


## Reggae Arrangement and Structure of Uncle Djink's "Kemesraan"

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Article Details	ABSTRACT
<p><b>Article History</b></p> <p>Received mm dd, yyyy Revised mm dd, yyyy Accepted mm dd, yyyy</p>	<p>Music has been a part of life all along. In people's lives, music becomes a means of entertainment and a form of self-expression. In its development, each piece of music has characteristics and several types or genres that fit the tastes of all people.</p> <p>This research aims to analyze the song form and arrangement structure of the reggae version of Kemesraan by Uncle Djink. This research was conducted through a qualitative approach. The object studied is the form and arrangement of the Reggae Version of Kemesraan by Uncle Djink.</p> <p>The results of this research can be concluded as follows: The song form of Kemesraan by Reggae Uncle Djink uses the Big Band format in its arrangement. The instrument format is found in the writing of the song Kemesraan by Reggae Uncle Djink in full score.</p> <p>The arrangement structure of the Reggae version of the song "Kemesraan" by Uncle Djink has 110 beats and uses the basic scale A. In addition, the tempo chosen is 85 bpm, or, from the classical point of view, it is called Andante. The format used in the song "Kemesraan" Uncle Djink The genre applied to the song "Kemesraan" Uncle Djink is the Pop Reggae genre.</p>
<p><b>Keywords</b></p> <p>Music Form, Arrangement, Kemesraan Song Reggae Version</p>	<p>The article is open-access and under the license <a href="#">CC BY-SA</a>.</p> 
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### 1. INTRODUCTION

Music has always been a part of life. Music is generally intended as entertainment for its audience but can also be used for other purposes. (Sinaulan, Kaunang, and Sunarmi 2023) Music is the sound that humans receive from different backgrounds, and it can affect the meaning of the sound based on a person's history, place, habits, and interests (Avandra, Mayar, and Desyandri, 2023). Music is a basic need for every human being because it can make people feel happy and comfortable (Roffiq, Qiram, and Rubiono 2017). In people's lives, music becomes a means of entertainment and a form of self-expression (Panjaitan 2020).

In its development, there are characteristics of each music and several types or genres, and many musicians create a variety of new sounds that suit the tastes of all people. Music develops into a necessity for its audience. For music creators, music becomes an overflow of soul emotions, conveying the feelings in the music creator (Sinaulan, Kaunang, and Sunarmi, 2023). Music can be utilized as a medium for education and self-development (Triningsih, Aryani, and Mutoharoh, 2022). Musicians play or write music and can play musical instruments, study music, perform musical performances, and enjoy music with full appreciation (Afriandy 2019). One of the musicians who created several of his song works became one of Jakarta's Indonesian legends, namely Iwan Fals. (Safi'i 2022). Creativity in music is a style of thinking and a person's activity in music. From these activities and styles of thinking, a person can produce and analyze a piece of music (Yohanes Kristiawan 2019). In this study, the authors describe the analysis of the musical form and the meaning of the song in Iwan Fals's song entitled Kemesraan. The song Kemesraan can be categorized as a pop ballad genre song. Music genres are labels humans use to categorize and describe the vast world of music (Giri 2017). The pop ballad genre is a pop music genre characterized by a slow tempo, romantic lyrics, and instruments using Piano and acoustic guitar (Darlene 2024).

Iwan's recording began when Bambang Bule from Jakarta sought him out. Bambang offered Iwan a recording because he heard Iwan's voice on Radio 8 EH, owned by ITB. ITB students often asked for Iwan's contribution to singing at campus events even though, at that time, Iwan was still a student at SMAK BPK

Bandung. Iwan Fals also often participated in music festivals and won the country music festival. After winning the country music festival, Iwan contributed to the humor song festival held by the Indonesian Humor Institute. Iwan Fals continues to pursue his profession as a busker. His busking technique is to approach houses one by one. To earn money, busking is a performance activity to entertain others in public places (by singing, dancing, or playing musical instruments, pantomime, or clowning). (Sitio 2021) Starting the Bachelor Album, Iwan Fals received various offers to sing. Iwan Fals has his musical style, namely, saying speech that is less polite in his various songs and is not good for speech partners to hear, whether intentionally or not (Setyasih et al. 2017). Iwan Fals was successful and popular with critical and unusual lyrics. (et al. 2021) Iwan Fals can write song lyrics that directly voice the government in the country. (Ratnasari, Retnowaty, and Prasetya 2019)

