

Arrangement of *Lg. Rangkaian Melati* by R. Maladi as Musical Material *Minus One* Keroncong Instrument

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The musical arrangement is developing and setting the musical aspects of existing songs, namely *Lg. Rangkaian Melati* by R. Maladi became a way to improve musical material *minus one* intrusion keroncong. Efforts to improve musical material *minus one* through musical arrangements simultaneously want to question: 1) what musical aspects become exploratory material in arrangements and 2) how the arrangement process is carried out. The goal is to determine the technical procedures of musical processing arrangements *Lg. Rangkaian Melati* by R. Maladi for seven keroncong instruments and find out what musical aspects have the opportunity to be explored more deeply to present a musical experience that varies in *minus one* keroncong instrument. Qualitative research methods and *Practice-Based Research* (PBR) are used in this article as investigative procedures in uncovering aspects of knowledge of the practice process and the results of the Arrangement of *Lg. Rangkaian Melati* for keroncong instruments. The analysis results found in this article are 1) two musical aspects can be used as exploratory material in the arrangement of *Lg. Rangkaian Melati*, namely harmony (chord movement) and melody (for *auxiliary members* and *fillers*), and 2) the process of exploration of musical aspects and arrangement work can be done systematically and structured through a *five-step method of musical arrangements* accompanied by systematic *musicology* perspective.

Keyword: aransemen, Lg. Rangkaian Melati, minus one, keroncong,

Aransemen Lg. Rangkaian Melati Karya R. Maladi Sebagai Materi Musikal Minus One Instrumen Keroncong

Aransemen musik sebagai proses pengembangan dan pengaturan aspek musikal dari lagu yang ada, yaitu *Lg. Rangkaian Melati* karya R. Maladi, menjadi cara untuk meningkatkan materi musikal *minus one* instrumen keroncong. Upaya peningkatan materi musikal *minus one* melalui aransemen musik sekaligus ingin menyoal: 1) aspek musikal apa saja yang menjadi materi eksploratif dalam aransemen serta 2) bagaimana proses aransemen dilakukan. Tujuannya adalah untuk mengetahui prosedur teknis pengolahan musikal aransemen *Lg. Rangkaian Melati* karya R. Maladi untuk tujuh instrumen keroncong serta mengetahui aspek musikal apa saja yang berpeluang untuk dieksplorasi lebih dalam guna menghadirkan pengalaman musikal yang bervariasi dalam *minus one* instrumen keroncong. Metode penelitian kualitatif dan *Practice Based Research* (PBR) digunakan dalam artikel ini sebagai prosedur investigasi dalam mengungkap aspek pengetahuan dari proses praktik dan hasil aransemen *Lg. Rangkaian Melati* untuk instrumen keroncong. Hasil analisis yang ditemukan dalam artikel ini yaitu 1) terdapat dua aspek musikal yang dapat dijadikan materi eksploratif dalam aransemen *Lg. Rangkaian Melati*, yaitu harmoni (pergerakan *chord*) dan melodi (untuk *auxiliary members* dan isian *fillers*), dan 2) proses eksplorasi aspek musikal dan pengerjaan aransemen dapat dilakukan secara sistematis dan terstruktur melalui *metode lima langkah aransemen musik* yang disertai perspektif *systematic musicology*.

Kata kunci: aransemen, Lg. Rangkaian Melati, minus one, keroncong

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INTRODUCTION

The arrangement of music and keroncong music in the context of this article becomes two important components to improve musical material *minus one* instrument keroncong. The increase in musical material *minus one* keroncong instrument is intended so that users of music technology products, namely *minus one*, get a varied musical experience. The presence of variations of this musical experience refers to the diverse repertoire format of keroncong music. The diversity of keroncong music repertoire formats refers to formulations consisting of original keroncong, stambul 1 and 2, langgam, and keroncong style (Widjajadi, 2007). Departing from the formulation of the repertoire format, it is known that *minus one* keroncong instrument that was done in 2020 only has one musical material, namely the original keroncong with the *Kr. Moresko* song by Kusbini. Seeing that there is only one musical material available in *minus one* keroncong instrument in 2020, it can be said that *minus one* seven keroncong instruments have not been maximized in presenting a variety of musical experiences. Then to present a varied musical experience, the author intends to add one musical material from one of the formats of the keroncong music repertoire, namely *langgam*, especially *Lg. Rangkaian Melati* by R. Maladi.

