

A Cover of Rhoma Irama's Song "Rambate Rata Hayo" by the Dangdut Group Gita Bayu Reborn Gresik: An Analysis of the Arrangement and Song Structure

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Article Details	ABSTRACT
Article History Received December 23, 2025 Revised January 9, 2026 Accepted July 15, 2026	This study examines the cover version of Rhoma Irama's "Rambate Rata Hayo" by the Gita Bayu Reborn Dangdut Group from Gresik, focusing on its arrangement and form. The author employed a qualitative descriptive method using interviews. This study aims to analyze the song structure and arrangement of the cover version of Rhoma Irama's "Rambate Rata Hayo" by the Gita Bayu Reborn Dangdut Group. This study concludes that the song "Rambate Rata Hayo" by Rhoma Irama, as performed by the Gita Bayu Reborn Dangdut Group from Gresik, is structured in a dangdut rock band format consisting of 128 measures in the key of (2#, do = D) at a tempo of 105, with a 4/4 time signature, and utilizes a distorted guitar effect that brings the rock-dangdut atmosphere to life. Furthermore, the arrangement of this song differs from the original in its structure, key, instruments, and playing style, resulting in an engaging song that has gained popularity with the public.
Keywords Arrangement Song Form The Song "Rambate Rata Hayo"	
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1. INTRODUCTION

Music is an integral part of society, especially for Indonesians. We can see music's presence in every aspect of life. From weddings to concerts, music is always present in society. Music has evolved in both how it is presented and in the development of the art form itself. Irnanningrat (2017) argues that these convenient services have had a positive impact on music lovers' appreciation for attending live music performances. During the 2020 pandemic, music was presented *virtually* through various social media platforms. According to Septiyan (2020), during the COVID-19 pandemic, music enthusiasts shifted to a new way of enjoying performances—watching them via live streams—differing from the pre-pandemic period, when they could still attend live shows in person.

Indonesia, as the world's largest archipelago according to Dewi (2020), is rich in natural resources and boasts a diverse array of arts and culture. Each region in Indonesia has its own distinctive arts and culture, which differ from one region to another. The development of music in Indonesia has shown rapid growth with the emergence of new genres that enrich the nation's musical heritage. I Gusti N. A. G. A., Ni Ketut A., and I Wayan W. (2018) state that modern music is the most popular genre and is frequently performed worldwide, particularly in Badung Regency. Genres such as *pop*, *jazz*, *rock*, *metal*, *punk*, and *dangdut* are part of the ever-evolving diversity of artistic expression. Music serves not only as entertainment but also as a medium of self-expression for both creators and listeners. Fitriyadi & Alammenyatakan note that in today's Digital 4.0 era, accessing music has become much easier thanks to the wide variety of resources available online and on social media, enabling the creation of works that align with the public's tastes.

Genre blending is common in the history of Indonesian music. For example, the fusion of Betawi and Chinese music gave rise to *gambang kromong*, while Middle Eastern influences combined with folk rhythms produced *gambus*. "*Dangdut is the music of my country*," according to Fitriyadi & Alam (2020), is a catchphrase that emerged as a result of the openness of Indonesian society to new genres of music, enabling Indonesia to discover its own distinctive musical style—*dangdut*—which blends Malay, Indian, and Arabic

musical elements. According to Weintraub in **Dangdut Stories: A Social and Musical History of Indonesia's Most Popular Music** (2010), “dangdut music is influenced by Indian music and indigenous Indonesian music.” This quote confirms that dangdut is the result of cross-cultural acculturation that subsequently flourished. Simatupang (1996) adds that dangdut music originated from a pair of small drums played distinctively. Frederick also notes that dangdut music first emerged around 1972–1973; the term is a neologism derived from the sounds of the kendang—specifically “dang” and “dut”—combined with a colloquial expression.

In the 1960s, dangdut was briefly sidelined due to the dominance of Western music. However, the emergence of Rhoma Irama in the 1970s brought about a revival by blending dangdut and rock, enabling dangdut to compete in the Indonesian music scene. This modernization has kept dangdut relevant to this day, with various subgenres adapting to technological advancements and globalization.