In the collaboration, Iwan Fals pointed out the difficulty of each band's tight schedule. In addition to collaborations with well-known bands, this album also brought in music producer Steve Lillywhite, a popular producer with the name U2, to obtain 6 Grammy Awards. The song Kemesraan tells a story of warmth, joy, hope, and togetherness.

In 2021, the song Kemesraan was rearranged by a Reggae musician named Uncle Djink. He covered the Kemesraan song with a reggae version, which was uploaded to his YouTube platform. Uncle Djink's real name is Fajar Sulistyawan, born in 1968 in Plaosan Purworejo. Uncle Djink's cover of Kemesraan contains interesting things, including the musical instruments that use the reggae version. Around 1980, reggae music entered Indonesia, starting from the emergence of the Reggae *band* Abreso (all personnel came from Papua), which originated from black people in Indonesia during the Reggae Night event at Ancol Dream Park (Syafa 2017). Reggae is a music genre that the tastes of young people can accept. The spirit of optimism, resistance, and freedom reflected in the lyrics of the songs and the behavior patterns of the community are strongly indicated in the reggae genre since "The God" by Bob Marley created the genre and the "spirit" of Reggae (Akbar 2014). The instruments used are vocals, brass, drum set, wind chimes, wood blocks, Piano, electric guitar, bass, electric organ, and strings with the basic scale A. The musical accompaniment to the song Kemesraan is then rearranged with a reggae version to make it interesting and not dull.

Fajar Sulistyawan has been involved in music since joining the school choir in SMAK Widodo Purworejo. He graduated from SMAK in 1989, which was the beginning of a meaningful career in music for him. Fajar began to explore the world of music by joining a street art group called KRIET. He chose to become a musician at a young age, which was not an easy thing. Of course, he was under a lot of pressure and criticism. The consistency of other friends' music often disappointed him, and the economy made his friends retreat from the music world. (<https://infopurworejo.com/mengenai-sosok-fajar-sulistyawan-alias-uncle-djink-musisi-reggae-purworejo/>)

Along with KRIET, young Fajar has experienced many stages in and outside the city. However, his existence with KRIET was only until the 2000s with several songs of their creation. Because they have not been able to support their personal and family needs, KRIET has been on hiatus from the stage. However, Fajar Sulistyawan did not stop there because he was determined to become a musician. Fajar realized that music at that time could not meet his personal or family needs, and he had to work as an odd-jobber, a paint worker, farming, and gardening around the house to survive.

After the author conducted a mini research, namely an interview with Uncle Djink, the impression obtained is a commitment to music. He continues to develop his skills in the world of music by creating various songs and consistency in his work, namely the reggae music genre.

Based on the background above, the problem formulation is: How is the form of the reggae version of the song Kemesraan by Uncle Djink, and How is the arrangement structure of the song Kemesraan Reggae version by Uncle Djink? This research aims to analyze the form of the reggae version of the song Kemesraan by Uncle Djink and the arrangement structure used in the Reggae version of the song Kemesraan by Uncle Djink.

## 2. METHOD

Research Approach Based on the formulation of existing problems in this study, researchers use descriptive qualitative methods. Descriptive Qualitative research can be done when the researcher wants to provide an overview of the population or phenomenon without looking for cause-and-effect relationships. (Sundari et al. 2024) It is to understand, reveal, and describe the results of the Form and Meaning of the Reggae Version of the Kemesraan Song by Uncle Djink. The research method is a scientific way to obtain accurate data to discover, develop, and prove knowledge so that it can be used in time for understanding, solving, and anticipating problems in various aspects of education. (Sugiyono 2020)

The research subject is something whose urgency strongly influences a study (Arikunto, 2007: 152). Research subjects can be objects, things, or people. The subject of this research is Uncle Djink, one of the musicians who popularized the song Kemesraan in different genres.