Adding the keroncong music repertoire format is done not only by adding *Lg. Rangkaian Melati* is played 'originally' and added musical material musical arrangement of music. This refers to the praxis understanding of musical arrangements in which there is a process of developing and arranging musical aspects of existing pieces of music, such as *Lg. Rangkaian Melati* leads to different musical forms, structures, harmonies, and sounds (Miller, 2007). The effort to add musical material has two problems. The first is what musical aspects become exploratory material in arrangements *Lg. Rangkaian Melati* by R. Maladi? The second is how the arrangement process *Lg. Rangkaian Melati* by R. Maladi as musical material *minus one* seven instruments keroncong? These issues have a purpose, namely, first to understand the technical procedures for processing musical arrangements *Lg. Rangkaian Melati* by R. Maladi for musical material *minus one*. Both know what musical aspects have the opportunity to explore to provide a varied musical experience. Furthermore, to achieve the two goals above, the author uses the perspective of systematic musicology and the Five-Step Method of Music Arrangement in this article.

Systematic Musicology is used as a wise to review the systematic aspects of *Lg. Rangkaian Melati* musical arrangement process. This explains that musicology has a mission to find systematic aspects in music whose purpose is to find what Adler called the 'law of music' (Parncutt, 2007). In addition, *systematic musicology* as 'a diverse collection of largely independent subdisciplines' has one area of study, namely music theory and analysis, which can explore the modalities contained in *musical creation, performance, and reception* (2007)." This means that through the perspective of systematic musicology, the systematic aspects contained in the process of creating works, performances, and receiving sounds experienced by listeners can be examined. In addition to exploring the systematic aspects, the author intends to understand the musical aspects that can provide a musical experience in the arrangement material *Lg. Rangkaian Melati* through the Five-Step Method of Music Arrangement which is a methodical guide to musical arrangement consisting of five steps as an effort to facilitate anyone who wants to learn and develop their musical creativity in performing musical arrangements (2013).

Through systematic musicology and the Five-Step Method of Music Arrangement, it is hoped that this article can be used as a model or lighter of ideas in carrying out the creative process, especially the musical arrangement of songs that have a strong presence in society, such as keroncong. This is important to be known by *arrangers* as an approach to processing music that is considered by the nurturing community as a 'tradition,' which in this context 'tradition' is interpreted as 'something most true, and as something 'eternal.' As if, tradition is considered as an object that does not (will) experience development or changes' (Sudirana, 2019). So knowledge of musical rules such as *forms*, instrument game techniques, to characters from keroncong music becomes important knowledge to be known by *arrangers* before doing musical development.

RESEARCH METHODS

This article uses qualitative research methods with *practice-based research* (PBR) approach. Qualitative research methods are used as investigative procedures to analyze various phenomena present in how and why the arrangement of *Lg. Rangkaian Melati* by R. Maladi is carried out by focusing on understanding the actions and meaning of the text that forms the creativity of

arrangements ([Denzin and Lincoln, 2011](#); [Rohidi, 2011](#)). The investigation process is centered on investigating knowledge and understanding of the systematic aspects of music contained in the process of making arrangements by observing experiences, social processes, contextual factors, and the interpretation of the situation of the arranger keroncong and *Lg. Rangkaian Melati* ([Haradhan, 2018](#)). Furthermore, PBR is used to investigate and dismantle the knowledge obtained through practice, and the arrangement process results from *Lg. Rangkaian Melati* ([Guntur, 2016](#)). Even though PBR is possible in the process of investigating arrangements *Lg. Rangkaian Melati* can involve practitioners in conducting creative work investigations while opening up quality in the work process, both in general and specifically (2016). Related to practitioner involvement, there is a social situation consisting of research places, actors, and activities entirely determined using purposive sampling techniques ([Sugiyono, 2015](#)). The research place was conducted in Yogyakarta. The actors or actors in this article and the author as the subject who carried out the arrangement process also involved practitioners of musical arrangements and keroncong.

