of music [2].

Another kind of changes, in this context, are also shown in several works of Indonesian jazz musicians who joined the music industry or labels (music distribution companies) which experienced a decline in the essence of jazz idealism in terms of the musical pattern they played and the freedom of expression. Jazuli [1] argues that in art production, social institutions influence artists, for example who is the artist, how to become an artist, how to process his art creations and how they could perform before the audience.

This influence made mental decline of musicians to further affirm their idealism within society. The phenomenon of the patronage system is very visible in the world of jazz which can be understood as a reciprocal relationship between artists and patrons, on the one hand the patron gives a protective and material benefit to the artists which allows their works to be published and displayed before the audience. These patterns often occur in social jazz music in the present era.

Studying the cultural activities of jazz music in Indonesia shows its existence on several occasions. Indonesian jazz music activities can be fairly heard on the international scene. The forms of activities from jazz music itself are jazz music events in Indonesia which almost every year fill the calendar of events in Indonesia. Its existential form and consistency get a pretty good appreciation from world jazz musicians.

Jazz music seems to be a cultural activity for the people of Indonesia, especially jazz music lovers themselves. This has become a problem in which various jazz music programs have been becoming an arena for capitalism activities.

The occurrence of capitalist practices because of the ongoing trend-ization (Jazz becomes trends) in the midst of the phenomenon of jazz in Indonesia. Some jazz programs are actually not dealing with capitalism [3]. Some jazz shows contain educational values that are still well preserved. For example, jazz events in Yogyakarta such as Ngayogjazz that provide space for jazz musicians to play exploratively and provide several jazz music workshops. Ngayogjazz takes place in villages that have their own uniqueness so as to make people closer to jazz music without having to pay (for free).

As can be viewed from the description of the event, Ngayogjazz event implicitly gives criticism to high-capitalism-charged jazz events. Ngayogjazz also changed people's perspectives on jazz music which has a tendency that jazz is music consumed by middle-class people and above. The closeness of jazz with the village community shows that jazz is not only a connoisseur of the community which connotes the bourgeoisie society. The limiting wall of the community's perspective on jazz music seemed to gradually collapse with real patterns of resistance like the Ngayogjazz event. Comparison in jazz shows in Indonesia is quite striking and contrasting. Many goals in various events are packaged according to what the appreciator needs. As explained above, some jazz programs within the domain of capitalism ideology seem to be the popular culture among organizers.

Capitalism as an ideology must be admitted that not everything in this ideology is wrong, but it is not all good for the whole community. In Jaeni's opinion [4] the emphasis of capitalism in its submission to consumer is more important to talk about than just assessing the good and bad of the capitalistic system. The process of filtering in an ideology seems to be useless. The assessment process of the event that will be carried out seems to be a matter of exclusion in order to fulfill the passion of the ideology of capitalism.

According to Caves [5] in his journal *Art and Beyond*, Adhinegara explains the logical reason behind the materialization of all art products because some art products are included in the output of mass production, so the technique of calculating its value can be mathematically done, although there are still some partisans who make art as individual products. Cave views art as a product.

B. *Jazz Music Capitalization*

In principle, capitalism is a necessity that occurs in the modern century. Today, everything is considered advanced by favoring the banner of modernity, Jazz music cannot be separated from that trap. The role of capital which positions capital as the main impetus for implementing Jazz music on the one hand is a blessing for the following three reasons. First, capitalism based on capital superstructure gives flexibility to the development of Jazz music in society. Secondly, armed with such capital, Jazz music can provide elegant stage performances because it is supported by modern and advance facilities. Third, Jazz music capitalism distributes Jazz music more systematically and massively. Third example can be seen from the soaring local Jazz music

group to the international level because it is supported by substantial funds.

Three impacts of Jazz music capitalization above certainly bring negative logical consequences. As is known, the concept of capitalism has been severely criticized by Karl Marx in his legendary book entitled *Das Kapital*. Marx criticized it the concept of capitalism by contrasting the bourgeoisie and the proletariat [6]. The bourgeoisie is considered to have qualified capital so that it has the power to control something. Whereas the proletariat, as a lower class, is only objectified by the bourgeoisie so that it is considered to have no power to fight. Marx noted, the power possessed by the proletariat, among others, was only the mobilization of the masses, which, with the communal position, could seize the “power” of the bourgeoisie.