The object of research is all things or things that are targeted in research (Sugiyono, 2002). Based on this understanding, it can be said that the object of research is significant because it is used to obtain concrete data for specific purposes. The object of this research is the Reggae version of the song Kemesraan by Uncle Djink.

The research location is where the social situation will be carried out research (Sugiyono, 2017: 399). It can be interpreted that the research location is a place related to formulating research problems. The research location is at the researcher's home, where online interviews via WhatsApp with the source, Uncle Djink, are conducted.

Data sources are a collection of words and actions that can also be added to supporting documents. (Rahmadi, S.Ag. 2011) Data sources are divided into two, namely primary data and secondary data.

Data collection techniques are carried out in various ways and from various sources. (Sugiyono 2020) Data collection techniques are an important part of achieving the desired information. Data collection techniques are carried out: Observation, Interview, and Documentation.

Data validation and documentation techniques are carried out using the correct procedures, methods, and applicable research procedures. (Mouwn Erland 2020) Data triangulation is a way of checking the validity of data that utilizes something other than research data sources.

Data Analysis Technique (Sundari et al. 2024) Data analysis is a series of stages researchers use to help describe and solve problems in writing research results to achieve accuracy. Data analysis began at the beginning of the research. Data analysis in qualitative research uses three stages: Data reduction, presentation, and summarization.

### 3. RESULT

#### 3.1 Reggae version of the song Kemesraan by Uncle Djink

The form is the result of various elements obtained collectively. (Syafa 2017) The form is a series of unified relationships originating from elements as objective material from the Reggae version of the song Kemesraan by Uncle Djink. Musical form is a series of musical sentences arranged in various forms. The most widely used is the song form/verse form. The song form presents unity for one or more sentences with a strong ending that can give confidence.

##### a. The arrangement used in the reggae version of Uncle Djink's song Kemesraan.

The instrumentation of Reggae Uncle Djink's version of Kemesraan uses the Big Band format in its arrangement. The instrument format is found in writing the *full score* of the Reggae Uncle Djink version of the song Kemesraan, where the instruments used have their respective functions according to the instrument.

##### 1) *Vocal / Voice*

Uncle Djink uses vocal / voice instruments to sing reggae. Vocals become dominant over other instruments because vocals function as the primary carrier of the Reggae version of the song Kemesraan. Starting from the beginning of the vocal entry from beat 15 after the *intro* until beat 103 stops and ends with the *coda/ending* of other instruments.

##### 2) *Brass*

Brass instruments are used to sweeten and complete the melody of the Reggae version of Kemesraan by Uncle Djink. The brass melody is played in the middle of the song. The middle of the song starts at measure 48 to measure 57. Other than that measure, the brass is silent.

##### 3) *Drum Set*

The drum set instrument is used for a tempo beat and accompaniment to the Reggae version of the Kemesraan song by Uncle Djink. The drum set beat plays in Reggae *style*. The drum set plays on beat eight until the *coda/ending*, which is on beat 110.

##### 4) *Wind Chimes*

The *Wind Chimes* instrument is used as an additional beat or sweetener in the Reggae version of the song Kemesraan by Uncle Djink. The *Wind Chimes* beat plays at specific beats, not playing continuously, which is only 3 times playing. First, it plays on beat 8. Second, it plays on beat 48. Third, it plays on beat 102.

##### 5) *Wood Blocks*

The *Wood Blocks* instrument is used as an additional beat that makes the atmosphere lively with the Reggae version of the song Kemesraan by Uncle Djink. The *Wood Blocks* beat plays almost simultaneously with the Drum Set. *Wood Blocks* starts playing at beat 17 to beat 31, then stops for a moment, and plays again at beat 73 to beat 87.