The purpose of the involvement of music arrangement practitioners and keroncong is to obtain data related to the intra-aesthetic and extra-aesthetic aspects of musical activities that music arrangement practitioners and keroncong have carried out. This is important as capital along with consideration in arranging *Lg. Rangkaian Melati* for seven keroncong instruments: flute, violin, cak, cuk, cello, guitar, and bass. In general, this article's research procedures uses triangulation techniques for data collection, namely participatory observations, semistructured interviews, and documentation in writing, audio, and visual (2015). Through this triangulation technique, all intra-aesthetic and extra-aesthetic data collected from various sources in the social situation are analyzed to identify patterns and ideas that are key in arranging music keroncong (2018). Furthermore, the identification results were used to uncover what Thomas Kuhn, Michel Foucault, and Paul Feyerabend called in [Hannula, Suoranta, and Vadén \(2014\)](#) as a *representation of knowledge*.

ANALYSIS AND INTERPRETATION DATA

The *representation of knowledge* referred to by Thomas Kuhn, Michel Foucault, and Paul Feyerabend in this article is interpreted as an attempt to dismantle the knowledge contained in the arrangement. *Lg. Rangkaian Melati* for seven

keroncong instruments. This means the need to reduce, generalize, categorize, and analyze the arrangement process *Lg. Rangkaian Melati* is done so that the representation of knowledge in the diversity of phenomena of this arrangement process can be revealed appropriately (2014). So to break down the diversity of phenomena in the arrangement *Lg. Rangkaian Melati* can be started by systematically tracking the arrangement process through the Five-Step Method of Music Arrangement consisting of five steps, namely (1) the concept of arrangement; (2) initial arrangements; (3) creating new ideas; (4) further arrangements; and (5) evaluation and revision (2013).

The first step of the *Five-Step Method of Musical Arrangement* is the concept of arrangement, which consists of several parts, namely *the purpose of the arrangement, determination of instruments, shorting the skill level of musicians, understanding the ambitus (range) of instruments, understanding songs, and describing things to be achieved* (2013). In the first step, the concept of arrangement becomes an important thing to determine because it is through this concept that all abstractions of character derived from ideas and ideas can be formulated and manifested into the work ([Garwa, 2021](#)). Regarding the concept of character, it is explained that the purpose of making arrangements is an important part of determining the concept of arrangement because it is closely related to how the music is functioned (2013). Related to this explanation, the purpose of making arrangements *Lg. Rangkaian Melati* as musical material *minus one* keroncong instrument aims to add the experience of learning/playing keroncong instruments for students (beginners). This means that through the arrangement as learning material, music has social benefits, such as education carried out through efforts to develop musical works and appreciation ([Macdonald, 2016](#)). Even in research in the field of education systems, neurophysiology, and neurological, music has a strong influence in helping to develop cognitive and psychophysical in acquiring knowledge, which reinforces the argument that the presence of music in education has a great influence ([Gojmerac, 2018](#)).

Making arrangements *Lg. Rangkaian Melati* as musical material *minus one* in line to learn media in the teaching and learning process provides students with ease in acquiring skills and variations of a learning experience ([Fikri, Hasnul, and Madonna, 2018](#)). Ease and variety of experiences are important aspects that need to be accommodated in *the arrangement of Lg. Rangkaian Melati* is related to the instrument's determination, the level of skills of the subject learning, and understanding of the

instrument's ambitus (2013). In the instrument determination section, no significant instrumentation changes were made from *the standard kroncong* yaitu vocals, flute, violin, cak, cuk, guitar, and cello (Yampolsky, 2010). Changes occur in the diversion of melodies that were originally played by vocals. Still, this time played instrumentally where the flute plays a role in playing melodies on vocals and the addition of bass instruments. This format follows the *fourth alternative* format of Widjajadi (2007) with the arrangement of instruments 'one flute, one violin, one cello, one guitar, two keroncong (consisting of cuk and cak), one bass player'.

