

Music Sampling On A Keyboard Arranger For A Solo Organ Player Of Dangdut Music In Lumajang

Muhammad Ilham Maulana

Program Studi Musik, Fakultas Bahasa dan Seni, Universitas Negeri Surabaya, Surabaya, Indonesia

Article Details	ABSTRACT
Article History Received March 19th, 2025 Revised May 5th, 2025 Accepted May 6th, 2025	This study aims to: (1) analyze the sampling production process on arranger keyboards for single organ players of dangdut music in Lumajang Regency and (2) analyze the application of sampling on arranger keyboards. This study uses a descriptive qualitative method with data collection techniques through interviews, observation, and documentation. The results show that (1) the sampling production process consists of three main stages, namely pre-production (technical preparation and sound setting), production (recording, editing, mixing, and multisampling), and post-production (mastering and format conversion). These stages ensure optimal sound quality and provide flexibility for musicians in creating distinctive musical characters; (2) sampling is applied by converting the sampling results into a format recognized by the keyboard system, such as .WAV and .KMP. Sampling is applied through two methods: looping to produce style and sequencer for song play. With the features available on Korg Pa 600, musicians can apply sampling more easily and remix to harmonize with other instruments.
Keywords Sampling Keyboard Arranger Single Organ	
	The article is an open-access article under the license CC BY-SA. 
Corresponding Author Muhammad Ilham Maulana Program Studi Musik, Fakultas Bahasa dan Seni, Universitas Negeri Surabaya Gedung T14 lantai 2, FBS Unesa, Kampus Unesa Lidah Wetan Email: muhammadilham.18031@mhs.unesa.ac.id	

1. INTRODUCTION

Regarding popular music genres in Indonesia, dangdut is quite popular. Despite its popularity, dangdut has remained relevant since its emergence in the 1960s until now. At the time, some of the most popular dangdut groups were Rhoma Irama and Soneta, known for their unique blend of Indian-Malay music and rock and the addition of brass and timpani, traditionally classical instruments. Dangdut experienced rapid development with the emergence of its subgenre, dangdut koplo, particularly in East Java, especially the North Coast (Pantura) region of Central Java, Madura, and surrounding areas (Weintraub, 2010). However, the emergence of dangdut artist Inul Daratista made dangdut koplo popular nationwide (Setiaji, 2017, p. 21). Some popular koplo dangdut orchestras include OM Sera, New Pallapa, and OM Monata. The differences are visible in the kendang beats and the orchestral format, which is less complex than those of Rhoma Irama and Soneta. In Koplo Dangdut orchestras, there are no brass section instruments or timpani, as keyboard players back them up. However, the character of the sound instruments remains based on Rhoma Irama and Soneta. Over time, traditional East Javanese music has influenced the development of koplo dangdut, such as jaranan, which was popularised by the dangdut orchestra group from Nganjuk, OM Sagita, in 2009 (Larasaty et al., 2013). They presented a minimalist music format consisting only of a keyboard player, kendang, guitar, and flute.

Advancements in technology have made human activities easier, more flexible, and minimalist. This is also true in music, particularly dangdut, where the single organ emerged amidst this modernization. According to Alwi (2002: 988), an organ (musical instrument) is similar to a piano that produces notes by blowing air into pipes of different shapes and sizes or through electronic strings. People call it a single organ because the musician only uses a keyboard without other musical instruments. It is connected to a sound system to produce loud sounds that can be heard from a considerable distance. A single organ is a musical performance that uses a type of musical instrument, a keyboard, often played at weddings, parties, and other social events (Putri, 2022, p. 642). A keyboard is a musical instrument played like a piano but equipped with various additional

features. One of the main advantages of a keyboard is its ability to produce various types of sounds resembling other musical instruments. With its comprehensive features, a keyboard allows users to play music like an instrument in a band (Wiraguna et al., 2014, p. 87).