##### 6) *Piano*

Uncle Djink uses the piano instrument as the dominant/main accompaniment in accompanying

Reggae singing. The Piano becomes dominant compared to other instruments because it plays chords continuously without stopping and functions as an accompaniment from the beginning to the end of the atmosphere of the Reggae version of the song Kemesraan, starting at the beginning of the rhythm playing at beat one until the end of the rhythm at beat 110.

7) *Electric Guitar*

Uncle Djink uses the electric guitar as a rhythm and melody carrier to accompany reggae singing. The electric guitar is no different from the Piano. The difference is that the Electric Guitar uses additional distortion effects to accompany the Reggae version of the song Kemesraan. Starting from the beginning of playing at beat 9 to the end of the beat at beat 11.

8) *Bass*

Uncle Djink uses a bass instrument consisting of 4 strings as a rhythmic accompaniment in addition to the Electric Guitar in accompanying Reggae singing. Bass rhythm playing is no different from the Electric Guitar. It starts playing at the beginning of beat nine until the end of beat 110.

9) *Electric Organ/Keyboard*

Uncle Djink uses the electric organ/keyboard instrument as a melody player to accompany the reggae singing. The *Electric Organ/Keyboard* fills in the melodies on the empty parts accompanying the Reggae version of the song Kemesraan. It starts playing at the beginning of beat 9 to beat 15. Second, playing at beat 27 to beat 30. Third, playing one beat at beat 36. Fourth, playing at beat 48 to beat 62. Fifth, playing two beats at beats 75-76. Sixth, playing on measure 88 to measure 109.

10) *Strings*

Uncle Djink uses the string instrument as a sweet melody player to accompany Reggae singing. *Strings* function to fill 2 times, playing sweet melodies on empty parts in accompanying the Reggae version of the song Kemesraan. The first time is playing at 39 to 48. The second time is playing at 79 to 88. (Transcription of Dea Arosicha M., 2023)

**b. Form of song lyrics**

The lyrics of the song "Kemesraan" are as follows:

**(Verse 1)**

Suatu hari di kala kita duduk di tepi pantai  
Dan memandang ombak dilautan yang kian menepi Burung camar terbang bermain di derunya air  
Suara alam ini hangatkan jiwa kita

**(Verse 2)**

Sementara sinar surya perlahan mulai tenggelam  
Suara gitarmu mengalunkan melodi tentang cinta  
Ada hati membara erat bersatu  
Getar seluruh jiwa tercurah saat itu

**(Chorus)**

Kemesraan ini janganlah cepat berlalu  
Kemesraan ini ingin kukenang selalu  
Hatiku damai jiwaku tentram di sampingmu  
Hatiku damai jiwaku tentram bersamamu

**(Instrumental) (Verse 2):**

Sementara sinar surya perlahan mulai tenggelam  
Suara gitarmu mengalunkan melodi tentang cinta  
Ada hati membara erat bersatu  
Getar seluruh jiwa tercurah saat itu

**(Chorus)**

Kemesraan ini janganlah cepat berlalu  
Kemesraan ini ingin kukenang selalu  
Hatiku damai jiwaku tentram di sampingmu  
Hatiku damai jiwaku tentram bersamamu  
Kemesraan ini janganlah cepat berlalu  
Kemesraan ini ingin kukenang selalu  
Hatiku damai jiwaku tentram di sampingmu  
Hatiku damai jiwaku tentram bersamamu

**(Outro)**

Bersamamu

### 3.2 Arrangement Structure of Reggae Version of "Kemesraan" Song by Uncle Djink

The arrangement structure of the Reggae version of the song "Kemesraan" by Uncle Djink is divided into several parts, including *Intro*, *Verse*, *Chorus*, *Bridge*, *Interlude*, and *Outtro*. Uncle Djink's "Kemesraan" song form has the concept of a song structure or form, namely "*Verse - Verse-chorus form*." This form is one of the most popular forms in pop songs. "*Verse- -Chorus Form*" develops by starting with the concept of "*Verse-Chorus Form*," which has the basic framework of combining the concepts of "*Ternary Form (A-B-A)*" and "*Sonata Form*" in Classical terms.