Regarding the skill level, this arrangement is intended for beginners, so it is necessary to pay attention to the level of skills in processing musical aspects, such as tonica, harmony, and musical structure. Processing musical aspects such as tonica, harmony, and structure in the arrangements *Lg. Rangkaian Melati*, exploratively described by Tjaya (2020), can provide various experiences while directing the body of the learning individual or learner towards knowledge and ability of the musical aspect educated. No less important in preparation before arranging is to understand the lyrics of a song. The importance of understanding lyrics is explained by Michael Fell and Caroline Sporleder in Fell and Sporleder (2014) that through observation of lyrics can not only add semantic

content but also can obtain the nature of melodies, song structure, and rhythmic patterns in music. And for the arrangement of *Lg. Rangkaian Melati* of writers chooses the nuances of *maestoso* as a musical frame. Ammer (2004) explained that the nuances of *maestoso* have a tempo not so fast but still present the impression of majesty or dignity. So that it is the meaning of song lyrics that convey the soul of heroism. This is by Mintargo's explanation (2012) about the background of the creation of *Lg. Rangkaian Melati*, which contextually the song was created in a struggle in the 1940s and is functionally often used as a form of propaganda against the Indonesian nation against the invaders.

The second step is to make the initial arrangement. In this second step, several stages include *the process of writing song notation, determining nuances (song expression), finding alternative chords, determining the pattern of accompaniment (rhythm pattern), creation of auxiliary members (intro, interlude, and coda), and determination of song form* (2013: 35). The first stage is the second step, namely the writing of song notation. As seen in Figure 1, the writing of *Lg. Rangkaian Melati* notation refers to the number notation obtained through the <http://peksimidajakarta.blogspot.com/2016/07/kumpulan-partitur-lagu-keroncong.html> page (downloaded August 15, 2021).

Figure 1. Transcription of Notation and Lyrics Lg. Jasmine Network

Lg. Rangkaian Melati

Karya : R. Maladi

Moderato

Bait 1

6 Rang-kai-an me-la - ti yang ku - sim-pan di da-lam ha - ri me - ngi - kat ji-wa

Bait 2

11 mi ji-wa-ku tak a-kan ber-pi-sah la - gi Rang-kai-an me-la - ti yang ku - ron

16 ceng se-ti-ap ha - ri se - ti - a me-nan - ti da-tang-nya pah - la-wan-ku yang se - ja-

Reff

21 ti wa-jah-mu ber - se - ri pe-muh ha - ra-pan su - ci

Bait 2

26 se-mer-bak ha-rum me-wa - ngi ja-sa-mu a-ba - di rang-kai-an me-la-

30 ti yang ku - ja - ga sam-pai-ku ma - ti bi - ar-pun kau tak-

kan kem - ba - li pah - la - wan - ku yang se - ja - ti

(Source: <http://peksimidajakarta.blogspot.com/2016/07/kumpulan-partitur-lagu-keroncong.html>)

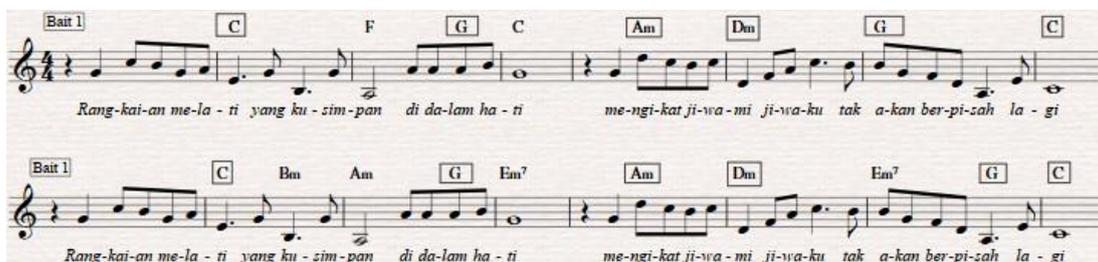
Notation of *Lg. Rangkaian Melati* in Figure 1 is used as a reference in the next stage and step of the arrangement process, namely the determination of the nuances of arrangement. The arrangement nuances use *the maestoso* feel like a musical frame. The nuances of *maestoso* are then translated into the next four stages, namely finding alternative *chord* travel, determining the accompaniment pattern, adding *auxiliary members* such as *intro*, *interlude*, *coda*, and determining the overall arrangement shape. In form, the arrangement of *Lg. Rangkaian Melati* maintains its original shape, namely 32 bars with the arrangement of *stanza 1*, *verse 2*, *reff*, and *bait 2* (2007), where the addition is only done by the placement of *auxiliary members*, namely *intro*, *interlude*, and *coda*. Before heading into the process of adding *auxiliary members*, first determined the pattern of accompaniment. The accompaniment pattern in this arrangement still uses playing keroncong instruments, namely *engkel* and *double*. Both *engkel* and *double* techniques as characteristics of keroncong music must still exist and be given in the learning process (Artanto, 2021).

