



## Form of Bundengan Traditional Music Arrangement by Sanggar Akustika in Wonosobo

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### Abstract

*Bundengan is one of the traditional musical instruments in Indonesia that originates and develops in Wonosobo Regency, Central Java. The bundengan music group Akustika provides arrangements for bundengan music. This research aims to determine and provide a description of the form of bundengan music arrangement by the bundengan music group Akustika. The method used in this research was qualitative with a musicological approach. Data collection was carried out through observation, interviews, and documentation techniques. Data analysis was conducted through data reduction, data presentation, and conclusion drawing. The research results show that the musical arrangement of Bundengan in Sanggar Akustika, Wonosobo Regency, combines traditional Bundengan musical instruments with instruments such as cak, guitar, keyboard, violin, bass, and drums. The performed music genres include modern pop, campursari, dangdut, nostalgic songs, and regional songs in Indonesia. The basic tones used are C major and G major, with mixed arrangement styles. During the performance, each musical instrument utilizes a limited repetitive playing pattern until the completion of the song. All the instruments in the Bundengan music complement each other and form dynamic and harmonious musical patterns.*

## INTRODUCTION

Culture, according to Bertrand, is defined as all views of life that are learned and acquired by a group of people (Sulasman & Gumilar, 2013). Culture is a unique identity or characteristic possessed by a particular community, covering various things such as language, beliefs or faiths, social customs, food, art, and music. An area or region with many tribes certainly has a diversity of cultures that influence each other to form the identity or character of the area. A strong culture as a nation self is a culture that must be preserved so that it is not easy to be displaced and replaced by other cultures (Lies Ute, 2019; Tindaon, 2012).

As is the case with the traditional Bundengan musical instrument from Wonosobo Regency, Central Java. The Bundengan musical instrument starts from *kowangan*, which is the head protector (*tudung*) used by duck herders (*sonloyo*) to protect themselves from the hot sun or rain in the past (Sundari & Sumarni, 2018). Based on the results of an interview with Hengky Krisnawan, Mr. Barnawi was the first person to invent the traditional Bundengan musical instrument in 1968. However, the existence of the Bundengan musical instrument turned out to be much older than expected. This is shown from Mpu Tanakung's writings on the Wretta Sancaya book in the Majapahit Kingdom in the 12th century. This paper describes music made from *kowangan* or *tudhung* (Arbi et al., 2017). Jaap Kunst, in the book *Music in Java* (1973), states that Bundengan musical instruments are classified as *chordophone* and *idiophone*.

The traditional Bundengan musical instrument was created from the efforts to develop functions of *tudhung* or *kowangan*. Barnawi is a

figure who created the Bundengan musical instrument by providing four palm fiber ropes and three bamboo blades. When it is sounded by plucking, the palm fiber will produce the imitation sound of gamelan music, namely *bendhe*, *kempul*, and also *gong*, while the bamboo blades will produce the imitation sound of a musical instrument *kendang* (drum) (Berutu, 2021). In performing the music, one person plays a Bundengan without additional or other musical instruments.

Around the 1950s to 1970s, the traditional Bundengan musical instrument was widely known by the public. Bundengan developed in Wonosobo Regency as musical accompaniment in the Performing Arts. Barnawi, an artist from Wonosobo who popularized this instrument, uses it as a musical accompaniment in various dances, such as Mask Dance, Jaran Kepang, and Lengger, which includes accompanying songs, such as Sulasih, Kebo Giro, Sumiyar, Gones, Bribil, Kinayakan, and Cuthang (Arbi & Kapoyos, 2019). However, after Mr. Barnawi passed away in 2012, the image of the traditional Bundengan musical instrument dimmed and even almost became extinct. In addition, the development of the times and the advancement of technology in the current era of globalization has resulted in the Bundengan musical instrument being left out. The pace of modernization and the influx of culture from outside demand a shift from the values of human life that use it (Limbong, 2019; Rachman, Abdul; Lestari, 2012; Rachman, Abdul; Utomo, 2018; Rachman, Utomo, et al., 2022; Zahrotul & Rachman, 2020).

In the context of Bundengan music, many Bundengan music artists are trying to adapt by creating new

ideas to maintain their culture so that they can survive according to the demands of the times. Efforts made include innovating Bundengan music by collaborating Bundengan musical instruments with modern musical instruments and presenting various contemporary musical genres. The bundengan music group Akustika is one of the music groups in Wonosobo that provide bundengan music arrangements by collaborating traditional bundengan musical instruments with several other musical instruments, namely cak, guitar, drums, keyboard, bass, and violin, to accompany various musical genres, such as Javanese songs, pop songs, campursari, dangdut, nostalgic songs, and folk songs.