A single organ's practicality lies in using a keyboard to simulate various instruments in an ensemble through sampling technology by converting the original sounds into virtual instruments. Music sampling is a technique that has developed in digital music technology and the development of new music genres (Han & Myung, 2009; Purwacandra & Nainggolan, 2019; Subekti, 2022). Its emergence around the 1970s prompted music producers to explore music in a new way by processing sound clips from existing recordings, thereby creating new sounds and enriching musical compositions. Audio sampling converts musical instruments into digital files, which can be done by taking samples from an audio source along the sound wave at regular intervals. In this case, the degree of perfection and similarity to the original instrument is determined by the number of samples taken (Adobe, 2024: 1).

With the advancement of music production software such as Studio One, Cubase, and others, music sampling is now more accessible, allowing musicians from different backgrounds to experiment with music by incorporating local cultural elements. This practice often utilizes various genres of music, ranging from hip-hop to the latest Indonesian traditional music, which allows for creating unique, innovative, and interesting sounds for listeners. In the context of dangdut, music sampling often takes parts of koplo dangdut songs, which are then processed into fresh and interesting rhythms.

Single organ players are now spread across Indonesia, including in Lumajang Regency. Single organ music has become a popular performance among the people of Lumajang, usually at weddings, birthdays, gatherings, sports events (cycling/gowes), and others. This is because the rental cost is very affordable compared to hiring a full band (dangdut orchestra). Moreover, single-organ music now supports sampling, making it sound similar to the original musical instruments. The number of single organ musicians, especially in Lumajang Regency, has increased yearly. Ten years ago, only 40% of keyboard players were single organ musicians, with the rest playing other keyboards. However, the situation has reversed. Now, some dangdut musicians who are not keyboard players, such as guitarists, flutists, and bassists, have switched to keyboards due to the relatively easy operation of organ instruments and the promising wages. With this increase in numbers, a single organ community/association has formed in Lumajang.

The keyboard instruments most commonly used by single-keyboard dangdut musicians in Lumajang are arranger keyboards equipped with rhythm, accompaniment chords, and style features. Various brands include KORG, Yamaha, Roland, and Casio. However, the most widely used are KORG Pa Series arranger keyboards, such as the Pa 300, 600, 700, 900, 1000, 3x, 4x, and the latest 5x. This is because of features that support sampling, namely RX (Real experience) and DNC (Defined Nuance Control) sound engines, which can produce clear, crisp, and clean sounds without noise. In addition, the latest keyboard arranger has features such as looping, drum mapping, sequencer, sound editing, and touch screen, which are unavailable on older keyboard arranger models, making it easier and more supportive for single organ players to arrange songs, especially dangdut. Other brands, such as the Yamaha PSR and SX series, already support features similar to those of the KORG Pa Series. However, according to solo organ players, especially those in the dangdut genre, the output mixing of Yamaha keyboard arranger tends to be flat.

In contrast, dangdut or traditional music requires more middle frequencies. Another consideration behind using the KORG Pa Series is that it is easier to share information about the operation of solo organ keyboards among community members. This prompted the researcher to study the application of sampling on arranger keyboards for dangdut organ players in Lumajang Regency. Therefore, the problems to be solved in this study are: 1) How is the sampling process on keyboard arranger for dangdut single organ players in Lumajang Regency?; 2) How is sampling applied on keyboard arranger for dangdut single organ players in Lumajang Regency?

2. METHOD

This research utilizes a descriptive qualitative method to describe the application of music sampling on keyboard arrangers for solo dangdut organ players in the Lumajang Regency. This approach was chosen because the study focuses on the process, thus requiring in-depth observation and interviews. This aligns with Ulfatin (2015), who states that qualitative research aims to describe, illustrate, and explain social conditions and events in the field. In addition, Sugiyono (2013) emphasizes that in qualitative research, the researcher acts as a key instrument that designs the research, collects data, analyses it, and reports the results.

This research began with direct observation, which involved visiting and participating directly in the recording process (Abdussamad, 2021). The observation was conducted in a recording studio to record the interactions between the researcher and the informants who used music sampling on a keyboard arranger. Operationally, the research involved three main steps: selecting experienced informants and semi-structured interviews, which are questions that continue to develop along with the topic of conversation (Moleong, 2006). This was done to explore their perspectives on the production and use of music sampling and data analysis to

identify patterns in these practices. The results of this study are expected to enhance academic knowledge and provide practical guidance for solo organ players in optimizing the music sampling features of keyboard arrangers.

