

The Keroncong Song Jembatan Suramadu by Orkes Keroncong Kurmunadi: A Study of Arrangement and Characteristics

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Article Details	ABSTRACT
<p>Article History</p> <p>Received mm dd, yyyy Revised mm dd, yyyy Accepted mm dd, yyyy</p>	<p>This study aims to analyze the arrangement and describe the musical characteristics of the Keroncong Jembatan Suramadu song composed by Orkes Keroncong Kurmunadi, which reflects the group's musical identity. The method used is qualitative descriptive, with data collection techniques through observation, interviews, and documentation. Data analysis was conducted through reduction, presentation, and conclusion drawing.</p>
<p>Keywords</p> <p>Keroncong Arrangement Characteristics Kurmadi Keroncong Orchestra Suramadu Bridge</p>	<p>The results of the study show that this song has a complex structure (prelude, intro, phrases A, B, C, interlude, ole-ole, coda) with a distinctive repetition pattern. The song uses the key of G major, 4/4 time, <i>Allegretto</i> tempo, and I–IV–V–I chord progression. The arrangement combines varied melodic techniques, improvisation, and rich harmonies, along with a blend of classic keroncong style and modern elements. Instruments such as the cak, cuk, cello, violin, flute, and keyboard create harmonious colors and expressive dynamics. Overall, this song strongly and distinctively represents the musical character of the Kurmunadi Keroncong Orchestra.</p>
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1. INTRODUCTION

Music that is currently developing can be grouped into various genres or types based on shared characteristics. In the realm of art, not all expressions can be categorized as works of art, especially if they lack aesthetic elements. This is because art is essentially a creation born of a combination of human intellect, reason, and feelings (Widhyatama, 2012). Music genres are categories that distinguish works based on technical aspects, musical style, creative context, and themes. Various genres are widely known and highly popular among listeners, such as classical, pop, jazz, blues, rock, metal, keroncong, and others that continue to evolve (Supriyadi, 2018). Notation plays an essential role in music studies, as it is the basis for understanding and creating musical works. In practice, there are two forms of notation commonly used across musical traditions and cultures: number notation and staff notation (Mahendra et al., 2025). The style and lyrics in keroncong music have undergone significant transformations over time. In the early days of keroncong, the lyrics tended to tell folk tales with a simpler structure. However, as time went by, the lyrics of keroncong music began to adapt to the dynamics of popular music and the community's local preferences (Nehe, 2019). In its development, keroncong music experienced a decline in popularity, marked by a decrease in public interest in this genre. One of the main factors contributing to this decline was the lack of support from various media, such as radio, television, and newspapers, which rarely featured or promoted keroncong music to a broad audience (Rachman & Utomo, 2017). Keroncong music, once synonymous with the older generation, is now enjoyed by many young people. The development of keroncong music in the current era has also been very rapid, both in terms of composition and instrumental format. It is possible to create much more varied keroncong music by adding or replacing instruments within the basic keroncong format (Nurcahyo, 2015).

According to data from the Ministry of Education, Culture, Research, and Technology (kemdikbud.go.id), kercong remains an important part of Indonesia's cultural wealth. "Keroncong is not just music, but a heritage that represents the historical journey and identity of the nation. We need to preserve it." On the other hand, various kercong music festivals are also an effective strategy to popularize this genre. One example is the Nusantara Keroncong Festival, which is regularly held in several major cities and features collaborations between senior kercong musicians and the younger generation. However, the biggest challenge remains the public's changing musical tastes. Many young people consider kercong to be old-fashioned and irrelevant to the present day. For this reason, Kemdikbud encourages innovation through collaborations between kercong and modern genres such as pop and jazz. This collaboration aims to introduce kercong in a new package without losing its traditional essence (Rindu, 2025). In the current era, there are many kercong groups with their own characteristics, even developing in terms of instrumentation and musical style, as is the case with the Kurmunadi Keroncong Orchestra.