Research that discusses bundengan musical instruments has been carried out by several researchers, such as Berutu (2021), who examines the creativity of a character named Barnawi on bundengan music. Barnawi managed to change the *tudung* in the triangular shap (*kowangan*) into a musical instrument called bundengan. The manifestation of creativity is influenced by four elements: personal, process, stimulus, and product. This discussion is also supported by research conducted by Arbi and Kapoyos (2019) but is more focused on the form of performance and function of the traditional Bundengan musical instrument. Another study is conducted by Cook et al. (2017) which discusses the preservation of bundengan music through social media. In addition, Limbong (2019) also explains that the preservation of bundengan music can be carried out through the process of enculturation of students in formal schools. The previous studies above are used as a basis by researchers regarding the history, form of performance,

function, and preservation of bundengan music. However, in this chapter, the researchers focus more on discussing the form of bundengan music arrangements by the bundengan music group Akustika, Wonosobo.

## METHOD

This study used a qualitative with a musicological approach. Bogdan and Taylor define qualitative methods as procedures in a study to produce various descriptive data, namely spoken and written words from individuals and attitudes and behaviors that can be observed (Rahmawan, 2014:22). Meanwhile, the musicological approach, according to Ha Lang and L. Harp in the Harvard Dictionary of Music written by Willi Apel (1965) is all knowledge related to the creation (production), form, and application of various physical phenomena of sound so that it can be said that the author will dissect the theory by examining the process of creativity and the form of traditional bundengan music arrangements by the bundengan music group Akustika in Wonosobo. Prasetyo et al. (2018) used a qualitative method with musicological approach to explore creativity and musical arrangement in the Kentongan Group Pudang Satria in Banyumas Regency. By using the same approach, Rachman (2017) investigated forms of Thong-Thong musical arrangements in Tanjungsari Village, Rembang Regency.

In collecting data, the researchers used observation, interviews, and documentation techniques. The observation method was carried out by observing, studying, and understanding phenomena which were carried out by seeking information directly about the tuning system and playing patterns of

bundengan musical instruments by the bundengan music group Akustika, then the information obtained was described. Interviews were conducted by conducting questions and answers with several informants, namely the head and personnel of the music group Akustika in Sanggar Akustika. Document studies were carried out by collecting information through written archives, pictures, videos, etc. In this study, the data validity technique used was source triangulation. Various data that had been collected were analyzed using several steps, namely reduction, presentation, and drawing conclusions.

## RESULTS AND DISCUSSION

Bundengan is a traditional musical instrument from Wonosobo Regency which was created to change the function of *kowangan*, or what is usually used by duck herders to take shelter from the hot sun or rain, into a musical instrument that imitates the sound of gamelan (Arbi & Kapoyos, 2019).

Bundengan has four or five strings, and if plucked, it will produce a sound that imitates a musical instrument *kethuk*, *kenong*, *kempul*, *gong*, and *gong penatas* or *pungkasan*, as well as three bamboo blades imitating the sound of drums. The strings are played by the right hand with a constant pattern, and the bamboo blade is played by the left hand with a *pematut* pattern.

Bundengan is used as a musical accompaniment in various dances, such as Mask Dance, Jaran Kepang, and Lengger, which includes accompanying songs, such as Sulasih, Kebo Giro, Sumiyar, Gones, Bribil, Kinayakan, and Cuthang (Arbi & Kapoyos, 2019). However, many bundengan artists are creating various

new ideas to maintain their culture and survive according to the demands of the times. The bundengan music group Akustika provides bundengan music innovation by collaborating bundengan musical instruments with modern musical instruments and performing various contemporary musical genres. This innovation results in several changes to the bundengan instrument, such as the tuning system for the bundengan instrument.

### *Tuning System of Bundengan Musical Instrument by the Bundengan Music Group Akustika*

Bundengan consists of strings imitating a gamelan set in the form of a pencon and bamboo blades imitating drums. Each string in the bundengan produces a variety of notes, most of which are played using a pentatonic tuning system. This is because, in the show, bundengan is usually used to accompany Javanese songs.