3. RESULT

The single organ can be considered a popular form of entertainment in Lumajang Regency. This is due to its minimalist musical character and ability to perform various types of music with just one instrument. In addition, the main attraction of single organ music is its relatively low cost compared to hiring a combo band to perform at community events. The appeal of the single organ lies in its relatively low price, as it involves only a few people. This makes the single organ popular among the people of Lumajang for events, especially since the people of Lumajang love dangdut music, which is synonymous with the single organ. To date, there are many single organ players in Lumajang Regency, and they have even formed communities or associations to share jobs, samples, and styles and discuss the use of brands or types of keyboards.

The single-keyboard organ community in Lumajang initially relied on sampling from creators outside the city, as few people had the skills to create their own. The emergence of platforms like YouTube and Facebook has provided opportunities for the single-keyboard organ community in Lumajang to learn to sample independently. This also responds to technological advancements and the growing demand for better sound quality, making music sampling in single-keyboard organs increasingly common. Sampling allows players to get closer to the original sound, enriching the musical experience in performances (Wiséen, M., & Herbertsson, 2015). Independent sampling improves musicians' sound processing skills and encourages them to develop more distinctive musical characteristics in each performance.

Single-keyboard organ musicians in Lumajang can be said to have only recently begun creating their samples, as the scarcity of single-keyboard organ musicians between 2005 and 2015 meant that they relied solely on pre-set styles for their performances. It was only around 2017 that Lumajang musicians began to widely use one of the most famous free sampling libraries, Triaz. Almost all solo organ musicians, especially those using Korg Pa Series keyboards, use Triaz sampling. Triaz is a musician from Tuban who shared free samples on YouTube and Facebook along with a complete set of styles, so musicians no longer needed to arrange songs to play on the keyboard.

The phenomenon of free sampling provided by someone named Triaz added to the practicality of single organ musicians. In the following years, many single-organ musicians emerged because of this free-sampling phenomenon. Single-keyboard musicians in Lumajang Regency later realized the uniformity of their music, which, even in the 2018-2021 era, lacked individual characteristics, as everyone used the same samples. Eventually, one musician named Budianto created his samples and taught them to other musicians. Budianto is a seasoned single-keyboard musician well-known in the Lumajang area for his distinctive keyboard-playing style. He began learning the keyboard through self-study, utilizing tutorials from social media.

Like most single-keyboard musicians, Budianto uses a keyboard arranger in his performances. However, he prefers to create and arrange his music before applying it to the keyboard. This approach makes his playing more responsive to musical developments, especially in dangdut music, which is constantly evolving. Budianto utilizes the features available on his keyboard to create his music. For example, the Korg Pa-600 keyboard he uses has a style creator and song sequencer feature. The style creator feature has eight channels that can be filled with various instruments and played using the looping technique. This process results in an automatic accompaniment pattern that can be played according to the chords pressed. Meanwhile, in the song sequencer feature, music creation is done more freely by recording the musician's performance directly, allowing the use of various instruments according to the player's creativity (Korg, 2016).

Single organ musicians in Lumajang continue to develop and have begun to sample sounds to apply to keyboards independently. One musician who can sample in Lumajang Regency is Rizky Alfiansyah, a music engineer and arranger from the famous Lumajang band Geranium. This has undoubtedly brought a new dimension to the single-organ music scene in Lumajang District, as musicians now exhibit greater diversity in their single-organ music performances. The application of sampling is carried out in two stages: sampling production on a DAW and the application of sampling on an arranger keyboard, which will be explained as follows:

The Sampling Production Process on a DAW (Digital Audio Workstation)

As is well known, sampling is a technique for taking samples or examples of music to create new compositions (Wiséen, M., & Herbertsson, 2015). This process requires a recording medium, which in this case is called a Digital Audio Workstation (DAW). This audio recording application allows musicians to record instrument sounds that can then be converted into virtual instruments. Some commonly used recording applications for sampling include Cubase, Studio One, and FL Studio. However, these applications only function as recording worksheets, while the audio quality produced depends entirely on supporting devices, such as microphones, sound cards, and cables