After the accompaniment pattern is determined, the process moves towards the addition of *auxiliary* and the search for the alternative *chord*. This is done so that what is conveyed by Tri Sumardiana (one of the senior keroncong musicians in Yogyakarta) in making *auxiliary members* can pay attention to the following explanations:

'Don't be too far from the song, like the intro yes that was, the intro is yes we yes yes it's not too far from the song, thankfully it can graze (approach), there are some melodies in it that we enter (Sumardiyan, interview August 9, 2021).

Based on this explanation, making *auxiliary members* is carried out in conjunction with the search for alternative *chords*. The goal is that the melodies and *chords* in the intro, interlude, and coda are related to the melody of *Lg. Rangkaian Melati*. The search results of alternative *chords* for song melodies in verse 1 can be seen in Figure 2.

Figure 2. Search for alternative chords through melody and movement chords of verse 1

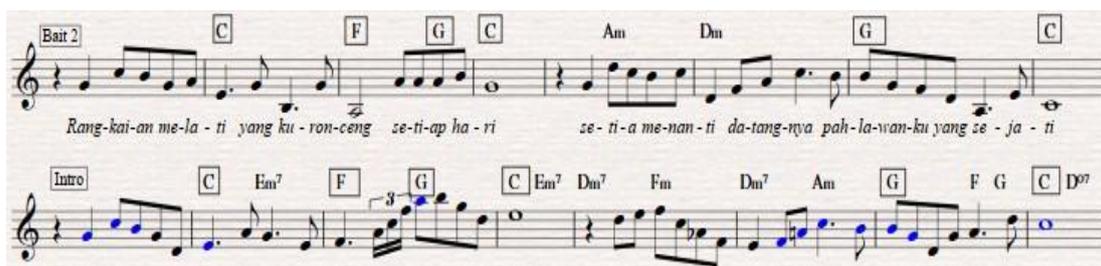


(Source: Personal Documentation)

In Figure 2, there is two *staff*. The first staff is the melody and movement of *chords* in verse 1 written without development. In contrast, the second staff is the result of searching alternative chords in verse 1 through additional chords wherein a melody can be added by following *the resolution chords* in traditional *chords* (Laverne, 1991: 10). In Figure 2, there is a *chord* symbol in a box that is intended that still maintain some of the original chords in the

search for alternative chords as much as possible. This is done so that the musical feel of *Lg. Rangkaian Melati* remains and does not change the overall movement of *chords*. Some *chords* that have been placed in the melody of verse 1 become a reference for inputting *other chords* on *auxiliary members*, namely *intro*, *interlude*, and *coda*. The results of the creation of *auxiliary members* of the intro part can be seen in Figure 3.

Figure 3. Manufacture of auxiliary members of the intro part.



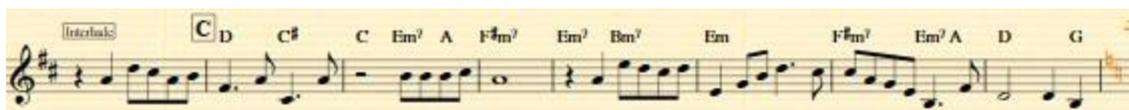
(Source: Personal Documentation)

In Figure 3, *staff 1* is the main melody of verse 2 used as a reference to develop the auxiliary melody *members* of the intro section. The use of verse 2 as a reference in compiling intro melodies by the explanation from Singgih Sanjaya is as follows:

'Arrangements are usually like that; there must be an intro, an interlude, and a coda. Make it, yes if the *keroncong* can like that., the last second verse intro, the first verse interlude, and coda' (Sanjaya, interview June 29, 2021).

The arrangement of the melody of the intro section can be observed in Figure 3, *staff two*, where the tones given in blue are intended as a marker that the tone is arranged by maintaining the notes in the main melody (*staff 1*). Efforts to maintain the tones of this main melody are carried out so that the musical nuances of the theme *Lg. Rangkaian Melati* is introduced and raised from the beginning, namely in the intro (2007) section. The process of composing melodies, as in the intro part, technically also applies in preparing *interlude* and *coda parts*. In Figure 4, the *interlude* section retains the main melody, namely the melody of verse 1 as a whole eight bar.