In East Java, dangdut groups with unique styles have emerged, among them Gita Bayu Reborn. This group presents distinctive arrangements by blending dangdut with *progressive rock*, *swing jazz*, *pop*, and even *reggae*. According to Purnomo (2010), a music arranger can adapt a piece to suit their own style or taste. In dangdut music, song forms differ from those in Western music. According to Prier Sj (2004), song forms are divided into five types. There is the one-part song form, which stands as a single unit, and the two-part song form, with distinct differences between sections A and B. Additionally, there is the dual form, which is specific to instrumental music. The three-part song form features clear contrasts between each phrase, while the complex or extended three-part song form creates a broader structure with three phrases in each section. Thanks to the creativity in these arrangements and song forms, dangdut has gained public appreciation, as evidenced by YouTube comments praising its musicality, playing style, and stage presentation, which are considered more varied than those of other groups. Agnes Firda Kristerika's 2020 thesis at Unnes, titled “Analysis of the String Instrument Arrangement of the Song ‘A Whole New World’ by Tim Rice and Alan Menken Performed by Steve Deaprof Band in Pekalongan,” discusses song arrangement analysis. The objective of Agnes Firda Kristerika's research was to identify and describe the string instrument arrangement of the song “A Whole New World” by the Steve Deaprof Band. The key difference between this study and the one conducted by Agnes is that Agnes's research focused on the string instrument arrangement. In contrast, this study focuses on both the song's form and its arrangement.

This study focuses on the arrangement of the song “Rambate Rata Hayo” by Rhoma Irama, performed by Gita Bayu Reborn. This song is rich in the spirit of cooperation and collective solidarity: “Whether the work is light or heavy, the difficult becomes easy through cooperation. Moving forward and uniting for a common goal.” Gita Bayu Reborn's arrangement enriches the musical structure through the use of tutti sections, solo parts, and a fusion of genres. This study sparked particular interest among researchers, ultimately leading to an investigation of Gita Bayu Reborn's arrangement of the song. The song's form and arrangement are the primary focus of this study. Thus, this study is important because no previous research has specifically examined the song form and arrangement of “Rambate Rata Hayo” by Gita Bayu Reborn. It is hoped that this research will broaden the general public's understanding of the rapid development of dangdut music and that it will also contribute to knowledge regarding song form and arrangement for researchers, institutions, and the general public—particularly dangdut music enthusiasts.

2. METHOD

According to Moleong (2014: 6), researchers apply a qualitative approach to thoroughly explore the subjects' experiences—ranging from behavior, perceptions, and motivations to actions—through verbal descriptions in specific natural contexts, utilizing a variety of scientific methods. Sugiyono (2012: 224) notes that data collection techniques are the most strategic stage in research. This study aims to collect data. For this research on the cover of the song “Rambate Rata Hayo” by Rhoma Irama, performed by the Gita Bayu Reborn Gresik dangdut group, the author employed a descriptive qualitative research method. To obtain the results, the author also used interviews to address the research questions. This study is qualitative in nature because the data collected consists of words or descriptions that emphasize the process—not the outcome—but rather what shapes the object in question. This study is based on existing facts and phenomena in society. The research context indicates that the cover of the song “Rambate Rata Hayo” by Rhoma Irama, performed by the Gita Bayu Reborn Gresik Dangdut Group, was arranged by several band members. Emotionally, it will influence the listening experience and mood of dangdut music enthusiasts.

Sugiyono (2009: 137) states that research data sources are divided into two categories: primary data and secondary data. The data analyzed in this study consists of the musical notation for the song “Rambate Rata Hayo” by Rhoma Irama, performed by the Dangdut group Gita Bayu Reborn. The primary data in this study are the song “Rambate Rata Hayo” by Rhoma Irama, performed by the Dangdut group Gita Bayu Reborn; several external data sources, including a video of Gita Bayu Reborn, supplement this.

“Rambate Rata Hayo,” books, articles, and interviews with informants, for data analysis and validation. The researcher used performance videos of the song “Rambate Rata Hayo” to analyze and validate the data.

