


The Arrangement of the song *Nyello' Aeng* by Jaka Mahendra Hafizahrawani in the UL – Daul Lancenk Tresna music group, Pamekasan Regency

Louis Andika Budiono

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

Article Details	ABSTRACT
<p>Article History</p> <p>Received mm dd, yyyy Revised mm dd, yyyy Accepted mm dd, yyyy</p>	<p>The song <i>Nyello' Aeng</i> tells of an activity carried out by villagers who still use or utilize water for their daily needs. The song <i>Nyello' Aeng</i> also tells the story of a village maiden and her activity, <i>Nyello' Aeng</i>, which in Indonesian means "to fetch water." UI-Daul's musical arrangement of <i>Nyello' Aeng</i> is more interesting and encourages the community to sing along. The presentation is now modern, so <i>the community can clearly hear Nyello' Aeng</i>. The selection of the song <i>Nyello' Aeng</i> for the UI-Daul musical arrangement was based on the opportunity within the scope of UI-Daul music. According to Jaka Mahendra, it is rare for UI-Daul music groups to arrange the song <i>Nyello' Aeng</i>, so Jaka Mahendra wanted to take advantage of this moment to give a new touch to the song <i>Nyello' Aeng</i>.</p>
<p>Keywords</p> <p>Arrangement Nyello' Aeng UI-Daul Lancenk Tresna</p>	
	<p><i>This article is an open-access article under the CC BY-SA license.</i></p> 
<p>Corresponding Author</p> <p>Louis Andika Budiono Program Studi Musik, Fakultas Bahasa dan Seni, Universitas Negeri Surabaya Gedung T14 lantai 2, FBS Unesa, Kampus Unesa Lidah Wetan Email: louisbudiono67@gmail.com</p>	

1. INTRODUCTION

Traditional arts that have developed over generations incorporate elements of belief and interpretation of community traditions (Dewi, 2019). Arrangement is the process of changing and processing musical components and adding either simple accompaniments or more complex additions that remain related to the elements of harmony, texture, style, rhythm, and tempo in a melody for both vocals and instruments (Putri & Lumbantoruan, 2019). Firmansyah explains that the Dutch word '*arrangement*' means '*composition*'. The process of working on an arrangement involves reviewing the song's history (description of the song) and understanding the lyrics. After that, the structure and form of the song to be arranged are examined. In the final section, the techniques applied in processing musical elements and in writing the notation will be explained (Firmansyah, 2016). Firmansyah's explanation concludes that the method of arrangement is to assess the song's authenticity, then think and work on developing the main theme to be arranged, considering the relationship between the variations provided and the main melody of the song, and the resulting song arrangement.

Arrangement in music is a term related to one of the tasks in designing a musical work, namely the instrumental adaptation of instruments specified by the composer to other instruments (Suwahyono et al., 2023). Faozata Adzkia (Faozata Adzkia, 2018) also explains that structure in music encompasses all interconnected components of a work, with each part having its own function while complementing the others to form a complete whole. From this description, it can be seen that a song's structure is a series of interconnected parts that reinforce its meaning, making the arrangement process important for understanding

the role of each part in the song's form. The role of each element in the form of a song is explained in detail by Prier (SJ, 2015), namely that the form of a song is an idea or concept that is seen in the musical elements of the composition (melody, rhythm, harmony, and dynamics). Prier's explanation is essential for understanding the arrangement of a song. This is because the arrangement's background is the development of each element of the song to create something new. Every song has its own structure and rhythm, which give it its own character and nuance. Other elements, such as melody, harmony, and lyrics, work together to create an enjoyable and meaningful listening experience.