The arrangement structure of the Reggae version of the song "Kemesraan" by Uncle Djink has 110 beats and uses the basic scale A. In addition, the tempo chosen is around 85 bpm, or, from the classical point of view, it is called Andante. The format used in Uncle Djink's song "Kemesraan" is the big band, brass, and strings format. The genre applied to Uncle Djink's song "Kemesraan" is the Pop Reggae genre.

#### a. Intro to Uncle Djink's "Affection"

The *Intro* section in Uncle Djink's "Kemesraan" starts from beat 1 (first) to beat 15. In this beat, only the Piano, drum set, and electric guitar instruments start to open the song.

KEMESRAAN  
COVER BY UNCLE JINK  
COMPOSED BY FRANKY & JOHNY SAHLATUA  
ARRANGED BY UNCLE JINK

Piano

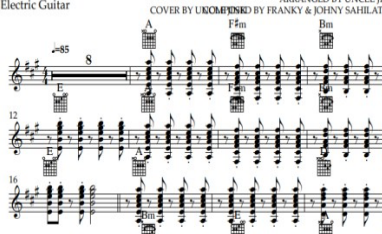


Visualization of the *Intro* Section at beats 1 to 15.

In this *Intro* section, the *Progress Chord* starts from beat 9 to 15 into two repetitions. In the progress chord, two repetitions are "*I - VI - II - V*." In the 3# (A) scale, the arrangement of the progress chord twice repeated becomes "*A - F#m - Bm - E*" twice repeated. Visualization of *Progress Chord Intro* Section on beat 9 to 16.

KEMESRAAN  
COVER BY UNCLE JINK  
COMPOSED BY FRANKY & JOHNY SAHLATUA  
ARRANGED BY UNCLE JINK

Electric Guitar



#### b. Uncle Djink's "Affection" Verse

Furthermore, the *Verse* section is divided into two parts, namely Verse 1 and Verse 2. Starting from beat 16 and ending at beat 47, the vocals begin to sing the initial lyrics and are accompanied by piano instruments. The lyrics contained in the *Verse 1* section are sung from beat 16 to beat 31.

KEMESRAAN  
COVER BY UNCLE JINK  
COMPOSED BY FRANKY & JOHNY SAHLATUA  
ARRANGED BY UNCLE JINK

Voice



Sua-tu ha - ri di - ka-la ki-ta du-duk di te  
pi pan-tai... Dan me-man dang om-bak di la-u-tan, yang ki-an  
me-ne-pi... Bu-rung ca-mar Ter bang ber-ma-in di-de-ru-nya  
a - ir... Sua - ra a-lam i-ni Ha-ngat-kan ji - wa ki-ta...

Visualization of *Verse 1* at 16 to 31 beats.

The next beat is part of Verse 2, shown in beat 32 to beat 47. In this part of Verse 2, the lyrics sung are the lyrics of the second part of Verse 1. On the other hand, the musical instruments accompanying the vocals include a Piano and a big band until the 47th beat. When Uncle Djink's "Kemesraan" enters the final 47th beat, the piano instrument provides additional melodies until the 47th beat. In this section, the concept begins to bring elements of reggae music. This makes the development of the atmosphere concept from verse 1 to verse 2 very visible.

[illegible]

53 an i - ni\_ ja-ngan-lah ce-pat ber - la - lu\_ Ke-me-sra  
Visualization of *Verse 2* at 32 to 47 beats.

In addition, 31 chord progressions were used, starting from beat 17 to beat 47. However, the chord progressions are repeated twice. The *Verse* chord progressions are "I - IV - II - V - I, I - IV - V - IV - V - I." In the 3# (A) scale, the chord progressions become "A - D - Bm - E - A, A - D - E - D - E - A" twice.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a piano accompaniment and vocal staves. The piano part is written in G major and 4/4 time, featuring a complex, arpeggiated melody. The vocal staves show the lyrics and melody for the vocalists. The score is presented in a standard musical notation format with treble clefs and a key signature of one sharp (F#).


Visualization of *Progress Chord Verse* Section on beat 9 to 16.