The research methods used by the researcher were observation, interviews, and documentation. According to Patton (1990: 201), observation is a very important method of data collection in descriptive qualitative research. In this study, observation was conducted to directly examine the research subject and obtain data on the form and arrangement of “Rambate Rata Hayo” by Rhoma Irama, performed by the Dangdut Gita Bayu Reborn group. The researcher used the sheet music for the composition of the song “Rambate Rata Hayo” by Rhoma Irama, performed by the Dangdut Group Gita Bayu Reborn. According to Esterberg (2002: 231), an interview is a meeting between two parties who exchange information and ideas through questions and answers regarding a specific topic. An interview is one of the data-collection methods the researcher uses to collect data from a source. A direct interview was conducted with an expert who arranged this song. The researcher interviewed Gita Dio as the source and the person who arranged the song “Rambate Rata Hayo” by Rhoma Irama. Documentation is a method used by researchers to obtain research data sourced from books, archives, documents, numerical data, and images. In this study, the researcher used sheet music and a video of the song “Rambate Rata Hayo” by Rhoma Irama, performed by the Dangdut group Gita Bayu Reborn.

According to Sugiyono (2014: 224), data analysis is the systematic collection and organization of data—whether from interviews or other records—so that the information is easy to understand and the findings can be communicated to readers, the public, or other parties. The researcher analyzed as follows: The researcher used three components in conducting data analysis, namely data reduction, data display, and data verification or conclusion. Research data can take various forms when collected using data collection techniques. It can take the form of sheet music, videos, and interview results. Sorting the data considered essential facilitates the researcher’s work. In accordance with the main research question, the data consists of sheet music and video recordings of Gita Bayu Reborn performing the song “Rambate Rata Hayo.”

The next step after the researcher has reduced the data is to present it. Presenting the data makes it easier for the researcher to understand what happened and to plan further work based on the findings. The reduced data is presented and then analyzed. The researcher combines information from the reduced data, including a description of the song’s structure and an analysis of the arrangement, for the song “Rambate Rata Hayo” by Rhoma Irama, performed by the Dangdut group Gita Bayu Reborn.

After the data has been presented systematically and in detail, the next step is to draw conclusions from the data and verify them. The researcher describes the analysis results so they are easy to understand and can then be summarized. The researcher’s conclusions are then examined using existing theories. The researcher’s process involves analyzing the vocal techniques in the song “Rambate Rata Hayo” by Rhoma Irama, performed by the Dangdut group Gita Bayu Reborn, using vocal technique theory.

3. RESULT

1. **Structural Form of the Song “Rambate Rata Hayo” by Rhoma Irama, Performed by the Gita Bayu Reborn Dangdut Group from Gresik.**

The Gita Bayu Reborn Gresik Dangdut Group rearranged the song “Rambate Rata Hayo” by Rhoma Irama. Composed in the dangdut rock band format, it consists of 128 measures in the key of (2#, do = D) at a tempo of 105, in 4/4 time, and features distorted guitar effects that bring the dangdut rock vibe to life. The song is divided into the following sections: *intro*, Section A, *music filler A*, Section A’, Section B, *guitar solo*, *interlude*, *music filler B*, Section C, *music filler B*, Section C’, *music filler A*, Section A, *music filler A*, Section A’, Section B, *guitar solo*, *interlude*, *music filler B*, Section C, *music filler B*, Section C’, and concludes with *a coda*.

The difference from Rhoma Irama’s song “*Rambate Rata Hayo*” is that Rhoma Irama’s version is arranged in the dangdut style with rhythm guitar, lead guitar, bass, mandolin, flute, drum set, *kendang*, *dolohk*, and tambourine, in the key of Eb (do) at a tempo of 90, in 4/4 time. The song structure of Rhoma Irama’s version also differs from that of Gita Bayu Reborn’s version; in Gita Bayu Reborn’s version, there is a repetition of *the guitar solo – interlude – music filler B – Section C – music filler B – Section C – coda*. In contrast, in Rhoma Irama’s version, after Section B at measure 78, the song immediately transitions to *the coda*. In the *intro*, Rhoma Irama immediately plays in unison on beat 1, except for the flute, drum set, and tambourine, which follow the *kendang*’s cue. Meanwhile, the Gita Bayu Reborn version of “ ” begins with a drum set cue on beat 1, followed by the other instruments. The coda in Rhoma Irama’s version is played once, while in the Gita Bayu Reborn version, it is played twice.