The term *ul-daul*, used by some Madurese people, comes from the word *gaul*, which evolved into *ul-gaul*. According to Nugroho's explanation, *ul-daul* music is *tongtong* music that has been developed in terms of quantity, instrument types, and the use of technology (Nugroho, 2021). Observations of the song *Nyello' Aeng*, performed by the music group *Ul-Daul Lancenk Tresna*, indicate that it has also undergone arrangement. The role of *daul* music is to wake people up for *suhoor* during Ramadan. However, as time went by and public interest increased, the *Daul* music community became better known and performed at various local cultural events, such as Independence Day celebrations, weddings, and circumcisions (Jamila et al., 2025). Researchers are interested in the song *Nyello' Aeng* because the people of Pamekasan rarely sing it. According to Jaka Mahendra Hafizahrawani, he has never heard the original version of *Nyello' Aeng*, so it remains unknown to this day. The current form of presentation is modern, so the current *Nyello' Aeng* can be heard clearly by the community. Mahendra Hafizrawani explains that: "The song *Nyello' Aeng* tells the story of an activity carried out by villagers who still use or utilize water for their daily needs. The song *Nyello' Aeng* also tells the story of a village maiden and her activity, *Nyello' Aeng*, which in Indonesian means 'to fetch water'. However, the creator of the song *Nyello' Aeng* from the past to the present is still unknown.

This song also has two versions: the original and the rearranged. People are more familiar with the rearranged version because it uses a more modern musical arrangement that suits current tastes, making it more appealing to today's listeners. Jaka Mahendra Hafizahrawani (20 years old), an artist who successfully arranged the song, said, "The song *Nyello' Aeng* is interesting and tells the story of a village maiden and her activities, such as washing clothes, bathing, and cooking." However, this song is not well-known, so he was interested in reworking it. It became part of the *Ul-Daul Lancenk Tresna* music group's repertoire (interview, 04-09-2024: 10:22 WIB). Jaka Mahendra has arranged many Madurese songs for *Ul-Daul* music. Jaka Mahendra has arranged approximately 15 songs, and several of his works have won awards at the *Tong-Tong* music event in Madura. According to Jaka Mahendra Hafizahrawani, based on his own experience with the same activities described in the song *Nyello' Aeng*. The goal is for this song to be known throughout the Pamekasan community and to convey the meaning of *Nyello' Aeng*. The benefit is that the community's mindset or imagination becomes more open to past activities, namely *Nyello' Aeng*, an activity carried out by villagers for generations.

The song *Nyello' Aeng* uses a major pentatonic scale, giving it a happy, joyful, and cheerful feel and atmosphere. The presentation of the song *Nyello' Aeng*, performed by the music group *Ul - Daul Lancenk Tresna*, is well-conceptualized and organized, so that the song's meaning can be conveyed effectively to the audience. The *Ul-Daul Lancenk Tresna* music group's performance results in this song being performed with more enthusiasm. Both the older and younger members of the *Ul-Daul Lancenk Tresna* music group also seem to enjoy performing the song *Nyello' Aeng*. So, this song is sung to express their style and follow the song's meaning.

The first relevant previous study was the Arrangement Process of Songs in the Form of Themes and Variations by Feri Firmansyah, PGRI University Palembang, in 2016 (Firmansyah, 2016). The second relevant previous study is "The Musical Work *Overture* *Ul-Daul* in a Review of Melodic Variations" by Muhammad Khoirur Roziqin, Surabaya State University, 2018 (Rozikin, 2018). The third relevant previous study is the Study of Composition and Arrangement of Babalu Art Accompaniment Music in Proyonanggan Tengah District, Batang Regency by Muhammad Faliql Isbah, Semarang State University, 2018 (Isbah, 2018).

The theory that underpins this research is Pradoko (Pradoko, 2022). Arrangement is a combination of beautiful melody, rhythm, and harmony. Practical arrangement techniques are based on ways of harmonizing applied chord songs in a melody and are supported by a sensitivity to rhythm. Sensitivity to melody harmonization and to the accentuation of the song's flow, with heavy and light beats or flowing rhythms, form the practical basis of arrangement. Pradoko's explanation can help researchers find data on the arrangement of the song *Nyello' Aeng* by Jaka Mahendra Hafizahrawani, recorded by *Ul-Daul Lancenk Tresna* Music Group in Pamekasan Regency.

The second theory is Prier (SJ, 2015), which states that song structure is an idea or concept that is realized through musical elements in a composition, such as melody, rhythm, harmony, and dynamics. This idea combines various tones and elements of musical composition, arranged sequentially as a structure. An explanation of the process of understanding song form can be used to obtain data on the form of the song *Nyello' Aeng*, arranged by Jaka Mahendra Hafizahrawani.