All instrument recording media are interconnected to carry out the sampling process, from recording to instrument virtualization. In this case, Rizky Alfiansyah carried out a sampling recording in a recording studio. The studio is located in Sukorejo Village, Kunir District, Lumajang Regency, equipped with various facilities and infrastructure suitable for recording musical instruments. Rizky Alfiansyah also needed musicians who were competent in music sampling. For example, if he wants to sample a drum, he calls a professional drummer to play the instrument, and the audio is recorded to be used as a sample.

The instrument sampling process is carried out with professional musicians to ensure the quality of the instrument's sound is optimal. This also impacts the mixing and mastering process; if the sound obtained during sampling is good, it will facilitate the subsequent mixing and mastering stages. In the sampling process, several things must be prepared, such as pre-production (project sheet creation, tempo determination, beat determination, etc.), channeling, recording, mixing, mastering, cutting, and exporting (Bartlett & Bartlett, 2009; Zagorski-Thomas, 2016). The following is an explanation of these things:

Pre-production stage

The pre-production stage is an important stage for preparing all aspects before the recording process for sampling (Hepworth-Sawyer, 2009). In taking kendang samples, the first step is to adjust the project based on the sampling requirements, namely recording the sound of the kendang in a loop at a tempo of 125 BPM. This adjustment includes selecting the file format, setting up the software, and determining the recording strategy to ensure the quality and flexibility of the sampling results when applied to the arranger keyboard. The pre-production stage, in this case, includes two things, namely:

Tracking

The main factor considered in this stage is the characteristics of the kendang sound. The kendang used has two membranes: a large and a small kendang. In technical terms, selecting microphones is crucial for optimally capturing the kendang sound spectrum. The role of the arranger in this stage is vital, especially in determining the correct microphone placement and selecting the appropriate microphone type to capture the sound optimally (Eargle, 2003, p. 326). A combination of condenser and dynamic microphones is often used to balance high-frequency detail and low-frequency depth. Condenser microphones are generally placed overhead to capture the overall character of the drum. In contrast, dynamic microphones are placed closer to the sound source to capture the details of the beats. Dynamic mic one is used on large drums placed under the membrane where the sound resonates, while on small drums, dynamic mic two is placed above the membrane, as shown in the following image:



Figure 1 Tracking Instrumen Kendang

The recording process was carried out by Rizky Alfiansyah using the Cubase application. The project was prepared by setting the tempo to 125 BPM, creating multi-microphone tracks, and setting the file format to 24-bit bit depth and 44.1 kHz sample rate to maintain sound fidelity. These settings were implemented to ensure that the recorded output remains precise, minimizes noise, and is compatible with the keyboard arranger system that will be used. Additionally, a testing phase was conducted by recording several initial samples to ensure proper sound level balance, avoid distortion, and evaluate whether all drum articulations are captured optimally.

Channeling

In the channeling stage, the sound of the drums is divided into two main channels, namely the 'Dut' channel for large drums and the 'Tak' channel for small drums. The 'Dut' channel captures sounds with deep, low frequencies, while the 'Tak' channel focuses on sharp, responsive high frequencies.

To ensure greater sound depth, overhead microphones capture the entire spectrum of the drums in the L100 and R100 stereo channels. In contrast, ambiance microphones record the nuances of the room with a frequency range of 300 Hz – 8 kHz. All channels are then grouped into a single submix bus with the output level set to -3 dB before entering the mixing stage. If additional effects are needed, such as reverb or delay, the signal is sent through an aux send at a level of -12 dB to -8 dB to maintain the sense of space without

reducing the clarity of the drum hits. With this channeling system, the drum sound can be processed in a more structured way and is ready to be implemented in an arranger keyboard.