Figure 4. Manufacture of auxiliary members interludes parts.



(Source: Personal documentation)

The changes made in the *interlude* are located in (1) tonic or basic tone written into tonic D Major, (2) *interlude* melody played by violin instruments, (3) and there are different *chord movements* than before by placing *chords* C# and C. Placement of verse 1 melody as a whole, namely eight-bar in the *interlude* section. It was done based on Miller's explanation (2007) that *the bridge* or *interlude* can be arranged following the melody of the original composition (such as verse 1) with a customized number of bars, it can be four or eight. While in the *coda*, the melody is arranged in a shorter duration with tones contrary to the melody in *Lg. Rangkaian Melati*. This is done so that the emotional expression of the marker of the

end of this arrangement appears in the first two parts of the *coda*, which is then followed by two bars as a marker of the arrangement completely completed through the imitation of the melody of verse 2 (see Figure 5 whose tone writing is given blue) in the last two bars (2007). After the preparation of *auxiliary members*, the process of arranging work moved to the determination of *the form* (form) of the song. *The form* (form) of the song did not make any changes. This means that the arrangement of periods in the form of three-part songs such as A (verse 1), A' (stanza 2), B (*reff*), A'(stanza 2) in the *langgam*, which is 32 bar, is still presented intact (Prier, 2017).

Figure 5. Manufacture of auxiliary members part coda.



(Source: Personal documentation)

The third step is an exploratory process that aims to create new ideas. The process of creating new ideas in the third step has stages such as the search for alternative chords, the development/creation of variations (rhythm, motifs, melodies, harmonies, nuances/expressions, rhythm patterns, etc.), the creation of fillers (melodic fillings), and the creation of new motifs/themes/melodies (2013). In general, creating new ideas is the third step in the context of arrangements *Lg. Rangkaian Melati* has more or less been done along with the second step, especially the search for alternative chords and the creation of auxiliary members (2013). The search for alternative chords and the creation of auxiliary

members, namely intro, interlude, and coda in the second step, has a relationship with the third step, especially efforts to modify motifs, alternative chords that are different, and *variations*. Modifying motifs to develop musical elements is carried out in conjunction with the creation of *variations* where materials such as melodies and harmony in *Lg. Rangkaian Melati* becomes a reference as well as a limitation so as not to really '*leave the old elements*' (2013). Modification of motifs and efforts to make *variations* can be seen in Figure 3 (*intro*) and Figure 5 (*coda*). In figures 3 and 5, it can be seen that *the modification of the motif* lies in the preparation of *intro* and *coda* melodies where the tones arranged

have different intervals (see Figure 3, *staff 1*, and *staff 2*), which is followed by a slight change in rhythm patterns to make it feel more variations. -it. Changes in the location of the tone in the melody have had consequences on the laying of chords that are adjusted to the arrangement of the tones in the intro and coda melodies. Figure 3, especially *staff 2*, has been written the name of the chord above the main melody, which aims to make the tone of the melody by the chord-forming tones. Auditively the movement of chords written in Figure 3 *staff 2*, namely C - Em7 - F - G - C - Em7 - Dm7 - Fm - Dm7 - Am - G - F - G - G - C - Ddim7 has passed the stage of listening first so that the melodies in the

intro and *coda* have harmony with the movement of the chords that have been arranged.

The third step done separately from the second step is the design of fillers or fillings that serve as fillers and connectors between two phrases, namely antecedent phrase and consequence phrase (Leon, 1962; Sanjaya, 2013). Melodi fillers' are given and played by violin instruments concerning the partitur or improvised. The results of the arrangement of the tones in the fillers' can be seen in Figure 6, where the violin instrument fills the space between the two phrases (see the part given a blue line) while connecting the two phrases played based on written notation.

Figure 6. Making fillers' melodies

Source: Personal documentation

Observing Figure 6, especially the part marked with a blue line, it can be seen that the fillers' processing based on the tri melody element of the chord (harmonic element) inscribed presents continuity between the two phrases. This is following the explanation of Benward and Saker (2009) that elements such as harmonics, melodies, and rhythmic cadence become important elements in phrases that can present a substance of musical thinking on an ongoing basis. Then no less important in the

processing of fillers is to present space for violin instruments to explore fillers' freely through improvisation (see Figure 7). The importance of improvised presence was conveyed by Singgih Sanjaya (Interview June 29, 2021) that in the arrangement of music keroncong it is necessary to present still the 'spirit' of keroncong music, one of which is with 'not improvised love, improv stuffing, yes this is a spirit'.