The bourgeois and proletarian structure proposed by Marx turned out to be applicable in all disciplines. No exception to the realm of Jazz music discussed in this paper. As mentioned above, Jazz music has been totally conditioned under the grip of capital. Therefore, if you disclose this reality, the next question is what is the negative impact of Jazz music capitalization? To answer this question, a thematic study is needed and a concrete example of Jazz music is needed. Thus, the sampling will be explained in a case in Indonesia. The following are the negative implications of the capitalization of Jazz music in Indonesia. First, Jazz music lovers are only obtained by those who have enough money. It is clear here that Jazz music is only enjoyed by the bourgeoisie because it has sufficient financial support. Moreover, when looking at the ticket prices of Jazz music in Indonesia such as Java Jazz, Prambanan Jazz, Jazz Economics, etc., prices are set above six digits (millions of rupiah). That is, for those who do not have the power of capital, they cannot have an access to enjoy Jazz music. Second, with regard to the first point, Jazz music is in turn considered as exclusive music. This icon has taken root in most communities because the standard ticket is not affordable for all people, especially the proletariat.

Third, the widespread assumption in society that Jazz music is considered as “the ivory tower” of music. This assumption spreaded along social circles, especially in Indonesian society. That was added by the types of Jazz music that was said to be unconventional because it was too emphasized the improvisation of each musical instrument so that not many people could enjoy this music genre. The music players, on the one hand, also did not give clear education to the general public that every jazz music has particular meanings. People therefore need an explanation of how Jazz should be fairly understood so that they would no longer assume Jazz music as only for the highest class.

C. History of Jazz Development in Yogyakarta

The development of Jazz music in the city of students (Yogyakarta) has begun since the Dutch colonial occupied Yogyakarta. Adriaan in [7] noted that at the beginning of the Dutch colonial era Jazz concerts was held in the parties for the elite. In fact, besides being held at exclusive parties in Dutch homes, Jazz music was also heavily concentrated in the societet building (now the Yogyakarta Cultural Park). Susanto in [8] said that on that place, Jazz music was held in

the context of meetings between the indigenous people and the European elite.

“Societet building was constructed to channel the hobbies of elite people who like to hold fancy parties accompanied by dance. In the Societet building, every Sunday, the Dutch men ladies came to take pleasure. Besides relaxing, they also listen to melodious songs from music groups performing in that place” [8].

Besides being held at the societet, Jazz music was also held at the Yogyakarta palace. As many people know, music that can enter the kingdom's territory is only music that has a high position for elites. As time went on, the first Jazz group was arranged by soldiers who lived in Yogyakarta in 1948.

Referring to a bulletin published without a year entitled “Jazz on the Street”, it was explained that in the 70s there was a homeband Jazz led by Gultom. This music group often performed in one of the prestigious hotels at the time, namely Ambarukmo Hotel. During the 70-80s, the hotel was considered the best place to host Jazz music because it was considered to have prestigious value.

III. NGAYOGJAZZ AS THE ANTITHESIS OF JAZZ MUSIC CAPITALISM

In the midst of the slanted assumption of Jazz music, both at national and international level, there is a special agenda that tries to popularize Jazz music widely and kindly. The agenda is Ngayogjazz held in Yogyakarta. Uniquely, this event is not held in exclusive places like most Jazz music, but is held in certain hamlets away from the hustle and bustle of the city.

Ngayogjazz tries to offer popular—community-based jazz music. This event was held since 2007 which is held regularly until now. His first initiator was a famous artist, Jaduk Ferianto. Uniquely, as an open space performance, Ngayogjazz is held in the countryside and embraces all elements of society to participate in its success, so that the community is not only positioned as an object, but also those who actively contribute.

The creative process is arranged in such a way that all elements of music, including traditional music and many other genres could play their part, so that Jazz as music can be constructed dynamically. Besides Jazz music, the organizers also established a tiban market called Jazz Market. This establishment was addressed for the surrounding communities with a lower economic background, so that they could develop their businesses in order to get more profits.