Orkes Keroncong Kurmunadi has gained popularity through various performances and recordings, publishing a repertoire of songs that are loved by audiences. The group often performs live and entertains audiences in various venues (Laksono, 2016). Their performances often feature cover songs and famous original songs, making them well-known in the kercong music scene. Keroncong Kurmunadi continues to promote this traditional genre while attracting new listeners through dynamic performances and online content. Keroncong Kurmunadi's presence on YouTube features a variety of live music performances that present creative content in the form of stunning kercong covers, preserving Indonesia's traditional music culture with a modern, high-quality touch.

The creation of the song "Keroncong Jembatan Suramadu" originated with Kurmunadi's initiative as a form of musical expression, as this group had previously lacked its own songs. The song, titled Kr. Jembatan Suramadu was released on June 2, 2019, and was created collaboratively by the members of the Keroncong Kurmunadi orchestra. This composition is not only a form of creativity but also distinctly and authentically represents the musical identity of the Kurmunadi Keroncong Orchestra. In this study, the researcher chose this title because of their interest in the Keroncong Jembatan Suramadu song, created by the Kurmunadi Keroncong Orchestra, in terms of its arrangement and characteristics.

The first relevant previous study was "Characteristics and Functions of the Music in the Film 'Overtaken' in the Animated Series One Piece" by Sigit Purnomo (2015), published in the Department of Music Education, Faculty of Language and Arts, Yogyakarta State University. The second previous study was published in the journal "Arrangement of the Southeast Keroncong Orchestra in the Song Kr. Kemayoran as a Musicological Study" (2018) by Devara Eggga Perdana, Indonesian Institute of the Arts, Yogyakarta (Perdana, 2018).

The theory used in this study is the theory of arrangement. According to Banoe (2003), arrangement is the composition of songs for orchestras or musical ensembles, both vocal and instrumental. Arrangement in the context of music refers to the process of structuring and developing a composition, melody, or song into a new form that is richer and more distinctive through the creativity of an arranger. This process can be applied through various media, ranging from solo instruments to music groups (bands), choirs, and orchestras. To achieve optimal arrangement results, mastery of several theoretical music concepts is essential, including melody, tone, interval, harmony and chords, tempo, rhythm, and modulation.

The second theory, the theory of characteristics (Krumhansl, 1991), adds that musical characteristics include the distinctive features of specific musical elements. In general, the term "characteristic" refers to the nature or distinctive features that differentiate one object from another. In the context of music, these characteristics refer to the features of musical elements that differentiate works, with each musical work having a unique identity reflected in elements such as tempo, dynamics, instrumentation, and rhythm. Thus, musical characteristics are the distinctive features inherent in these elements, allowing us to recognize and distinguish one musical work from another.

2. METHOD

In this thesis research, the researcher applied qualitative research methods. This approach focuses on describing the circumstances, characteristics, or essence of a particular phenomenon, as well as the values attached to an object. The essence of qualitative research methods lies in exploring the meaning of a phenomenon in a natural and authentic context. In addition, qualitative research aims to discover concepts, develop knowledge, and even formulate new theories, rather than simply testing existing theories (Megasurya, 2019). The method used in this study is the Qualitative Descriptive method. The object of this study is the Original Keroncong Song Jembatan Suramadu by Orkes Keroncong Kurmunadi in the Study of Arrangement and Characteristics. The qualitative descriptive approach is a research model that aims to describe, discover, or solve problems by systematically, factually, and accurately measuring the quality of the research subject (Arikunto in Hakim, 2023). Data collection methods included observation, interviews, and documentation. To analyze the collected data, the researcher applied three methods, namely data reduction, data presentation, and

conclusion drawing. Furthermore, to ensure data validity, the researcher used source triangulation, technique triangulation, and time triangulation (Sugiyono, 2013). The data obtained were then tested for validity and credibility through triangulation techniques, ensuring that the information produced was consistent and did not show significant differences (Rizal & Dewi, 2023).