2. METHOD

This study uses a qualitative descriptive approach grounded in ethnomusicology. Qualitative data has in-depth and detailed characteristics, so its presentation tends to be broad and detailed (Huberman & Miles, 1992). Therefore, qualitative data analysis tends to be specific, with the primary objective of summarizing the data and presenting it in an analysis flow that others can understand. This approach focuses on how phenomena occur, including their understanding, background, processes, and interactions. In a quote from Ruhansih, Polit and Beck describe qualitative descriptive research as a type of qualitative research that aims to explain a phenomenon in detail. This type of research is often applied in the study of social phenomena (Ruhansih, 2017). The object of this study is the song *Nyello' Aeng*, with a focus on the process of arranging it by Jaka Mahendra Hafizahrawani, a member of the music group Ul-Daul Lancenk Tresna in Pamekasan Regency. The research subject is a phenomenon or individual who can provide data or information to the researcher. In this study, the research subject is Jaka Mahendra Hafizahrawani (20 years old), the arranger of the song *Nyello' Aeng* for the Ul-Daul Lancenk Tresna Music Group in Pamekasan Regency. In the observation and recording process, it is advisable to follow systematic procedures and protocols to ensure the results can be analyzed scientifically (Mania, 2008).

In qualitative research, interviews are a form of conversational communication conducted for a specific purpose, using informal questions (Rachmawati, 2007). The researcher conducted interviews with Jaka Mahendra Hafizahrawani as the primary source. Primary data was obtained through in-depth interviews and observation of informants (*Primary Data*, 2005). Secondary data were collected from various media sources, such as books, scientific journals, and papers (Hajari et al., 2024). Suhendarto Isnani, the leader of the music group ul-daul Lancenk Tresna Pamekasan, was an additional (secondary) source of information on the background of Jaka Mahendra Hafizahrawani. Some data, in the form of documentation (photos, videos, and audio recordings), were used to reinforce findings from interviews and observations. The collected data were obtained through interviews, documentation, and observation. After analyzing the collected data, the researcher used three data analysis techniques, including data reduction, data validity testing, and data presentation. This process was carried out continuously throughout the research, even before data collection, as described in the conceptual framework, problem formulation, and the data collection techniques chosen by the researcher (Huberman & Miles, 1992). Next is the drawing of conclusions.

3. RESULT

Description of the song *Nyello' Aeng* by Jaka Mahendra Hafizahrawani

The song *Nyello' Aeng*, arranged by Jaka Mahendra and presented by Ul-Daul Lancenk Tresna, offers a new feel. In his arrangement of *Nyello' Aeng*, Jaka Mahendra retains the commonly used Ul-Daul musical instruments, such as tram-tam, gamelan, gong, kenong, tambourine, bass sak, bass air, and tuk-tuk, thus preserving them. The difference in music is felt in Jaka Mahendra's arrangement compared to the original, which tends to rely on a standard dangdut format with slight variations. Jaka Mahendra's arrangement adds more color and dynamics, making the arranged version of *Nyello' Aeng* more lively and engaging.

1. The chronology of the song *Nyello' Aeng*

The original version of *Nyello' Aeng* is not widely known by the public, who are more familiar with the rearranged version. In this rearranged version, *Nyello' Aeng* uses the key of Bb and a major scale. This rearranged version is presented with simpler dangdut music. The rearranged version of *Nyello' Aeng* has brought this song to a broader audience while still retaining its traditional feel. The history of *Nyello' Aeng* represents the daily activities of the village community. In Indonesian, the word "*Nyello' Aeng*" means "to fetch water," which describes an activity often carried out by farmers and villagers, especially those living near rivers. The song *Nyello' Aeng* tells the story of a simple yet important routine in their lives: fetching water from the river to meet their daily needs.