Production Process Stage

The production process stage is the implementation stage, in which all materials and songs are ready for recording. The production stage is the actual recording stage of all planned material. This stage conventionally includes tracking and overdubbing. This stage usually involves several people: songwriters, musicians, technicians, and producers who provide creative input (Zagorski-Thomas, 2016). In the production process stage of sampling production, the following steps are taken:

Recording

After the preparation, the next step is to record the drumming to create a digital audio file in WAV format. During recording, the drums are played using various patterns. There are two types of drum patterns: koplo and dangdut. Koplo patterns are longer and consist of 16 bars, while dangdut patterns combine many ukel patterns. Therefore, sampling in Dangdut patterns is usually less than in koplo patterns, which are more varied. To improve recording efficiency, the arranger does not need to repeat the recording from the beginning but can instead use overdubbing. Overdubbing is also used in the music industry to add new recordings to an existing session, replace parts that are not suitable, or add new sound elements to enrich the final result (Teppo, 2022: 5).

Mixing

The expertise of an audio engineer is crucial to the outcome of mixing, as this stage requires technical skills and experience to balance all the elements of sound in a composition (Izhaki, 2008). During the mixing stage, the recorded sounds of the drums are adjusted so that they sound balanced and clear when used by the keyboard arranger. This process begins with adjusting the volume between the large drum (Dut) and the small drum (Tak) so that no sound is too dominant or weak. After that, panning is performed, where the large drum is directed slightly to the left and the small drum to the right to create a more natural stereo effect. Next, an equalizer (EQ) is applied to adjust the sound frequencies so they are sharper and do not clash. The large drum is amplified at low frequencies to maintain a deep bass sound, while the small drum focuses more on high frequencies to keep the beats clear. If necessary, a compressor is used to maintain consistency in volume between each beat, so the sound is not too loud or too weak suddenly.

Post-Production Stage

The post-production stage is the phase where the entire design has become a complete piece. This stage is the process where mastering and rendering take place. Mastering is the post-production stage where the entire production is adjusted in terms of dynamics, equalization, and reduction of sounds that are considered distracting, so it is suitable for playback in audio format. Furthermore, rendering converts audio into the desired format, such as WAV, AIFF, or MP3, so it can be used or distributed as needed (Bartlett & Bartlett, 2009; Zagorski-Thomas, 2016). The post-production stage is described as follows:

Mastering

After the mixing stage, the following process is mastered to refine the final result. Mastering is done to ensure that the sound of the drums has optimal frequency balance and consistent loudness levels and is compatible with various playback devices. At this stage, final equalization (EQ) ensures that each frequency element is audible without overlapping. Excessive low frequencies can be cut, while high frequencies can be slightly boosted to make the drum sound sharper and more detailed. In addition, multiband compression is applied to control the dynamics more precisely, ensuring that each frequency is well maintained. Finally, a limiter is applied to ensure that the output level does not exceed the clipping limit while maintaining the dynamics of the sound so that it continues to sound natural yet powerful in the mix.

Rendering

After mastering is complete, the final step is rendering, which converts the mixing and mastering results into an audio file that can be used in the Korg PA 600 keyboard. At this stage, the selected format is WAV because this format supports the sampling requirements of the arranger keyboard. The rendering settings used are 16-bit bit depth and 44.1 kHz sample rate, as these specifications are generally compatible with the Korg PA 600. After the rendering process is complete, the WAV file can be imported into the Korg software or directly loaded into the keyboard using the appropriate format to be played optimally in the arranger keyboard system.

The production process of sampling single-organ music in Lumajang has undergone significant developments, especially in creating more authentic samples. Sampling begins with the pre-production stage, including the selection of recording equipment, gain adjustment, and microphone placement to capture the character of the drum sound optimally; as explained by Hepworth-Sawyer (2009), pre-production is a crucial stage that determines the quality of the final result. The production stage involves recording with Cubase at 125 BPM and editing to remove noise and adjust timing. Mixing was performed using FabFilter Pro-C2 as a compressor to control the dynamics of the kendang sound, as well as an equalizer to clarify specific

frequencies. After the mixing stage, mastering ensured frequency balance before the final stage, namely rendering in 16-bit WAV format. Zagorski-Thomas (2016) stated that rendering is a post-production stage that prepares the final result for use. Overall, this process follows the stages outlined by (Bartlett & Bartlett, 2009 Burgess, 2014; Zagorski-Thomas, 2016), which include tracking, dubbing, mixing, mastering, and rendering