3. RESULT

Song Arrangement: Kr. Jembatan Suramadu

An arrangement is a form of musical composition, for both vocal and instrumental groups, that rearranges a work for a new presentation format. In this context, arrangement is often referred to as transcription, the process of rewriting a musical work from its original form into another without reducing its artistic value. In other words, arrangement involves organizing, processing, and adapting a musical composition for performance on a different medium, either by maintaining the original structure or by making certain modifications. In the practice of arrangement, several crucial aspects need to be considered, including the development of variations in melody, rhythm, and harmony, as well as the overall structure of the arrangement. Creativity is also an important factor, as long as the basic character of the melody, which is the primary source, is maintained. Therefore, the application of variations is a very significant element in the process of creating or rearranging musical works through arrangement (Narselina, 2015).

Overall, the song Kr. Jembatan Suramadu is categorized as an original kerongcong song in 4/4 time. The form of the original kerongcong song Jembatan Suramadu consists of a voorspel, intro, part A, part B, part C, interlude, and coda, without any repetition, and is sung twice in its entirety. (Harmunah, 1987) Explains that the original kerongcong has three parts: the opening or beginning (line A), the middle or refrain (line B), and the ending or part C. One of the unique features of original kerongcong lies between the ninth and tenth bars, where there is usually a senggaan or middle spell-interlude. Another unique feature is that when the song is repeated, the tendency is to take the intro melody from sentence A in part A and repeat it. At the end of the song, there is a tendency to close with a coda. Original kerongcong in the major scale also has fixed rules regarding its chord scheme, namely; I – IV – V – I. In the original kerongcong, the opening section features a voorspel played by the flute, guitar, and violin, with solo and alternating passages.

a. Arrangement of the voorspel section

The voorspel differs in form from the intro because it stands alone and is often played before the intro, a characteristic of original kerongcong. Several kerongcong artists and observers initially argued that the voorspel is a characteristic or distinctive feature of original kerongcong, built through the improvisational skills of the flute/violin/guitar players, who have the virtuosity to open the song and are used to showcase the skills and quality of the kerongcong group. The more complex, compact, and appealing the improvisational power in the voorspel, the more evident the quality of the kerongcong group becomes (Fikri, 2015).

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In Figure 1 above, the flute prelude features a lively, dynamic melody. The melody is ornamental, with extensive use of fast note groups (sextuplets and other ornaments).

The main melody makes extensive use of ascending and descending movements with varying note steps between scales and arpeggios. This phrase has an ascending-descending melodic direction, giving it a moving and expressive feel. The dominant notes in this phrase are G-A-B-C-D-E-F# with ascending and descending diatonic patterns. Then there is a triplet at the end of the phrase, as well as an eighth note that indicates a slight pause before moving on to the following note. There are three phrases: phrase 1 in bars 1-2, which serves as the main exposition, consists of motif A; phrase 2 in bars 3-4, which serves to develop and increase the intensity, is dominated by motifs B and C; and phrase 3 in bars 5-9, which serves to decrease and provide initial resolution, contains triplets and a descending pattern.

The key (tonality) in this work is indicated by a time signature that refers to the G major scale (one sharp) with the use of a major diatonic scale. Although several sections use chromatic notes, in the context of kercong music, the most common tonalities are D major or B minor. This shows the influence of modifications in kercong musical practice, where tonality shifts or adjustments are made to support the genre's musical characteristics and aesthetic expression.

The dominant intervals used in this Kercong Jembatan Suramadu song include secondary and tertiary intervals, which are characterized by numerous rapid leaps as part of the melodic structure. In addition, wide upward interval jumps, such as fifths and sixths, serve to create a dramatic effect and reinforce the dynamic nuances of the musical delivery. The traditional kercong melody progression I-IV-V-I moves at an Allegretto tempo, which is quite fast but light and flowing. The presence of arpeggio figures reinforces the assumption that the harmony contains major and dominant chords.

The tempo is marked "Allegretto," which is a medium-fast tempo (around 98–112 bpm). This tempo is standard in kercong for the opening section, which introduces the song's mood in a cheerful yet elegant manner. The meter used is 4/4 (four per four). This is the standard meter in classical kercong music, which supports a stable rhythm pattern for vocals and accompaniment. In the image above, the modulation is not yet clearly visible because the section shown is still the opening or voorspel, so the harmonic structure remains in the original tonality. It does not yet indicate a transition to another key.