2. Jaka Mahendra's interest in arranging the song *Nyello' Aeng*

Jaka Mahendra chose the song *Nyello' Aeng* for Ul-Daul's musical arrangement because he saw an opportunity within Ul-Daul's musical scope. According to Jaka Mahendra, it is rare for Ul-Daul to arrange the song *Nyello' Aeng*, so Jaka Mahendra wanted to take advantage of this moment to give a new touch to the song *Nyello' Aeng*. The story in the song *Nyello' Aeng* focuses on fetching water from a source, which he believes depicts a meaningful daily life. Therefore, Jaka Mahendra felt inspired to create a more profound arrangement, adjusting the nuances of the song to the story's context and emotions in *Nyello' Aeng*. According to Jaka Mahendra, he expanded and emphasized the meaning of *Nyello' Aeng* by adding layers to the story in the lyrics of the arrangement. While the original version of the song tells the story of fetching water, Jaka Mahendra broadened it by including various activities carried out at the water source. He developed the story by describing the interactions between men and women who fetch water, play, and carry out daily activities such as cooking and washing clothes. With a more detailed arrangement, Jaka

Mahendra wanted to highlight the daily life of the Madurese people in the village, who depend on water sources for various needs.

The Arrangement Process of the Song *Nyello' Aeng* by Jaka Mahendra Hafizahrawani

1. Steps in the Arrangement Process

According to Firmansyah, the arrangement process begins with a brief overview of the song's history and an understanding of the lyrics' meaning. Next, the song's form and structure are analyzed. Instruments are selected, and ideas for the musical form to be used are developed and practiced in the arrangement process (Firmansyah, 2016). Jaka Mahendra said that the process of arranging the song *Nyello' Aeng* was similar to the process of composing music in general. In addition, the Madurese character Jaka Mahendra's wanted to preserve certainly gave the arrangement of the song *Nyello' Aeng* a unique flavor. Jaka Mahendra also continued to use Madurese instruments and rhythm patterns. Jaka Mahendra began the arrangement by: analyzing the original song, selecting the rhythm and mood, selecting the instruments and their roles, determining who would play the melody, harmony, and rhythm, determining the melody and rhythm, composing the intro, Verse, interlude, chorus, and Bridge, composing variations on the lyrics, creating the outro melody, and giving the arrangement a sense of closure.

2. Arrangement Result

The image displays a collection of musical score pages for the song "Nyello' Aeng". The pages are arranged in a grid-like fashion, showing various staves for instruments and vocals. The notation includes notes, rests, and other musical symbols typical of a score. The pages are numbered, indicating different sections of the song. The overall layout is professional and detailed, showing the arrangement process from the title page to the final page.



Image of the Song "Nyello' Aeng" Arrangement
Doc by: Louis, 2025

Analysis of the Form of Nyello' Aeng Song by Jaka Mahendra Hafizahrawani

Songs that combine musical and lyrical elements serve as a medium of communication. In this case, songs convey messages to the public through mass media channels (Hidayat, 2014). The song *Nyello' Aeng* is an arrangement by Jaka Mahendra. From the analysis of the musical form, the song has a three-part structure and an intro/outro. The first part is called the Verse. The Verse is part of the song structure that usually appears as the second element and is often repeated in the musical composition (Sugiarto, 2019). The second part is called the Reff. The Refrain/chorus is the core of a song, generally featuring a memorable melody and often the most prominent part of the entire composition (Sugiarto, 2019). The third part is called the Bridge. The Bridge is a part of the song structure that connects the second part to the main part, and the composer determines its duration. (Sugiarto, 2019). The fourth part is called the Intro/Outro variation. The intro is the opening part of a song that serves as an introduction to the Verse, setting the mood and introducing the song's musical elements (Sugiarto, 2019). The following is a description of each part of the song:

1. The first part is the Verse, which consists of 19 bars, six phrases, and 11 motifs. From the description above, the Verse is a non-literal part. This is because there are 2 question motifs and three answer motifs in 2 phrases.
2. The second part is the chorus, which consists of 8 bars, two phrases, and four motifs. From the description above, the chorus is a literal section. This is because there are 2 question motifs and two answer motifs in two phrases.
3. The third part is the Bridge, which consists of 20 bars, five phrases, and 10 motifs. From the description above, the Bridge is a literal part. This is because there are 5 question motifs and five answer motifs.
4. The fourth part is the intro/outro, consisting of 14 bars, four phrases, and eight motifs. The song *Nyello' Aeng* by Jaka Mahendra has two variations of intro and outro. According to the description above, the intro/outro is a single literal section. This is because there are 4 question motifs and four answer motifs.

Nyello' Aeng
Jaka Mahendra Hafizahrawani
Louis Andika Budiono

Intro
Voice
Ee... tu a ngo de na a nga bu nga...
Voice
a reng sa reng... nyel lo' a eng nga...