What is interesting about Ngayogjazz is that it does not cost a penny. In addition, it also did not charge fees for the establishment of selling stalls. Ngayogjazz provides a great opportunity for the celebration of Jazz music that is free and affordable for anyone. With a fairly broad relationship, Ngayogjazz does not stand alone. He also embraced many communities outside Jazz such as the film community, literature, photography, and even automotive. Thus, Ngayogjazz celebrates the diversity of Jazz music and fully supports the freedom of creativity.

On the ontological side of Ngayogjazz, it is annual meetings between communities and as a place to learn from each other. Because it was held in total, Ngayogjazz also held a special workshop for young people who want to learn Jazz music. The speaker is not half-hearted, they are, instead, the top Jazz players who are willing to share their experiences and knowledge about Jazz music. When you look at page ngayogjazz.com, a number of international musicians such as HarriStojka, Erik Truffaz, D'Aqua, Jen Shyu, and others have ever sontributed as speakers at Ngayogjazz.

The background of Ngayogjazz above confirms its position as an opposition (antithesis) to conventional Jazz music. If you borrow the term from philosopher Hegel as in [9], regarding theses and antithesis, Ngayogjazz gives such a distance in the context of "counter culture" for Jazz mainstream. The notion of Jazz music that is only consumed by the upper middle class (bourgeoisie) seems to be strongly rejected by Ngayogjazz. In this case Ngayogjazz positioned Jazz music more populist and — therefore — opposing the conventional Jazz enjoyed by the upper classes.

If we return to the historical perspective when Jazz music was firstly initiated and narrated by the lower class, namely Afro-Americans, Ngayogjazz can be said to want to break into the marvel of this history. Opposing the development of the music industry, in which Jazz music goes according to market needs so that the capitalization in it becomes something that is unavoidable.

Ngayogjazz stands like offering an oasis of Jazz music referring back to the history when it firstly appeared in America. The African American originally played Jazz music as an expression of sadness and anger because their position was pushed down by the social system of the "white". Therefore, Jazz music, in the beginning, broke down a cultural order as well as voiced discordant voices or which were dominated by the white people. As a music of the lower class, Jazz, seems to "hit" classical music which was originally considered to be high-level music.

Throughout history, Jazz music has been deconstructed to be the music of the bourgeoisie [10]. That is because the role of global capitalism which was politically overturning the Jazz order as the ivory tower music genre, up to recently. Direct Jazz programs are said to have "people in possession" because of preferences such as being exposed above. Based on this fact, Ngayogjazz carries out a counter culture by giving concessions to music players and connoisseurs so that they could interact with each other (giving and receiving) in the context of Jazz socialization.

Ngayogjazz opposes Jazz capitalism while at the same time provides education and views to the public that Afro-American music is not actually like what are commonly known. In addition, Ngayogjazz also collaborated with other music genres to form a new formula for Jazz products. This indicates, in addition to being universal music, that Jazz music is also free to be independently created. This portrait can be traced when watching Ngayogjazz: many new genres collaborate, but still maintain the Jazz music identity.

IV. CONCLUSION

As one of the most popular types of music in the world, Jazz music runs according to market needs. At first it was

constructed from and through the lower classes which was initiated by the African-American group. Throughout its development in the West, it was later contextualized to the needs of the industry so as to make Jazz music more capital. Capitalism in Jazz music is common in the world music industry.

The assumption of Jazz music as an exclusive music that is only enjoyed by the upper middle class (bourgeoisie) attracts Ngayogjazz to intensify the counter culture. The portrait can be examined in more detail through the method of social inequality that was sparked by Karl Marx. With this theory, Marx gave a map of the dichotomy between the proletariat and the bourgeoisie. Seeing this position, Ngayogjazz can be examined through Marx's approach, namely in opposition to conventional Jazz music. Thus, by considering the progress of Ngayogjazz, we can see that the assumption of Jazz music as music which was only enjoyed by the "ivory tower", eventually collapses.

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