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In image 2, the guitar voorspel arrangement begins in bar 10, which uses a fast note pattern as ornamentation. The melody is composed of a series of melodious ascending and descending notes. The melody consists of a series of fast notes (16th notes/runs) that connect the G chord to the C chord. The notes form a kind of melodious guitar lick or fill. There is one primary melodic phrase in the form of running notes (rapidly successive notes). This pattern tends to be linear and follows the G major scale. It starts from the note G (in accordance with the chord), then moves through the G major scale. There is an ascending run pattern, then a descending one, leading to the note C (the next target chord).

The notes used in this section reflect the G major scale, namely G, A, B, C, D, E, F♯, and back to G, which indicates a stable diatonic structure. Next, the melody moves to the notes E, D, and C♯, then back to D, which function as passing tones that melodically connect the main notes. This section then ends with the note C, which corresponds to the following chord and serves as a harmonious phrase ending. This structure reflects the continuity between melody and harmony in the context of G major tonality.

The chord progression from G major to C major indicates a change from the tonic (I) to the subdominant (IV) in the G major scale. This movement is characterized by many conjunctive movements, which are sequential note transitions within a close range. In addition, this transition also shows the presence of a secondary dominant interval, which enriches the harmonic color in the chord progression. The harmony shown in the image above is a G major chord at the beginning of the section, followed by a C major chord at the end. The lick/melody in between serves as a harmonic link (voice leading) between G and C, preparing for a smooth transition.

The tempo indicated in the image above is Allegretto, which is a medium-fast tempo with a range of approximately 98–112 beats per minute (bpm). This tempo characteristic gives the musical interpretation a lively yet not too fast feel. In addition, a 4/4 time signature is used, which means there are four beats in each measure. This time signature is based on a consistent number of beats and a repetitive rhythmic pattern, reinforcing the composition's metric structure. In the guitar voorspel section shown, there is no modulation or tonal shift between the scales. The entire section remains in one consistent tonal center, demonstrating harmonic stability without any key changes. The absence of modulation gives a cohesive musical impression and reinforces the tonal identity of the voorspel section.



Image SEQ Image * ARABIC 3. Arrangement of the violin voorspel section in the song Kr. Jembatan Suramadu

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In Figure 3, the violin voorspel arrangement features a linear, continuous, and fairly fast melody, characterized by 16th notes and ornaments such as slides and slurs. It uses a lot of conjunct motion—that is, closely spaced notes—although there are some disjunct motions at the end.

The notes used generally include: F#, G, A, B, C, D, E, and back to G (meaning all seven notes of the G major scale). There is no chromaticism or significant alteration outside the G major scale.

It is dominated by secondary intervals (small steps between notes). Occasionally, thirds and fourths appear as part of embellishments or accents (seen in the leaps to high notes). Several groups of fast notes (sextuplets) form small arpeggio patterns.

Harmony: No explicit chords are indicated, but the note patterns imply harmony: G major as the tonic (the root at the beginning and end of the phrase). D major (dominant) appears through the notes F# and A in the arpeggio section. This section may serve as an introduction to the I–V–I progression (G–D–G).

The tempo indicated in the image above is Allegretto, which is a medium-fast tempo with a range of approximately 98–112 beats per minute (bpm). This tempo characteristic gives the musical interpretation a lively yet not too fast feel. In addition, a 4/4 time signature is used, which means there are four beats in each measure. This time signature is based on a consistent number of beats and a repetitive rhythmic pattern, reinforcing the composition's metric structure. In the violin voorspel section, there is no modulation or tonal shift between scales. The entire section remains in a consistent tonal center, demonstrating harmonic stability without any key changes. The absence of modulation gives a cohesive musical impression and reinforces the tonal identity of the voorspel section.

b. Arrangement of the intro section

The introduction, which literally means an introduction, is the opening section of a musical work that serves as an opener. In general, the introduction presents the musical elements that will be developed in the main section of the song, so it is closely related to the composition's central theme. In practice, this section often includes a melody quote from the end of the song as an initial cue, so listeners can immediately recognize the song's characteristics, especially if it is already widely known (Sianturi & Simamora, 2014).