Verse 1
Voice
Ca re ta na la kon se a ghu na... Nyel lo' a eng ka som bher ce' as re
Voice
na... som bher ko neng as ma na som bher re
Voice
ce' ra je na pa pa reng de ri se ko be sa...

Verse 2
Voice
Tu a ngo de na pa de a nga bu nga... a reng sa reng Nyel lo' a eng sa par
Voice
lo na a eng nga ce' jhen ning nga Nyel lo' ang
Voice
ghuy pel teng nga Nyel lo' a eng... Dhu ce' sen neng nga...

Bridge
Voice
Ee... sa pu ru ah... wa... pa ra ben na...
Voice
dun... ce' rad dhu nah... dun... ce' bher se nah...
Voice
mang... lo ta ka prah... rad dhu na pa ra ben dhi sa...
Voice
Nyam... bi pel teng ngah... nyec... ceng sam per rah...
Voice
ru... a tun dhe mah... Nyel lo' a eng... a nga bu nga...

Outro
Voice
Nyel lo' a eng ca re ta na e jhel ling wa' pa ra ben
Voice
na e jhel ling bi su pah Lan cengk Tres na...

Example of the Lyrics of the Song Nyello' Aeng Arrangement
Doc by: Louis, 2025

4. CONCLUSION

In this rearranged version, the song *Nyello' Aeng* uses the key of Bb and a major scale. This rearranged version is presented with simpler dangdut music. The genre of *Nyello' Aeng* is authentic dangdut music. Researchers are interested in *Nyello' Aeng* because the people of Pamekasan rarely sing this song. The Ul-Daul musical arrangement of *Nyello' Aeng* is more interesting and attracts people to sing along. The current presentation is modern, so that the song *Nyello' Aeng* can now be heard clearly by the community. Jaka Mahendra wants to take advantage of this moment to give the song *Nyello' Aeng* a new touch. In this way, Jaka Mahendra can also introduce creativity and variety in Ul-Daul Lancenk Tresna music, which other Ul-Daul music groups do not commonly use. According to Suhendarto Isnan, previous song arrangements by different *arrangers* were very traditional, but now he wants a more modern arrangement that reflects developments in the world of Ul-Daul Madura music. Jaka Mahendra added a *pentatonic scale* to *Nyello' Aeng's* arrangement, which adds a new atmosphere to the song.

With a more detailed arrangement, Jaka Mahendra wants to highlight the daily life of the Madurese people in the village, who depend on water sources for various needs. Through his arrangement, Jaka Mahendra enriches the song *Nyello' Aeng* with a more lively and meaningful nuance, so that listeners can feel a more detailed life and get closer to the tradition of the song *Nyello' Aeng*. With a potent percussion combination and a more open melody, the arranged song *Nyello' Aeng* can provide an interesting balance between beats and melody. According to Valdy, a member of the Ul-Daul Lancenk Tresna music group, songs in Ul-Daul Madura music do not have to be full of complex melodies. The simplicity of pentatonic tones can be very effective at conveying messages directly, so listeners can more easily feel the nuances of the song *Nyello' Aeng* without reducing its spirit.

REFERENCES

- Data primer, yaitu data yang diperoleh dari hasil wawancara secara dan pengamatan secara mendalam kepada para informannya.* (2005). 48–61.
- Dewi, V. E. (2019). *Transformasi Musik Tradisional Rinding Gumbeng Perspektif Postkolonial*. 2(2).
- Faozata Adzkia, S. (2018). Analisis Bentuk Musik atas Kesenian Laras Madya dan Resistensinya dalam Budaya Jawa. *Promusika*, 4(1), 1–12. <https://doi.org/10.24821/promusika.v4i1.2267>
- Firmansyah, F. (2016). Proses Aransemen Lagu Dalam Bentuk Musik Tema Dan Variasi. *Jurnal Sitakara*, 1(1), 42–43. <https://doi.org/10.31851/sitakara.v1i1.703>