Application of Multi-sample Sampling

The application of sampling on an arranger keyboard consists of several stages that utilize various built-in keyboard features. To ensure a more focused discussion and highlight issues in the application of sampling, this study will use the Korg Pa-600 keyboard. The Korg Pa-600 keyboard has limited memory space, only 96 megabytes (MB), much smaller than Yamaha keyboards, which can have more than 1 gigabyte (GB) of memory. This limitation requires solo organ musicians to use sampling creatively to optimize the limited memory space on the Korg Pa-600 keyboard.

Sampling on arranger keyboards requires a re-mixing process to balance the resulting sound with the keyboard's built-in instruments. Instrument sampling, especially drums in dangdut music, aims to add rhythmic variation without replacing all the instruments already available on the keyboard. The development of kendang playing techniques in koplo dangdut, such as jab-jaban, follows ever-changing trends, so musicians need to adjust the rhythmic patterns they use, such as tok ganjel tok, pargoy, and sekop-sekop. However, the limited number of channels on arranger keyboards, especially for percussion instruments, poses a challenge in the application of sampling. To overcome this, the techniques of using velocity and octave are applied so that various kendang patterns can be integrated into one voice, allowing for transitions between standard dangdut, koplo, and jaranan accompaniment patterns without manually changing the voice.

In its application, adjustments to the sound intensity between velocities are made using a mathematical approach to maintain dynamic balance. For example, if velocity 127 is equivalent to 0 dB, then at velocity 50, the gain is adjusted to maintain a balanced sound. This aims to prevent volume differences between velocities from creating significant musical sound imbalances. Additionally, using kendang samples recorded directly by a real kendang player is crucial in preserving the natural sound character. After the editing stage and all technical parameters have been set, the final step is integrating the adjusted samples into the keyboard arranger. Thus, applying this technique allows musicians to play various kendang ukel in one channel without losing flexibility and sound expression, thereby supporting creativity in dangdut music performances. Based on the research results, there are two types of sampling used in keyboard arrangers, including:

Multi-sample sampling is applied to the kendang instrument, where each part of the notation has been filled with the sound of the previous sampling. There are several steps in applying multi-sampling. The first step is to load the sampling file that has been extracted using the feature provided by pressing sound edit -> select an empty sound -> record, which will then display the following:

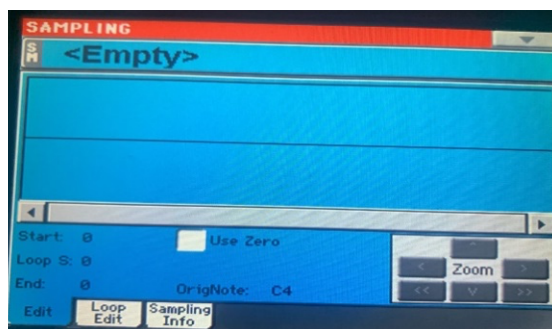


Figure 2 Import Sampling

The next step, once the above screen appears, is to load a sample in the upper right corner of the menu using the following navigation:

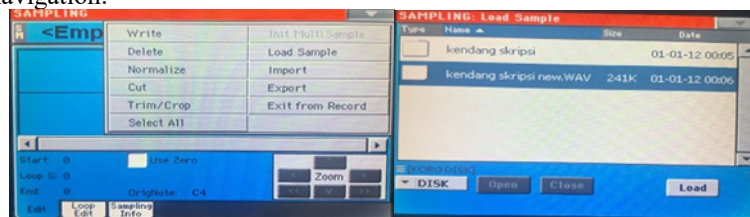


Figure 3 How to Import Sampling

In this process, the keyboard will load the samples to be edited by slicing and mapping. The drum is played chromatically in this case, so the long recording is cut into $\frac{1}{4}$ notes or one beat. After being cut, the samples are mapped by filling in the notes on the arranger keyboard with the sounds produced during slicing. Slicing and mapping are performed in a separate application using a third-party application. When sampling

is applied to the keyboard arranger, the samples are automatically sliced and mapped. Once the steps described above have been completed, the samples can be saved to the keyboard arranger by pressing the navigation button in the top right corner as follows:

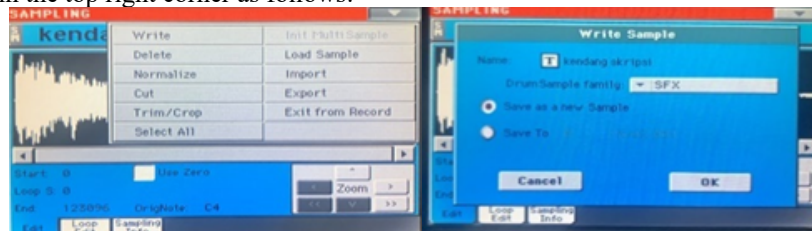


Figure 4 Save Sampling

After the sampling is stored on the keyboard, the next step is to remix the sampling entered on the arranger's keyboard to balance it with other instruments when the music is arranged. The sampling that has been entered then changes form into a voice so that what is mixed is the form of the voice. Mixing voices can be done as shown in the following images:



The mixing process on a keyboard arranger begins with selecting the voice to be adjusted through the sound edit feature. This stage allows users to adjust various sound parameters, including the use of knobs and equalizers, to achieve optimal sound quality. Since sampling is only applied to specific instruments while most still use the keyboard's default settings, fixed settings are required to maintain sound integration balance. In addition, additional software such as Korg PA Manager can help export and manage modified sound samples. The format commonly used in this process is KMP, compatible with various keyboard products. At the same time, the WAV format is also supported by Korg PA 600, eliminating the need for additional conversion.

After mixing, the next step is to test the edited voice before integrating it into the musical ensemble. This integration can be done using two approaches: the looping technique in the form of a style or through a sequencer in the form of a song (Arifin, 2020). The looping technique allows the creation of accompaniment patterns that can be played repeatedly, while the sequencer allows for more complex musical compositions with more detailed control over each instrument (Duffell, 2005). With this method's application, sampling on a keyboard arranger can produce more dynamic sounds and support musicians' creativity in creating musical arrangements that meet performance requirements (Wiséen, M., & Herbertsson, 2015).

4. CONCLUSION

Based on the explanation of the research results described above, the researcher concluded that the sampling production process on the arranger keyboard for single organ players of dangdut in Lumajang Regency consists of three main stages: pre-production, production, and post-production. The pre-production stage involves technical preparations such as selecting recording equipment, adjusting microphones, and setting sound parameters to optimize the recording results. The production stage includes the recording process using DAW, editing, mixing, and multisampling to ensure that the kendang sounds natural and suits the needs of dangdut music. Meanwhile, the post-production stage includes mastering and rendering, where the final result is converted to 16-bit WAV or KMP format to be compatible with the arranger keyboard. Overall, the sampling production process improves the sound quality and provides flexibility for musicians in creating a more distinctive musical character.

Second, sampling on arranger keyboards for solo organ players in Lumajang Regency is done by converting the sampling results into a format that can be recognized by the keyboard system, such as .WAV and .KMP. Sampling is applied by directing the instrument to a new instrument from the sampling results. Sampling can be applied in two ways: looping with style as the final result and sequencer with song play as the final result. With the features of the Korg PA 600 keyboard, musicians can easily apply the sampling that has been created. On this keyboard, musicians can also remix to adjust to other instruments.