Figure SEQ Figure * ARABIC 4. Arrangement of the intro section in the song Kr. Jembatan Suramadu

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In Figure 4, the intro section of the kerconcong song Jembatan Suramadu uses the G major scale, accompanied by acoustic guitar with strummed block chords, followed by the keyboard providing a simple, rhythmic harmonic foundation. The intro begins with the violin playing a short phrase that serves as a

prelude or filler, perhaps an echo before entering the central theme. This is followed by a flute playing the main melody in short phrases, interspersed with ornaments, legato, grace notes, and slurs (phrase curves), which give it a soft, melodious character, typical of the kerconcong or romantic classical style.

The fundamental tone or tonality in the intro is set in the G major scale, which is identified by the accompanying chord progression D–G–C–D–G. This harmonic structure reflects the standard tonal functions in G major: dominant (D), tonic (G), and subdominant (C). In addition, analysis of the violin melody shows the use of notes that correspond to the G major scale, such as F#, G, A, B, and D, which reinforces the indication that this entire section is based on the tonality of G major.

In the violin melody, minor intervals, such as seconds and thirds, are used, for example, in the note pairs A–B and D–E, which give the melody a soft, expressive character. The nature of these closely spaced intervals supports a smooth and easy-to-follow melodic line. In contrast, the flute explores wider intervals, including fourths and fifths through melodic leaps, especially in sections played at a faster tempo. The difference in interval character between the two instruments creates a textural contrast that enriches the overall musical dimension.

In terms of harmony, the chords used are D, G, G, C, D, G, G, and G. This is a typical progression in classical kerconcong with the pattern I–IV–V–I (G–C–D–G). The harmony creates a stable, tonal impression without complex progressions, supporting the light, flowing style of kerconcong music.

The tempo shown in the image above is Allegretto, which is a medium-fast tempo (around 98–112 bpm). The meter is 4/4 (four per four), as indicated by the bar divisions and chord accompaniment. This provides a stable, comfortable rhythmic introduction to the kerconcong song. In the intro section of this Keroncong Jembatan Suramadu song, there is no modulation or tonal shift to another scale. The entire harmonic and melodic structure remains within the framework of G major tonality, with no indication of a key change throughout the section. This consistency creates tonal stability, reinforcing the musical identity of the intro section as a whole.

c. Interlude arrangement

Interludes, which are generally defined as musical sections located in the middle of a song, usually present the melody from the first verse in instrumental form. This practice has been a tradition for centuries. In arrangements intended for solo vocals, interludes are almost always found between vocal sections. The primary function of the interlude is to provide musical variation, create a refreshing pause, and add dynamics to the song's flow. Melodic instruments, such as the piano, guitar, or wind instruments, usually play the interlude. It is arranged in such a way as to present a different musical color from the previous section. Thus, when the vocals repeat the previously sung part of the song, especially if the repetition is done without many changes, the listener will not feel bored but rather experience a sense of renewal in the musical experience (Singgih Sanjaya, 2013).

Figure SEQ Figure * ARABIC 5 Arrangement of the interlude section in the song Kr. Jembatan Suramadu

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In Figure 5, the arrangement of the interlude section above begins in bars 89–99, with the main melody instruments being the flute and violin. The flute melody plays the primary phrase with a gradual rhythm: starting with a long note, followed by a fast figure. The violin plays a short melody at the beginning (first bar), then remains silent during the interlude, showing its supporting role. The melody consists of a simple, lyrical rhythmic motif at the beginning, followed by triplets and a fast movement at the end of the interlude. The shift between stepwise and small leaps provides rhythmic variation.

This section uses the G major scale with a predominance of the main notes such as G, A, B, D, and E, which are an integral part of the scale. There is no use of chromatic notes, so the overall melody and harmony remain within the boundaries of diatonic tonality. The absence of chromatic elements gives the impression of stable tonality and reinforces the distinctive character of the G major scale in its musical presentation.