The tone of the bundengan musical instrument is set using small bamboo attached to the strings; this part is usually called *setelan* (setting). The material used in making the setting is a twig on sandalwood bamboo and is cut to a length of  $\pm 2$  cm, and a v-shaped incision is made in the middle. After that, a stick is inserted into the setting, which functions to lock the strings.

Along with the development of bundengan music, music groups or bundengan artists in Wonosobo have made many innovations. The bundengan music group Akustika uses a diatonic tuning system on the bundengan strings. The reason is a need for the arrangement of the bundengan music group Akustika in presenting the bundengan music. In their performances, this band collaborates with other musical

instruments, such as cak, guitar, keyboard, bass, drums, and violin, and performs not only songs in Javanese style but also other musical genres, such as pop, campursari, dangdut, nostalgic songs, and folk songs.

#### ***Diatonic Scales on Bundengan Music Strings***

The traditional bundengan musical instrument, in expressing its music, uses scales or a pentatonic tuning system, namely *pelog* (Arbi & Kapoyos, 2019). However, the tuning system in the presentation of bundengan music by the bundengan music group Akustika is a diatonic tuning system or scales. Following are the differences in the tuning system for the bundengan musical instrument by Arbi and Kapoyos (2019) with the *kepatihan* notation writing system and the bundengan tuning system by the bundengan music group Akustika with the western notation writing system:

No	String	Arbi & Kapoyos (2019)	Akustika
1	1 st	6	1
2	2 nd	3	3
3	3 rd	6	5
4	4 th	3	1

Figure 1. The Setting of the Bundengan Tuning System  
(Source : Christy, 2022)

The diatonic scale has seven notes in one octave; these notes are divided into two based on their distance, namely: (1) tone (unit pitch), namely the distance between one note and another note that has a value of one whole unit, and its size is 200 cents, and (2) semitone (the distance between the mid-range notes), is the distance between the notes that have a half value and a size of 100 cents (Banoe, 2003). The intervals or unit pitches (tones) are five notes in one

octave, while the pitch range of the middle of the barrel (semitone) has two notes in one octave.

Diatonic scales are divided into major and minor (Suranto & Santosa, 2019). The bundengan music group Akustika uses major scales to set the tone on the bundengan strings. The Major scale is a scale with the tone arrangement 1-2-3-4-5-6-7-1, this arrangement if adjusted to the size of the pitch distance in units of cents, namely 200-200-100-200-200-100, and the interval used is 1– 1 -  $\frac{1}{2}$  - 1 – 1 – 1 -  $\frac{1}{2}$  (Suranto & Santosa, 2019).

The Bundengan group Akustika usually uses the notes Do, Mi, Sol, and Si with the basic notes C major and G major; the fourth string or string at the top has the tone Do. This basic tone is used to make it easier for players to set the tone on the bundengan strings when presenting various songs at an event. For example, when you play a song with the basic tone of G major, the bundengan instrument can still be used though setting in the key of C major. Players only need to readjust one string of bundengan when the string has an F note, changed to Fis.

#### ***Bundengan Musical Instrument Playing Pattern***

The traditional bundengan musical instrument is played by plucking, where the musician faces the musical instrument in a sitting position with legs crossed. The strings of the bundengan are imitations of gamelan musical instruments, which have the shape of *pencong*. The sound produced is *thong*, *dhil*, *dhung*, and *dheng* (gong). The sounds of *thong* and *dhil* are the character of the sounds owned by the strings that imitate the musical instrument *bendhe*, the sound of *dhung* owned by the strings that imitate the musical instrument *kempul*, and the strings that imitate *gong* have the sound

*dheng*. Bundengan has other elements, namely bamboo or *ingis* which have the sound character *dhah*, *tung*, and *tak* where the bamboo blades are arranged to be similar to drums (Arbi & Kapoyos, 2019)

The music-playing technique is a way or effort made to play a musical instrument with a certain rhythm or tone (Banoe, 2003; Suhaya et al., 2020), while a pattern is a type of model, system, or structure. Rhythm patterns are played throughout the song and repeated regularly; this is done to create a rhythm with a certain name. The rhythm pattern played throughout the song and repeated continuously by various musical instruments will form a certain rhythm pattern. Rhythm patterns have certain names with their own characteristics (Banoe, 2003; Miller, 1958; Rachman & Utomo, 2019). The music playing pattern is a form and structure that uses a certain rhythm and tone and is carried out throughout the song repeatedly and regularly to create a rhythm with a certain name (Rachman, Teangtrong et al., 2022).