Section A consists of 4 measures and contains two phrases: the antecedent phrase (the question) and the consequent phrase (the answer). Each phrase consists of two motifs: motifs A and A’ form the antecedent phrase, while motifs B and C form the consequent phrase.

The antecedent phrase, Motif A, in Section A consists of two measures, beginning with the note F# and ending with the note F#. Motif A is a repetition of Motif A, which begins with the note F# and ends with the note F#. In Motif B, the time signature changes from 4/4 to 2/4 and then returns to 4/4.



Figure 1. Visualization of *Section A* in the song “*Rambate Rata Hayo*”

Section A also contains a consequent phrase consisting of two motifs: Motif B and Motif C. Motif B begins with the note F# and ends with the note C. Motif C begins with the note C and ends with the note D. Motifs B and C are two dependent motifs; neither can stand alone and each requires the other to be complete—motif B must be accompanied by motif C to complete the consequent phrase (the response).

Section A\' is identical to Section A, with Section A\' repeated immediately after Section A.



Figure 2. Visualization of *Section A* in the song “*Rambate Rata Hayo*”

Part B consists of 5 measures, and Part A contains two phrases: the antecedent phrase (the question) and the consequent phrase (the answer). Each phrase consists of two motifs: motifs A and A\' form the antecedent phrase, while motifs B and C form the consequent phrase.



Figure 3. *Section B* of the song “*Rambate Rata Hayo*”

The antecedent phrase in Section B consists of two motifs, A and A\', both of which begin with the note D and end with the note F#. However, there is a difference between the two motifs: one motif features a movement opposite to that of motif A and motif A\'.

The antecedent phrase in Section B also contains two motifs: B and C. Motif B begins with the note D and ends with the note G. Motif B is a development of motif A, in which the final note of motif A—F#—is omitted in motif B. Motif C features a retrograde motif—that is, the notes are played in reverse order—and also includes a melodic development.

Section C is the third section of the song “*Rambate Rata Hayo*,” consisting of a total of 7 measures. In Section C, there are two phrases—the antecedent phrase and the consequent phrase—each of which contains two motifs. Motif A in the antecedent phrase begins on the note A and ends on the note A. Motif A is a -dependent motif—that is, it is related to another motif, Motif B, which begins on the note G and ends on the note A. Motif C in the consequent phrase begins on the note E and ends on the note A. There is also Motif C\', which is a variation of Motif C; it begins on the note C and ends on the note D. Motif C\' is the result of a modification of the motif; it retains the same rhythmic pattern, but the final beat undergoes diminution—a reduction in pitch—which makes the variation more interesting.

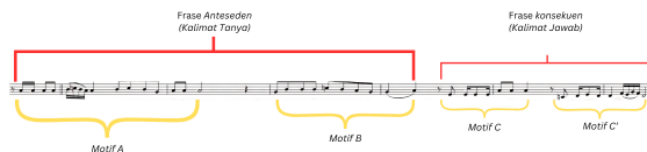


Figure 4. Visualization of Section C in the song “Rambate Rata Hayo”

2. Analysis of the Arrangement of the Song “Rambate Rata Hayo” by Rhoma Irama: A Comparison of the Original Version and the Version by the Dangdut Group Gita Bayu Reborn Gresik.