This section is dominated by the use of secondary intervals, such as G–A, A–B, and B–C, which give the melody a flowing and conjunctive character. Occasionally, thirds and fourths also appear, adding variety to the melodic structure. In addition, in the triplet section at the end of the flute melody, specifically in bar 99, there is a G–B–D–G arpeggio pattern that clearly represents the G major chord. The presence of this arpeggio reinforces the impression of G major tonality and confirms the function of the tonic in the closing phrase of the melody.

There is harmony, with a very explicit chord progression: G–G–C–D–G–G–C–D–G–G–G. The I–IV–V–I pattern is pervasive in traditional kercong music. The chords are consistently played by acoustic guitar, keyboard, cak, cuk, cello, and bass. There is no noticeable dissonance; the harmony is very diatonic and stable. There is no use of minor or chromatic chords, so the harmony is fully diatonic in G major.

The tempo shown in the image above is Allegretto, which is a medium-fast tempo (around 98–112 bpm). The meter is 4/4 (four per four), as indicated by the bar divisions and chord accompaniment. There is no modulation in the interlude section. The entire interlude remains in G major. The function of this interlude is to transition between sections of the song, not to change tonality. The interlude closes with a triplet to emphasize the transition to the lyrics "jem-bah-tan." This creates momentum and smoothly connects the instrumental section to the main vocal section.

d. Arrangement of the ole-ole section

Ole-Ole in kercong music serves as an introduction/bridge to the Reff/Kalimat B.

Image SEQ Image * ARABIC 6. Arrangement of the ole-ole section in the song Kr. Jembatan Suramadu

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In image 6, the arrangement of the ole-ole section begins in bars 113–120. The melody is filled by the main melody instruments, namely the flute and violin. The melodic phrases tend to be short, rhythmic, and repetitive. Then the cak, cuk, and cello use a double pattern. The melody rises and falls (the melodic contour varies) with a slight blue note accent (for example, the note Bb in G major). The rhythmic notation

is dense, indicating an energetic style. The chord rhythm is written in repeated 1/8 notes every bar, creating stability and intense pressure on the beat. The bass rhythm (second line from the top) uses a repeating figure that supports the chord progression, providing a solid foundation. The melody (third line) plays a fast rhythmic figure (eighth and sixteenth notes)—providing rhythmic contrast to the slower chords. Repetitions in the rhythmic structure reinforce the motif and make it easier for the listener to recognize this interlude as a separate unit.

The beginning of the melody shows a tendency towards D major tonality. However, the presence of chords such as G minor (G–B♭–D), C minor (C–E♭–G), and D♯ (which functions as E♭) indicates a modulation or tonal shift to the minor region. This shift can be interpreted as a transition to G minor or as an exploration of mixed modes, such as the mixolydian or minor modes. The use of these minor elements provides a darker and more expressive harmonic color, as well as expanding the tonal range of this section beyond the previously dominant major diatonic structure.

The melody in this section is dominated by small steps, such as secondary and tertiary intervals, creating a smooth, easy-to-follow melodic line. In addition, several quartal and quintal intervals appear in the arpeggio patterns of the G minor and D chords, which provide dynamics and variation in the melodic structure. A notable feature of these intervals is the presence of B♭ and E♭, which are not included in the D major scale. The presence of these notes indicates a modulation or tonal shift to the minor region, specifically to G minor. It reinforces the impression of a change in musical character from major to minor.

There is a chord progression of D–Gm–D–Cm–D–D♯–D–D♯, which indicates a shift from major to minor (D to Gm and Cm). The overall harmony features tension and dark colors, which are suitable for an expressive style. D♯ is a non-diatonic chord in both A major and D major, used as a chromatic color, possibly to create a dramatic effect before returning to the main chord. The repeated use of D♯–D is likely to create an effect of tension/resolution or rhythmic reinforcement.