Basically, the traditional bundengan musical instrument consisting of strings and bamboo blades is played by one player, where the right hand plays the constant pattern on the strings and the left hand plays the *pematut* pattern on bamboo blades. This is a special feature or characteristic of the bundengan musical instrument in Wonosobo. When playing the bamboo blades, there are differences in the play pattern between one player and another. This is because the bamboo blades are played with *pematut* patterns, which are conditional according to the song being sung. However, this difference becomes a style from the players themselves. The bundengan music group Akustika makes two

bundengan playing patterns as a reference or basis for new members or the public who want to learn the bundengan musical instrument. The following is a pattern for playing the bundengan musical instrument with the basic tone of C major based on various data that the researchers obtained from several selected sources during the research process.

### 1. Rhythmic Pattern 1

Senar : ① .

Bilah bambu : . P

Senar : 1 . 3 . 1 . . . 1 . 5 . 1 . ① .

Bilah bambu : . b . P b P . b . P b b . b b b

Senar : 1 . 3 . 1 . 5 . 1 . 3 . 1 . ① .

Bilah bambu : . b . b b . b b b . b . P P P b .

Figure 2. Bundengan Rhythmic Pattern

1

(Source: Christy, 2022)

## 2. Rhythmic Pattern 2

Senar : 1

Bilah bambu :

Senar : 1 3 1 5      1 3 1 .      1 3 1 5      1 3 1 1

Bilah bambu :  $\overline{.p} \ p \ p \ p$        $. \ b . \overline{p} . \overline{k}$        $p . \overline{k} \ b \ b$        $b \ b \ b \ b$

Senar : 1 3 1 5      1 3 1 .      1 3 1 5      1 3 1 1

Bilah bambu :  $\overline{.p} . \ b \overline{pp}$        $. \ b . \overline{p} . \overline{b}$        $b \ b \ b \ p$        $\overline{.b} \ b . \overline{.b} \ b$

Figure 3. Bundengan Rhythmic Pattern

2

(Source: Christy, 2022)

Information:

No	Senar	Nada	No	Lambang Bilah Bambu	Dibaca
1	Senar 1	1	1	p	<i>Pang</i>
			2	b	<i>Dah</i>
2	Senar 2	3	3	d	<i>Nidang</i>
			4	t	<i>Tak</i>
3	Senar 3	5	5	k	<i>Ket</i>
			6	dʒ	<i>Diang</i>
4	Senar 4	①	7	h	<i>Dhet</i>

When new members or the community have understood the two

patterns of playing bundengan musical instruments from the bundengan music group Akustika, they are free to provide variations, especially in playing the bamboo blades. From musical scores 1 and 2, it is clear that the playing pattern of the bamboo blades imitating the sound of drums is composed using *sekaran pematut* so that they can form a song form.

*Sekaran* is a pattern in playing music with a melodic nature, where fixed rhythmic values or combined rhythmic values tend to follow a melody in a song or the development of a song melody (Supanggih, 2009; Widodo & Suharto, 2017). When presenting a song, the Bundengan player usually uses a different drum pattern from one song to another. This is because of *pematut* patterns used in the drum pattern playing. In general, the *kendangan pematut* pattern is improvisation. The bundengan player plays the bamboo blade conditionally according to the song being sung.

The strings 1 and 2 play the striking pattern on the musical instrument *bendhe* by plucking alternately; this is adjusted to the placement of the odd and even counts in each phrase, namely the 4/4 count. Odd counts are played by the string 1, while even counts are played by the string 2. Strings 3 and 4 are patterns of the striking pattern from the musical instruments *kempul* and *gong*; these strings are played at the end of each phrase. String 3 is played in an odd number; string 4 is played at the end of the fourth string. Scores 1 and 2 show that the arrangement of the playing pattern of the bundengan instrument is intertwined with the playing structure and is a rhythm pattern. The playing pattern is played from the beginning to the end of the song, which is repeated continuously. In addition, this pattern

is always used in various songs that are performed at Bundengan music performances. Therefore, the playing pattern of the bundengan strings can be categorized or grouped into constant patterns.