REFERENSI

- Abdussamad, Z. (2021). *Metode Penelitian Kualitatif*. Syakir Media Press.
- Adobe. (2024). *Sample rates and audio sampling: a guide for beginners*. Adobe Creative Cloud. https://www.adobe.com/ph_en/creativecloud/video/discover/audio-sampling.html
- Alwi, H. (2002). *Kamus Besar Bahasa Indonesia*. Balai Pustaka.
- Arifin, I. M. (2020). Penggunaan Alat Musik Multi Pad Percussion bagi Seorang Pemain Drum. *Repertoar*, 1(1), 169–179.
- Bartlett, J., & Bartlett, B. (2009). *Practical Recording Technique*. Oxford Press.
- Burgess, R. J. (2014). *The history of music production*. Oxford University Press.
- Duffell, D. (2005). *Making Music with Samples: Tips, Techniques & 600+ Ready-to-use Samples*. K. Hal Leonard Corporation.
- Eargle, J. (2003). *Loudspeaker Handbook*. Springer.
- Han, J., & Myung, S. (2009). Constructive music creation : the process and effectiveness of sampling in computer-based electronic music production. *Proceedings of the Korea Contents Association*, 2(1), 127–134.
- Hepworth-Sawyer, R. (2009). *What Is Mastering?*. In *From demo to delivery*. Routledge.
- Izhaki, R. (2008). *Mixing Audio Concepts, Practices, and Tools*. Focal Press.
- Korg. (2016). *Korg Handbook*. www.korg.com
- Larasaty, W., Marzam, M., & Syeilendra, S. (2013). Persepsi Masyarakat Terhadap Pertunjukan Organ Tunggal Malam Hari Dalam Acara Pernikahan Di Tebo. *Jurnal Sendratasik*, 2(1), 81-90.
- Moleong, L. J. (2006). *Metodologi Penelitian Kualitatif*. Remaja Rosdakarya.
- Purwacandra, P. P., & Nainggolan, O. T. P. (2019). Sampling Suara Instrumen Musik sebagai Strategi Peningkatan Hasil Belajar Mahasiswa dalam Pembuatan Film Scoring. *Rekam*, 15(1), 61–70. <https://doi.org/10.24821/rekam.v15i1.3232>
- Putri, S. E. (2022). Realitas Fungsional Saweran Dalam Pesta Pernikahan. *Jurnal Analisa Sosiologi*, 11(4), 624–640. <https://doi.org/10.20961/jas.v11i4.61737>
- Setiaji, D. (2017). Tinjauan Karakteristik Dangdut Koplo Sebagai Perkembangan Genre Musik Dangdut. *Handep: Jurnal Sejarah Dan Budaya*, 1(1), 19–34. <https://doi.org/10.33652/handep.v1i1.13>
- Subekti, A. A. (2022). *Komposisi Musik Secara Virtual Dengan Menggunakan Sampling Pada Karya The Journey*. Institut Seni Indonesia Yogyakarta.
- Sugiyono, D. (2013). *Metode Penelitian Kuantitatif, Kualitatif, dan Tindakan*.
- Teppo, L. (2022). *How to Make a String Quartet Sound Bigger by Using Different Recording Techniques*. May.
- Ulfatin, N. (2015). *Metode Penelitian Kualitatif Di Bidang Pendidikan: Teori Dan Aplikasinya*. Media Nusa Creative.
- Weintraub, A. N. (2010). *Dangdut Stories : A Social and Musical History of Indonesia's Most Popular Music*. Oxford University Press.
- Wiraguna, J., Trisnadoli, A., & Dewi, M. (2014). Virtual Alat Musik Keyboard 3D. *Proceeding Applied Business and Engineering Conference (ABEC) 2014*, 87–92. www.webopedia.com,
- Wiséen, M., & Herbertsson, J. (2015). *The legality of music sampling in Sweden: Complicated issues demand complicated measures*. May.
- Zagorski-Thomas, S. (2016). Real and unreal performances: The interaction of recording technology and rock drum kit performance. *Musical Rhythm in the Age of Digital Reproduction*, 195–212

BIOGRAFI PENULIS

	Muhammad Ilham Maulana  https://orcid.org/0009-0006-4817-9929 is an undergraduate student majoring in Music at the Faculty of Language and Arts, Surabaya State University. His research focuses on music sampling production and the application of music sampling for solo organ players in the dangdut genre in Lumajang Regency. He can be contacted via email: muhammadiham.18031@mhs.unesa.ac.id
---	--