The tempo shown in the image above is Allegretto, which is a medium-fast tempo (around 98–112 bpm). The meter used is 4/4 (four per four), with each chord changing in 2 beats, creating a dynamic impression. In this section, a modulation shifts the tonal center from D major to G minor. To C minor and finally to D♯. This shift reflects a complex tonal transition, starting from major tonality to minor tonality in stages. The sequence of transitions from D–G minor–C minor–D♯ exhibits an unconventional yet coherent harmonic structure, adding a dynamic and expressive nuance to the overall musical development.

e. Coda arrangement

The coda in a kerongcong song is the closing or final part of a musical composition that serves to end the song musically and aesthetically. In the context of kerongcong songs, the coda is usually composed in a distinctive style that emphasizes the character of kerongcong, particularly in harmony, rhythm, and the use of instruments such as the cak, cuk, and bass (Sitohang et al., 2024).

Figure SEQ Figure * ARABIC 7. Arrangement of the coda section in the song Kr. Jembatan Suramadu

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Figure 7 shows the arrangement of the coda section, which begins in bars 159–164. The main melody is found in the instruments that fill it, namely the violin and a little flute, whose descending, simple melody leads to the closing cadence. The legato pattern is used with a phrase line to create a smooth, flowing melody. There is little ornamentation, with the focus on a calm, stable ending.

Soft, legato movements characterize the melody in the violin and vocal parts. Slightly longer, more melodious phrases follow short notes at the beginning. The melody's rhythm is dominated by half notes and whole notes, indicating a slowing rhythm, in keeping with the characteristics of a coda leading to the end of the song.

The main scale used in this section is G major, with a dominance of basic chords such as G (tonic), C (subdominant), and D (dominant). This harmonic structure reflects the use of chord functions typical of the diatonic tonal system. Throughout this section, there are no chromatic changes or use of foreign notes outside the G major scale, creating consistent tonal stability and harmonic coherence.

The vocal interval is from B to G, a minor second. Then the violin is dominant in the secondary melodic movement (including small steps such as seconds and thirds). The overall interval in the melody tends to be consonant and soft, creating a peaceful feel.

The repeated chord progression is G-G-C-D-G (I-I-IV-V-I). The harmony used is very tonal and diatonic. All harmony instruments (guitar, keyboard, cak, cuk, cello, bass) support this progression homophonically. The chord progression in the coda is I-IV-V-I, a characteristic of traditional kerconong songs.

The tempo shown in the image above is Allegretto, which is a medium-fast tempo (around 98–112 bpm). The coda, the end of the song, is usually slow and calm to close elegantly. The meter is 4/4 (four per four), as indicated by the bar division and chord accompaniment. There is no modulation. The song remains in the G major scale from the beginning to the end of the coda. There is no indication of a transition to another scale, either harmonically or melodically.

Characteristics of the Keroncong Song "Jembatan Suramadu"

Based on the theory of characteristics, describe the Keroncong Jembatan Suramadu song using the characteristics outlined in the theory, and explain this theory and its explanation. The following are some of the main aspects of the characteristics:

a. Instrumentation

Throughout its long history, kerconong music has evolved to include the instruments we know today, namely vocals, violin, flute, ukulele (cuk, kerconong, kencrung), tenor/banyo (Banjo/Cak), guitar, cello, and bass. In addition to these instruments, kerconong musical instruments have continued to evolve. This can be seen in the various kerconong music groups that present more dynamic and varied instrument compositions in their performances. One element that distinguishes kerconong music from other music genres is the rhythm pattern played by several main instruments, such as tenor/banyo (Banjo/Cak), ukulele (cuk, kerconong, kencrung), cello, guitar, and bass. These instruments are often called "backing instruments" because they play a major supporting role in kerconong music. The character produced by the way each instrument is played gives kerconong music a unique, recognizable rhythm (Vivien, 2012) in the song Kr. Jembatan Suramadu, composed by Orkes Keroncong Kurmunadi, features various instruments, including banjo/cak, cuk, cello, guitar, violin, flute, keyboard, contrabass, and two vocalists. In the original kerconong instrumentation format, the keyboard is not considered a traditional instrument. However, Kurmunadi added this instrument to provide variety in the arrangement, resulting in a more dynamic musical color that can attract a wider audience (Hidayat, 2018). Keroncong music has characteristics that distinguish it from other music genres, especially in its presentation style, which tends to be melodious, creating a calm atmosphere and even providing a relaxing effect for listeners. In terms of vocal technique, kerconong music has its own characteristics, especially in its powerful use of meter. Therefore, vocal techniques such as nggandul, cengkok, gregel, and portamento are rarely used by kerconong singers (Wardhani, 2018).