According to Don Michael Randel (1986), arrangement is the process of adapting a composition so that it differs from the original, typically to preserve its essential musical elements. M. Singgih Sanjaya (2013), in his article, explains the Five-Step Arrangement Method, which consists of: (1) the arrangement concept, (2) the initial arrangement, (3) generating new ideas, (4) the refined arrangement, and (5) evaluation and revision. Genichi Kawakami, in his book **Popular Music Arrangement: A Practical Guide** (1975), states that when a song or musical work is arranged, several important aspects need to be considered, including: 1) *Melodic Variation and Fake*; 2) *Rhythmic Variation and Fake*; 3) *Obligato*; 4) *Filler*; and 5) *Counter Melody*. The arrangement of the song “Rambate Rata Hayo” by Rhoma Irama—the original version by Rhoma Irama, which is in the dangdut genre—is divided into several sections, including *the intro*, Section A, *music filler A*, Section A’, Section B, *guitar solo*, *interlude*, *music filler B*, Section C, *music filler B*, Section C’, *music filler A*, Section A, *music filler A*, Section A’, Section B, and concludes with *a coda*. The arrangement of Rhoma Irama’s “Rambate Rata Hayo” has 87 measures with a tempo of 87 bpm and uses the key of C (Eb). The instrumentation for Rhoma Irama’s song “Rambate Rata Hayo” consists of 9 instruments, including a flute, drum set, kendang, tambourine, keyboard, guitar 1, guitar 2, mandolin, bass, and 2 vocalists (a female vocalist named Rita Sugiarto and a male vocalist named Rhoma Irama).

Unlike Rhoma Irama’s version, Gita Bayu Reborn’s arrangement of the song “Rambate Rata Hayo”—in the rock-dangdut genre—is divided into several sections, including *the intro*, Section A, *music filler A*, Section A’, Section B, *guitar solo*, *interlude*, *music filler B*, Section C, *music filler B*, Section C’, *music filler A*, Section A, *music filler A*, Section A’, Section B, *guitar solo*, *interlude*, *music filler B*, Section C, *music filler B*, Section C’, and concludes with *a coda*. The arrangement of the song “Rambate Rata Hayo” by Gita Bayu Reborn consists of 128 measures and uses the key of D. Additionally, the tempo is set at 105 bpm, which in classical terms is classified as *Andante*—a moderate tempo. The instrumentation used in Gita Bayu Reborn’s version of “Rambate Rata Hayo” consists of 8 instruments, including flute, drum set, kendang, tambourine, keyboard, guitar 1, guitar 2, bass, and 2 vocalists (a female vocalist named Nasha Aqilla and a male vocalist named Rizal Pahlevi). The genre of Gita Bayu Reborn’s cover of “Rambate Rata Hayo” is rock dangdut.

4.2.1 An Overview of Melody

Sukohardi (2009) states that a note is a regular sound with a specific frequency, and its pitch depends on the magnitude of that frequency. Jamalus (1988) also argues that a melody is formed from a series of notes arranged in a regular and rhythmic pattern, serving simultaneously to convey an idea. The *intro* section of Rhoma Irama’s song “Rambate Rata Hayo” begins immediately with all instruments playing in unison from beat 1 through beat 5, except for the flute and tambourine, which follow the kendang’s cue to open the song. Then there is the technique of diminishing development, in which the original melody or rhythm of Rhoma Irama’s version of “Rambate Rata Hayo” is further developed in the Gita Bayu Reborn version.

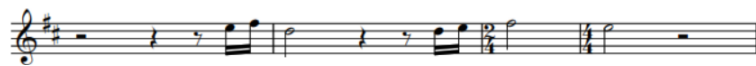


Figure 5. The *intro* section: Rhoma's version (top), measures 1–4, and Gita Bayu Reborn's version (bottom), measures 3–6.

In the melody above, the Gita Bayu Reborn version transforms the original melody of Rhoma Irama's "Rambate Rata Hayo" into 1/16 notes to better highlight the *rock* vibe the group Gita Bayu Reborn aims to convey. The syncopation resulting from the reduction of the original melody from Rhoma Irama's version to Gita Bayu Reborn's version successfully enhances the rock feel in the song "Rambate Rata Hayo." Additionally, in Gita Bayu Reborn's version, the band uses heavy guitar distortion to emphasize the rock feel further.

Part A of the song "Rambate Rata Hayo" is the same in both Rhoma's and Gita Bayu's versions. The only notable difference is that Gita Bayu Reborn uses a guitar for *the counter melody* in Part A, whereas Rhoma Irama's version uses a mandolin. In this section, Gita Bayu Reborn also uses a guitar *distortion* effect, which further enhances the rock feel in the arrangement of "Rambate Rata Hayo." *The lead melody* and vocals are performed by a male vocalist, just as in Rhoma Irama's version.