In a melody, it cannot be separated from the points in the form of Phrases and Motifs. In this Verse section, researchers can see that there are several types of question-and-answer phrases and types of motifs. The first beat of the song starts with motif A, which is found in beats 16 - 31.

Su - tu ba - ri di - ka la ki ta du - duk di to

Figure 6. Visualization of Motif A on the Part  
*Verse 1*.

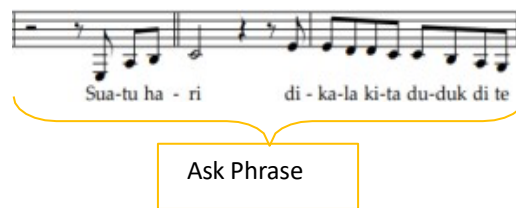
Then proceed with the form of Motif B, which is found in beats 32-47.

34 

36 

### Visualization of Motif B in *Verse 2*.

Next comes the Phrase concept, where question phrases and answer phrases are found. Two groups of question phrases and answer phrases are found in this part of the verse. The first group of phrases is found in measures 16-31.



Visualization of the first group of phrases in *Verse 1*.  
In the next measure, a second phrase can be seen. This phrase is in the 32nd - 47th measure.

Visualization of the second Phrase Group in *Verse 2*.

### c. The chorus of Uncle Djink's "Affection."

All additional instruments, such as bass *guitar*, brass, and *strings*, *began* to enliven Uncle Djink's song "Kemesraan." In addition, existing instruments such as vocals, Piano, electric guitar, and drum sets are increasingly perfect for providing a complex game. The atmosphere presented in Uncle Djink's "Kemesraan" chorus is a pop-reggae atmosphere.

There are two parts to this Chorus Phase. The first part is from beat 48 to beat 55. In contrast, the second part is from beat 56 to beat 63. The difference presented is *only* in the rhythm of the *electric guitar* instrument.

Visualization of the *First Chorus* at measures 48 to 55.

The *chorus* is one of the most important parts of Uncle Djink's "Kemesraan" song. The *Progress Chord* used is divided into two parts. The progress chord's first part is "*I - IV - V - I - IV - V - I*." On the 3# (A) scale, the progress chord arrangement becomes "*A - D - E - A - D - E - A*."



Figure 11. Visualization of the *Progress Chord of the First Chorus* at 48 to 55 beats.

Then, on the other hand, the second part of the chord progress is in the form of two repeats of "*VI - II - V - I*." If translated into a 3# (A) scale, the progress chord arrangement becomes "*F# - Bm - E - A*" twice looped.

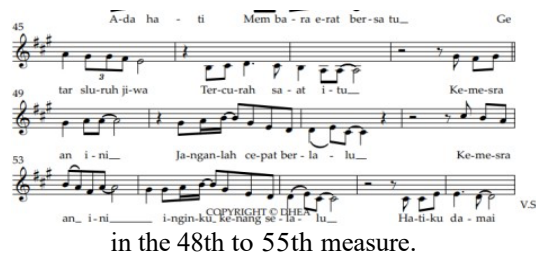


Figure 12. Visualization of the *Progress Chord of the Second Chorus* at 56 to 63.

In Chorus 2, there are instruments such as bass guitar, brass, and *strings* to add the impression of pop reggae.

In this *Chorus* section, researchers can see that there are several types of question-and-answer phrases and types of motifs. The motif C is found in the song's first chorus, which beats 48 to 55. This is the basic motif of the first chorus in Uncle Djink's "Kemesraan" song.

#### Visualization of Motif C in the *First Chorus*



in the 48th to 55th measure.

Next is Motif D, which is seen in the 56th to 63rd measure. This motif is repeated after the initial motif twice.



Figure 14. Visualization of Motif D in the *Second Chorus* on the beat 56th to 63rd.

Next, the concept of phrases is entered, where question phrases and answer phrases are found. This chorus has several groups of question phrases and answer phrases. In the first chorus, the first group of phrases is visualized in measures 48 to 55.