#### ***Bundengan Music Arrangement by the Bundengan Music Group Akustika***

Bundengan music by the bundengan music group Akustika, Wonosobo, combines bundengan and musical instruments, such as cak, guitar, keyboard, violin, bass, and drums. In the performance, not all of these musical instruments are always used (conditionally); this is due to the limitations of the musicians and according to the venue, as well as the arrangement that has been made by Mr. Chandra Dany as the arranger of the Bundengan music group Akustika. The types or genres of music performed are modern pop, campursari, dangdut, nostalgic songs, and regional songs.

The type of arrangement used is a mixed arrangement. The arrangement is a technique for compiling and arranging various additional tones to accompany a song. In musical arrangements, there are terms of melody and accompaniment. Melodies are the various main notes in a song that are accompanied, while the accompaniment is a variety of other tones (Tetty Rachmi in Rachman, 2017). Meanwhile, the mixed arrangement, according to Aziz (2020), is a combination of instrument and vocal arrangements. The songs performed by the bundengan music group Akustika are adapted to the original version; they only provide vocal arrangements in certain parts, such as at the peak (climax) of the song. Parts of the song are sung alternately by the four singers of the band Akustika.

The bundengan music group Akustika exclusively provides simple instrument arrangements; each musical instrument uses only a few playing patterns, which are repeated until the song is finished and adjusted to the sound of the traditional bundengan musical instruments. This is because not all musical instruments and tones or chords produce harmonious sounds when combined with bundengan instruments.

#### Verse 1

The musical accompaniment in this section seems monotonous but lively. This is because only a few playing patterns are used by each musical instrument, namely bundengan, cak, bass, guitar, and drums, which are repeated until the song is over. The rhythmic pattern of each instrument is continuous, complementary, and has a different pattern. Here are the sections of verse 1 of the song Laskar Pelangi by the Bundengan music group Akustika.



Figure 4. Verse 1 of the song Laskar Pelangi  
(Source: Christy, 2022)

From the data obtained by researchers, the instruments used in the section of verse 1 are vocals, bundengan, cak, guitar, bass, and drums. The sound sounds crowded because all the instruments are played,

and each instrument has a different rhythmic pattern.

The *cak* instrument plays the double technique commonly used in keroncong music, the guitar instrument plays the plucking pattern of guitar adjusted to the chords or key of the song, and the bass instrument plays the tone according to the chord or key of the song, which is adjusted to the beat of the drum, in one bar there is only one notation that has 4 beat value (full note). The drum instrument uses a playing pattern commonly used to accompany songs with a 4/4 bar, the bundengan instrument plays bamboo blades with a *pematut* pattern, and the strings are always played in the same pattern (constant).

#### Chorus

A chorus is a part that music listeners easily remember. This is because the ref or refrain is a structure usually used as the core of the theme of a song. The tone produced in this section is usually different and tends to attract more attention (Isbah & Wiyoso, 2019).



Figure 5. Chorus of the song Laskar Pelangi  
(Source: Christy, 2022)



From the data obtained by the researchers, the chorus is arranged with an instrument playing pattern that is almost the same as the verse 1 section, accompaniment music that seems busy because it uses all the instruments and the rhythmic pattern of each instrument is continuous, complementary, and has a different pattern. The pattern used by each musical instrument is also not much. This is because every musical instrument usually only uses the same pattern and is repeated until the chorus is finished. In this section, the traditional bundengan musical instrument plays the pattern taught by the bundengan music group Akustika, namely pattern 2 from start to finish. The right hand plays the strings with a constant pattern, while the left hand plays the bamboo blade with a *pematut* pattern.



Figure 6. The Chorus of Bundengan  
(Source: Christy, 2022)

## CONCLUSION

Based on the findings that has been described, several conclusions can be obtained regarding musical arrangements, namely: (1) The type of arrangement by the bundengan music group Akustika is a mixed arrangement with the basic notes of C major and G major; (2) The song Laskar Pelangi is sung by two people in turn. This section is accompanied by all the instruments with rhythmic patterns for each continuous, complementary instrument with different patterns. Each musical instrument usually only uses the same pattern and is repeated until the song is finished.

The bundengan music group Akustika uses a major diatonic tuning system or scale on bundengan strings. The tones often used are Do, Mi, Sol, and Si, with the basic tones of C major and G major; the uppermost string or the fourth string that has the tone of Do.

The playing pattern of the bundengan musical instrument by the bundengan music group Akustika consists of two patterns used as a reference or basis for new members or the public who want to learn the bundengan musical instrument. The strings and bamboo blades are played by one person, where the right hand plays the strings with a constant pattern while the left hand plays the bamboo blade with a *pematut* pattern.

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