- Hajari, V., Pratiwi, I., & Putra, D. A. (2024). *Pemahaman Riset Pasar Untuk Pemasaran*. 9(204), 1–8.
- Hidayat, R. (2014). Analisis Makna Motivasi Lagu Laskar Pelangi Karya Nidji. *Jurnal Ilmu Komunikasi*, 2(1), 243–258.
- Huberman, & Miles. (1992). Teknik Pengumpulan dan Analisis Data Kualitatif. *Jurnal Studi Komunikasi Dan Media*, 02(1998), 1–11.
- Isbah, M. F. (2018). Kajian Komposisi dan Aransemen Musik Irian Kesenian Babalu di Kecamatan Proyonanggan Tengah Kabupaten Batang. *Unnes*, 8(1), 49–56.
- Jamila, R., Sabri, I., & Surabaya, N. (2025). *HABITUS AS A SOCIAL FRAMEWORK IN DAUL MUSIC : BOURDIEU ' S PERSPECTIVE HABITUS SEBAGAI KERANGKA SOSIAL DALAM MUSIK DAUL :* 17(1), 14–29.
- Mania, S. (2008). OBSERVASI SEBAGAI ALAT EVALUASI DALAM DUNIA PENDIDIKAN DAN PENGAJARAN. *Lentera Pendidikan : Jurnal Ilmu Tarbiyah Dan Keguruan*, 11(2), 220–233. <https://doi.org/10.24252/lp.2008v11n2a7>
- Nugroho, T. S. A. (2021). Musik Tongtong Sebagai Pemberdayaan Ekonomi dan Identitas Lokal Masyarakat Kabupaten Sumenep Madura. *Jurnal Seni Nasional Cikini*, 7(1), 23–30. <https://doi.org/10.52969/jsnc.v7i1.110>
- Pradoko, S. (2022). *ARANSEMEN*.
- Putri, B. S., & Lumbantoruan, J. (2019). Analisis Struktur Lagu Bungong Jeumpa Aransemen Paul Widyawan. *Jurnal Sendratasik*, 8(4), 1. <https://doi.org/10.24036/jsu.v7i4.105102>
- Rachmawati, I. N. (2007). Pengumpulan Data Dalam Penelitian Kualitatif: Wawancara. *Jurnal Keperawatan Indonesia* 11 (1): 35–40. <https://doi.org/10.7454/jki.v11i1.184>
- Rachmawati, Imami Nur. 2007. “Pengumpulan Data Dalam Penelitian Kualitatif: Wawancara.” *Jurnal Keperawatan Indonesia*, 11(1), 35–40.
- Rozikin, M. K. dan M. S. (2018). Karya Musik “Overture Ul-Daul” Dalam Tinjauan Variasi Melodi. *Solah*, 8(1), 1–12.
- Ruhansih, D. S. (2017). EFEKTIVITAS STRATEGI BIMBINGAN TEISTIK UNTUK PENGEMBANGAN RELIGIUSITAS REMAJA (Penelitian Kuasi Eksperimen Terhadap Peserta Didik Kelas X SMA Nugraha Bandung Tahun Ajaran 2014/2015). *QUANTA: Jurnal Kajian Bimbingan Dan Konseling Dalam Pendidikan*, 1(1), 1–10. <https://doi.org/10.22460/q.v1i1p1-10.497>
- SJ, E. P. (2015). *Ilmu Bentuk Musik*. Yogyakarta : Pusat Musik Liturgi., 1996.
- Sugiarto, R. (2019). Studi Analogis Bentuk Arsitektural Dan Musik Barok. *Media Matrasain*, 16(1), 1–14.
- Suwahyono, A., Sarjoko, M., Kristiandri, D., Winarko, J., & Dewi, V. E. (2023). *Arrangement Approach to Improve Music Creativity of Keroncong at Vocational School*. Atlantis Press SARL. https://doi.org/10.2991/978-2-38476-008-4_179

AUTHOR BIOGRAPHY



Louis Andika Budiono <https://orcid.org/0009-0001-5140-553X> is a student in the Music Program, Faculty of Language and Arts, Surabaya State University, Indonesia. His research focuses on the Arrangement and Form of the Song "Nyello ' Aeng" by Jaka Mahendra Hafizahrawani in the Ul-Daul Lancenk Tresna Music Group of Pamekasan Regency. He can be contacted via email: louisbudiono67@gmail.com