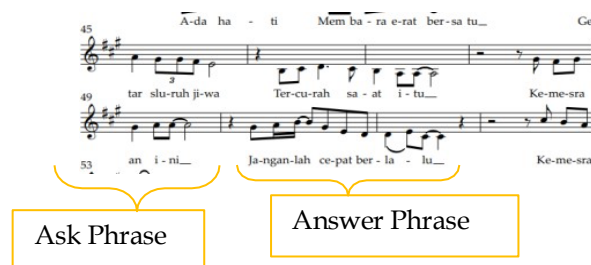


Figure 15: Visualization of the first Phrase Group in the *First Chorus* in the 48th to 55th measu



In the next measure, a second phrase can be seen. This phrase is in the 56th to 63rd measure.

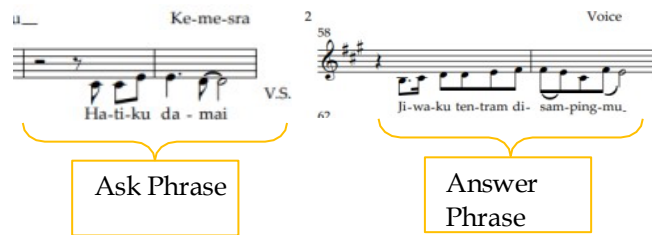


Figure 4.16. Visualization of the second Phrase Group in the *Second Chorus* at measures 56 to 63.

d. Uncle Djink's "Affection" Bridge

The next phase in Uncle Djink's "Kemesraan" is the Bridge section, commonly referred to as the bridge to *Verse 2*. The vocal instrument stops while other instruments such as Piano, *electric guitar*, bass guitar, and drum set begin to fill the atmosphere.

The Piano, *electric*, and bass guitar instruments use a choice of eighths (1/8) melody rhythm to provide a connecting melody. On the other hand, the drum set provides a pounding rhythm to give the impression of cooling/slowing down from the *Chorus* phase.

Figure 17: Visualization of the *Bridge* Section at beats 64 to 71.



In addition, the *Bridge* section consists of 8 beats in *chord progressions*. In the *Bridge* section, the *chord progressions* are "IV - V - I - IV - III - VI - V". The chord progressions in the 3# (A) scale are "D - E - A - D - C# - Fm - E."

e. *Verse 2* and Chorus Repetition of Uncle Djink's "Affection"

The repetition of *Verse 2* and the chorus of Uncle Djink's "Kemesraan" is found in measure 72 to measure 103. At 72 to 91, the vocals start to enter for the *verse 2* loop. At 92 to 103, the vocal continues the chorus loop.



Figure 18. Visualization of the *Verse 2* Repetition Section at beats 72 to 91.



Figure 9. Visualization of the *Chorus Repetition* Section in measures 92 to 103.

#### f. Coda / *Ending* / *Outtro* "Affection"

In popular songs, the last part is called the *Coda* or *Outtro*. In this section, there are seven beats, starting from beat 104 to

110. All the instruments started to stop playing except the drum set. Also, the instruments end the song until the 110th measure.

Figure 20. Visualizatin of the *Coda / Outtro* section of the drum set on beat 104 to 110.



#### Analysis of the song's form of intimacy can be done from several aspects, as follows:

- a. Song Structure
  - 1) Intro: Usually starts with a soft, harmonious melody.
  - 2) Verse: Contains lyrics that express feelings of love and intimacy.
  - 3) Chorus: This is the most prominent part, with a higher melody and more emotional lyrics.
  - 4) Bridge: Contains more profound and more emotional lyrics, often with more complex melodies.
- b. Melody
  - 1) A soft melody: Using soft, harmonious notes to create a romantic atmosphere.
  - 2) Repetitive melody: Using repetitive melodies to create a more profound impression.
- c. Lyrics
  - 1) Romantic lyrics: Using romantic and emotional words to express feelings of love.
  - 2) Personalized lyrics: Use personalized and specific lyrics to create a closer impression.
- d. Harmony
  - 1) Soft harmonies: Use soft and harmonious harmonies to create a romantic atmosphere.
  - 2) Complex harmonies: Use complex harmonies to create a more profound impression.
- e. Rhythm
  - 1) Soft rhythm: Use a soft, harmonious rhythm to create a romantic atmosphere.
  - 2) Dynamic rhythm: Use a dynamic rhythm to create a more emotional impression.
- f. By analyzing the aspects above, we can understand more about the structure, melody, lyrics, harmony, and rhythm used in the song Kemesraan.