Figure 6. *Counter Melody* in Section A



Musicfiller A is a transitional section that connects Section A to Section A'. *Musicfiller A* is essentially the same as the *intro*, except that it is not repeated twice.

Section A is a repetition of Section A, in which everything is the same—the instruments played, the chord progression, and the vocal melody. However, there is a difference in the vocal melody, which is sung by a female vocalist here, as well as the *counter melody* found in Section A.



Figure 7. *Counter melody* in Section A

In Section A', Rhoma Irama introduces a variation to *the counter melody*, which is then played on the mandolin. In the Gita Bayu Reborn arrangement, Gita Bayu Reborn uses a guitar to fill that section. Then, at the end of Section A', Guitar 2 plays *the lead melody* to bridge into the next section—a part that, in Rhoma Irama's version, is played by the mandolin.



Figure 8. *The lead melody* of Section A, before transitioning to Section B

Section B is a duet between the male and female vocals. This section features a chord progression. There is a difference in the execution of *the counter melody*: in Rhoma Irama's version, it is played on the mandolin, whereas in Gita Bayu Reborn's version, it is played on *the keyboard*.



Figure 9. *Counter melody* in section B

The *guitar solo* section is where the players showcase their individual skills. The *guitar solo* section spans 16 measures, during which the players demonstrate their skills through a chord progression. There is a difference: Rhoma Irama's version features an interplay between the guitar and mandolin, with the same melody. In contrast, Gita Bayu Reborn's version offers variations in the guitar solo—the *lead melody* is taken from the original and then varied by guitarists 1 and 2. Gita Bayu Reborn's version emphasizes the rock element more than Rhoma Irama's original. In this section, the guitar is played with heavy distortion effects to create a thick rock sound.

The *interlude* follows the solo guitar section; here, *the flute takes over the lead melody*. The only difference between the *interlude* sections in Rhoma Irama's version of "Rambate Rata Hayo" and Gita Bayu Reborn's version is the number of times the interlude is played. In Rhoma Irama's version, the interlude is played only once, whereas in Gita Bayu Reborn's version, it is played twice.

Musicfiller Section B is the section that follows *the interlude*. *Musicfiller B* also serves as a separator or transition between Sections C and C'. This section features *a tutti*, in which all instruments play the same rhythm and melody. *The tutti* in this song is a unique highlight, adding a distinctive flavor to "Rambate Ratahayo." There are no significant differences between Rhoma Irama's version and Gita Bayu Reborn's version, except that in Rhoma Irama's version, a mandolin joins *the tutti*, whereas in Gita Bayu Reborn's version, there is no mandolin; thus, the only difference in this "*Musicfiller B*" or *tutti* section lies in the instrumentation. Furthermore, Gita Bayu Reborn's version emphasizes a rock feel, with a guitar *tutti* featuring distortion.

Section C is the climax of the song. Section C is performed by both male and female vocals in both the Rhoma Irama version and the Gita Bayu Reborn version. Section C is played by all instruments except the flute. There is a fundamental difference between the Rhoma Irama and Gita Bayu Reborn versions. Section C features several *counter melodies*; in the Rhoma Irama version, a mandolin is used, whereas in the Gita Bayu Reborn version, a keyboard and guitar are used.



Figure 10. *Counter Melody* in Section C of the song "Rambate Rata Hayo"

"Section C'" is a variation of Section C that is slightly different in terms of lyrics. *The coda* is the closing section of every song. *The coda* in the song "Rambate Rata Hayo" is almost identical to the *intro* in terms of rhythm, melody, and harmony.