b. Rhythm

Rhythm, also known as tempo, is the arrangement of sounds and silences that vary in duration, both long and short. Rhythm refers to the organization of sounds within a time frame, which is closely related to musical notation based on time counts and accents. Each time notation is given a specific value according to its duration. It is important to distinguish rhythm from meter; meter is generally defined as the consistent division of basic beats in a musical composition (Ghufran et al., 2016).

The rhythm found in the song Kr. Jembatan Suramadu is in Allegretto tempo (moderately fast, around 98–112 BPM). Then, the rhythm patterns found in the banjo/cak and ukulele/cuk forms syncopate, accentuating the weak beats, which is characteristic of the original kerconong rhythm. The rhythmic pattern is 4/4, with steady, regular beats. *The Banjo/Cak* plays a fast and rhythmic pattern (a kind of *percussive strumming*), while *the Ukulele/cuk* provides a slower and more stable rhythmic harmony. In the rhythm variation, there are changes in harmony and rhythmic figures between song sections, but the basic rhythm remains consistent, supporting the song's narrative.

c. Dynamics

According to Jamalus, dynamics are signs that indicate the volume level of a sound or its softness or loudness, as well as changes in the softness or loudness of the sound (Jefri, 2018) in the song Kr. In Jembatan Suramadu, there are explicit dynamic markings, but not many dynamic markings (such as piano, forte) are written in the score. However, from the song's pattern and form, the dynamics develop naturally, following the structure of the lyrics and the melody. Then there is a climax in parts such as the mention of "Suramadu,

a beautiful work of the Indonesian people," where many instruments play simultaneously, and the vocal melody reaches a high note. The closing section also repeats the progression with a thicker layer of instruments, giving the impression of emphasis. Instruments such as the flute and violin add an expressive layer, bringing about softer, more flowing dynamic changes. The bass and cello provide a more stable dynamic foundation.

4. CONCLUSION

Based on the results of the study entitled Keroncong Song Jembatan Suramadu by Orkes Keroncong Kurmunadi in the Study of Arrangement and Characteristics, the following conclusions were obtained: Arrangement: This song has a typical keroncong song structure consisting of a vroospel, intro, sentences A, B, C, interlude, ole-ole, and coda, with repetitions. The song is played in G major, in 4/4 time, at Allegretto tempo. The vroospel features instruments such as the flute, guitar, and violin, with varied melodic techniques through improvisation. The intro begins with the violin and is followed by the flute with soft melodic ornaments. The main chord progression is I-IV-V-I, which is characteristic of keroncong. Lines A, B, and C build the theme with reflective and dramatic melodic variations. The interlude uses the progression I-IIIV-V-I as a harmonic introduction. The ole-ole section serves as a transition to line B and introduces modulation. The coda closes the song with decreasing dynamics and a slowing rhythm.

Characteristics: This song reflects the keroncong's characteristics through its G major tonality, G-C-D chord progression, and minor harmonies that enrich the musical color. The instruments used include banjo/cak, cuk, cello, guitar, violin, flute, bass, keyboard, and vocals. The keyboard is an additional characteristic of Kurmunadi's arrangement. The banjo/cak and cuk create dynamic rhythmic patterns; the cello and bass provide a harmonic foundation; and the guitar and keyboard enrich the harmony through arpeggios and chromatic techniques. The violin and flute play the main melody with portamento, staccato, and syncopation techniques. The vocals add an emotional dimension. The song has an Allegretto tempo with a steady 4/4 rhythm and syncopation characteristic of the cak and cuk. The dynamics develop naturally along the flow of the song, with a climax at the important lyrics and an increase in instrumental intensity. The flute and violin smooth the transitions, while the cello and bass maintain the dynamics' depth and stability.

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