#### Analysis of the arrangement structure of the Reggae version of the song Kemesraan

Analysis of the arrangement structure of kemesraan songs can be done by paying attention to several aspects, as follows:

- a. General Structure
  - 1) Intro: Usually begins with a soft, harmonious melody, introducing the song's theme.
  - 2) Verse: Contains lyrics that express feelings of love and intimacy, usually with a lower melody and simple harmonies.
  - 3) Chorus: This is the most prominent section, with higher melodies and more complex harmonies, serving as the emotional peak of the song.

- 4) Bridge: Contains more profound and more emotional lyrics, often with more complex melodies and richer harmonies.
- 5) Outro: Serves as an ending to the song, usually with a soft melody and simple harmonies.
- b. Harmony Structure
  - 1) Chord Progressions: Using soft and harmonious chord progressions, such as I-IV-V or ii-V-I.
  - 2) Modulation: Use modulation to change the mood and emotion of the song.
  - 3) Complex Harmony: Using complex harmonies, such as Seventh harmony or non-diatonic harmony.
- c. Melodic Structure
  - 1) Main Melody: Using a soft, harmonious melody as the main melody.
  - 2) Accompaniment Melody: Using lower melodies and simple harmonies to support the main melody.
  - 3) Ornamentation: Using ornamentation, such as trills or mordents, adds emotion and expression to the melody.
- d. Rhythm Structure
  - 1) Poliritma: Using polyrhythms to create a more dynamic and emotional atmosphere.
  - 2) Syncopation: Using syncopation to add emotion and expression to the rhythm.
  - 3) Companion Rhythm: Uses a lower companion rhythm and simple harmonies to support the main rhythm.

By analyzing the arrangement structure of kemesraan songs, we can understand how the song can create a romantic and emotional atmosphere.

#### 4. CONCLUSION

Based on research that has been conducted through a qualitative approach. The object studied is the Form and Arrangement of the Reggae Version of the song Kemesraan by Uncle Djink. So it can be concluded as follows:

1. The form of the reggae version of the song Kemesraan

The song Kemesraan by Reggae Uncle Djink uses the Big Band format in its arrangement. The instrument format is found in the writing of the sheet music of the song Kemesraan by Reggae Uncle Djink in the full score. The Big Band instruments used for the arrangement of the song Kemesraan by Reggae Uncle Djink include Vocal/Voice, Brass, Drum Set, Wind Chimes, Wood Blocks, Piano, Electric Guitar, Bass, Electric Organ/Keyboard, and Strings where the instruments used have their respective functions according to the instrument.

2. The arrangement structure of the Reggae version of the song Kemesraan

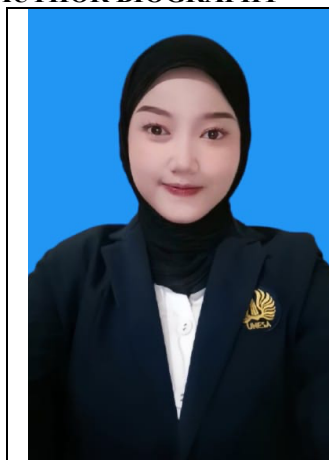
The arrangement structure of the Reggae version of the song "Kemesraan" by Uncle Djink has 110 beats and uses the basic scale A. In addition, the tempo chosen is around 85 bpm, or, from the classical point of view, it is called Andante. The format used in Uncle Djink's song "Kemesraan" is the big band, brass, and strings format. The genre applied to Uncle Djink's song "Kemesraan" is the Pop Reggae genre.


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