4.2.2 Harmony Analysis

Hartoyo (1994: 57) states that harmony is essentially composed of a series of chords that form distinctive patterns, generally referred to as cadences, while a chord itself is a combination of three or more notes that blend into an inseparable whole. According to Jero Budi D (2020), a chord is formed from three or more notes played simultaneously, creating a harmonious effect. Furthermore, Heni Kusumawati (2016) notes that chord progressions in a song are guided by the melodic line that structures those chords. Rhoma Irama's song "Rambate Rata Hayo" begins with the chord progression : I – bVII – I – bVII – I – bVII – V. The progression is identical in both versions. The difference between the two versions lies in the key: Rhoma Irama's version is in the key of E-flat major, while Gita Bayu Reborn's

It is in D major. In this arrangement, the bVII chord—the dominant chord of D major—adds an elegant touch to the arrangement. Gita Bayu Reborn chose D major to simplify performance, as the E-flat major scale is easier to play on both guitar and keyboard. The *interlude* makes use of harmony. This is supported by the statement by Suwahyono et al. (2023) in their article titled “*Arrangement Approach to Improve Music Creativity of Keroncong at Vocational School*,” which states that through the right arrangement approach and chord progression, a composer can enhance their musical creativity, thereby creating a deeper emotional atmosphere. The *interlude* follows the guitar solo; in this section, the flute takes the lead melody. The chord progression in this section is ii-VI-I-V-bVII- I-I-I. This progression is played using chord inversions, as demonstrated on the bass instrument.

Figure 11. The “*Interlude*” section of the song “Rambate Rata Hayo”

In the image above, the red circle indicates a note that is always lowered by a half step on a bass instrument; this is known as an inversion, or, more commonly, a *slash chord*. A *slash chord* is a chord in which



the *root*—or the fundamental note of the chord—is no longer played on the root itself but can be played on a note other than the *root*. As shown in the image above, the chord is B/D#. B/D# is a B major chord whose bass note—or lowest note—is not played on B but rather on D#, as the second inversion of the B chord, which lends its own unique beauty. In the song “*Rambate Rata Hayo*,” *slash chords* are featured in the *interlude*, giving the song a beautiful quality. Both Rhoma Irama’s and Gita Bayu Reborn’s arrangements incorporate *slash chords*.

4.2.3 Rhythmic Review

Harriska (2018) and Salim (2013) state that rhythm is an important element in music that emphasizes the duration of notes—their length—rather than their pitch, and is formed by a combination of accents and variations in note length. Hana Permata H (2020) states that to master rhythm, one must first understand note values and rests, because note values determine the number of beats that must be played. Dangdut melodies and rhythms first emerged and became known in Indonesia in the 1960s with the rise of Ellya Khadam, who performed her popular hit song titled “*Boneka dari India*” (Lohanda, 1983). “*Rambate Rata Hayo*” is a dangdut song characterized by a distinct rhythmic pattern. Furthermore, the two versions share similarities and striking differences in terms of rhythm. The first difference can be observed in the *intro*.

Figure 12. The *intro* section: Rhoma’s version (top), measures



1–4, and Gita Bayu Reborn’s version (bottom), measures 3–6.

In the figure above, the rhythmic melody of the Rhoma Irama version is looser and longer than that of the Gita Bayu Reborn version, which has a short but tight rhythm. Both versions also feature a repeating pattern at the beginning of each measure. This is because Gita Bayu Reborn wanted to create a rock feel and incorporate *syncopation* to enhance the rock vibe, with all instruments playing the melody in unison at the same rhythm.

The rhythmic patterns of instruments such as drums, kendang, or *dolakh* in the intro are also made tighter. There is a difference between Rhoma Irama’s version and Gita Bayu Reborn’s version:

Rhoma Irama's version uses the *dolakh* as the rhythmic anchor for the other instruments, creating a strong dangdut feel. In contrast, Gita Bayu Reborn's version uses drums to provide a rock feel and serve as the rhythmic anchor for the other instruments.



Figure 13. The drum *intro* section in the Gita Bayu Reborn version



Figure 14. The *intro* section featuring the kendang or *dolakh* in Rhoma Irama's version.

Then, in sections A and A', the same rhythmic dangdut pattern as the original is used. The kendang patterns in both Rhoma Irama's and Gita Bayu Reborn's versions are nearly identical. In this section, the tambourine maintains the tempo, played continuously with a tremolo effect.



Figure 15. Section A: Tambourine in the Rhoma Irama and Gita Bayu Reborn versions

Similarly, in Section B, there is a difference in the rhythm: in Rhoma Irama's version, the *dolakh* serves as the rhythm instrument that creates the distinctive dangdut sound. Meanwhile, in Gita Bayu Reborn's version, the drum and kendang are played simultaneously.