Figure 7. Fillers' improvisation-based manufacturing



Source: Personal documentation

The fourth step is a process that consists of the effort to 'compile the materials that have been worked on, complete the arrangement in detail, and respond to ideas spontaneously' (2013). This means that as much as possible, the entire arrangement has been arranged into a unified form while completing some parts that may not feel right. Through this fourth step, the author arranges all the musical parts that have been processed in steps one, two, and three into the musical structure as follows:

- Intro
- Verse 1 or A
- Verse 2 or A'
- Reff or B
- Verse 2 or A'
- Interlude (in the D Major scale)
- Reff or B (tonica returns to C Major's scale)
- Verse 2 or A'
- Coda

After all the musical parts are arranged like the above musical structure, the next process can lead to the fifth step. This is done because in the process of further arrangement, *Lg. Rangkaian Melati* is not too much addition or completion of arrangements in each section so that it is possible to immediately

move to the fifth step, namely evaluation and revision.

The fifth step is evaluation and revision, arrangements arranged following the desired musical structure. They then listened back to in detail so that parts that are considered less relevant can immediately be corrected or revised by the arranger's will (2013). The process of evaluation and revision of arrangements. *Lg. Rangkaian Melati* is carried out using *Sibelius software* so that auditive can be listened to continuously. Continuous listening efforts are carried out so that the musical properties contained in the formal structure of music, such as 'sound intensity, motion: sound rhythm, proportion: arrangement of sounds in rhythm' can be experienced as a whole as material for evaluation and revision (Suryajaya, 2016). Through continuous listening, the author does not find too many parts that need to be significantly revised. Technically the revised results can be seen in Figure 8 by describing the red line and the blue tone. In Figure 8, the red line indicates that revisions are only made to the part, namely the *coda* melody played by the flute instrument by changing the position of the tone and changing the rhythm pattern slightly. In the 8-tone image given a blue color is a revised tone and rhythm.

Figure 8. The process of revising the coda melody part



Source: Personal documentation

CONCLUSIONS

Looking at the description of the analysis and interpretation of the data, has been obtained two conclusions. First, it was found that there are two aspects of primary musicals that can be used as exploratory material in this arrangement, namely harmony (chord movement) and melody (for auxiliary members and fillers' fillings). Efforts to explore elements of harmony, such as the search for possible movement of chords, are carried out with additional chords through the tones contained in the melody as a reference to determine chords. Based on this process in the arrangement of *Lg. Rangkaian Melati* obtained chords such as C – Em7 – F – G – Dm7 – Fm – Am – Ddim7 – Bb – Bm, which is placed dynamically following the movement of the main melody. As for the melodic elements of auxiliary members' parts and fillers' fillings, the exploration process is carried out by changing the position of the tone along with changes in the rhythm of the melody by processing variations in *quaver* and *semiquaver* tone values. Melodic exploration efforts are not done freely but still refer to while maintaining some of the tones and rhythm patterns in the main melody *lg. Rangkaian Melati*. The goal is that the auxiliary members, fillers' stuffing, until the main melody still has an unbroken relationship in a musical feel. Second, it was found that through the Five-Step Music Arrangement Method, the process of exploring musical aspects and arranging work can be done systematically and structurally. Through the procedure from the first step to the fifth step, each aspect of the musical obtains a balanced proportion of deepening and exploring exploration. This is important because this arrangement is conceptually intended for educational purposes. Whenever possible, all aspects of musicals that become exploratory material can be used as indicators of the achievement of arrangements *Lg. Rangkaian Melati* as musical material *minus one*.

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Resource Person/Informant List

Sanjaya, Singgih (59th), Lecturer, *Arranger*, Composer, Conductor, interview on June 29, 2021 at his home, Suryodingratan, Mantrijeron, Yogyakarta.

Sumardiana, Tri (56 years old), Keroncong Musician, interviewed on August 9, 2021 at his home, Suryoputran, Yogyakarta.