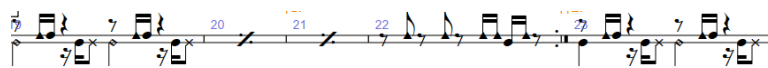


Figure 16. Part B: *Dolakh* in Rhoma Irama's version



Figure 17. Part B of the drum section in the Gita Bayu Reborn version



Figure 18. Section B of the kendang instrument in the Gita Bayu Reborn version

During the guitar solo section, the drums and kendang play the same rhythm as the other instruments, except for the guitar. There is a difference: in Rhoma Irama's version, the drums are not played, whereas in Gita Bayu Reborn's version, the drums are played with the same rhythm as the other instruments, but the kendang is not played in this section. Gita Bayu Reborn chose not to use the kendang to maintain the rock feel he wanted to incorporate into this arrangement.

The interlude here features a dangdut feel, and in Gita Bayu Reborn's arrangement, the drums and the kendang are played to different rhythms.

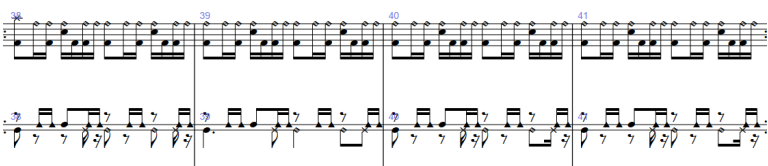


Figure 19. The *interlude* section featuring drums and kendang in Gita Bayu Reborn's version

In this section, Rhoma's version uses only *the dolakh* to set the rhythm, giving it a stronger dangdut feel. Although the rhythm is the same, the addition of drums gives the "Gita Bayu Reborn" arrangement a blend of rock and dangdut at the same time.

However, this differs from the *tutti* section, where the musicians play *in unison* with a single melody and rhythm, and even the drums follow the same rhythm as the other instruments. The only difference between the two versions lies in the instruments used. The Gita Bayu Reborn version uses drums instead of *the dolakh*, whereas the Rhoma Irama version uses *the dolakh*.

The musical score for the drum and kendang interlude section in the Gita Bayu Reborn version is presented across six staves. The top three staves are for Drums (Dr.), Kendang (Kdg.), and Tambora (Tamb.). The bottom three staves are for Keyboard, Guitar 1 (Gtr. 1), and Guitar 2 (Gtr. 2). The Keyboard, Gtr. 1, and Gtr. 2 parts feature a complex, syncopated melody. The Drums part features a steady, syncopated rhythm. The Kendang and Tambora parts are mostly silent, with a few notes at the end of the section. The score is in 4/4 time and D major (2#).

Figure 20. The drum and kendang *interlude* section in the Gita Bayu Reborn version

In the "Musicfiller A" and "Coda" sections, the rhythm follows the same pattern as the *intro*, complete with its syncopation and the rock-inspired feel provided by Gita Bayu Reborn. The only difference is the number of times these sections are repeated. "Musicfiller A" is played only once in both the Rhoma Irama and Gita Bayu Reborn versions. However, this section is repeated twice in the Gita Bayu Reborn version, whereas in the Rhoma Irama version, it is repeated only once.

4. CONCLUSION

Gita Bayu Reborn is a music group that emerged in 2018 and is known for its rock-dangdut music. The group consists of ten members—eight instrumentalists and two vocalists—with Gita Dio as its leading figure. Since its debut, Gita Bayu Reborn has performed various easy-listening rock dangdut cover songs, making them widely popular with the public. One of their standout works is a cover of the song "Rambate Rata Hayo" by Rhoma Irama, a song about community cooperation performed with full energy.

Qualitative research conducted through interviews and documentation of the song's arrangement yielded several important conclusions. First, the song "Rambate Rata Hayo" by Rhoma Irama was rearranged by Gita Bayu Reborn in a dangdut rock band format. This arrangement consists of 128 measures in the key of D major (2#), at a tempo of 105 bpm, and in 4/4 time. A distinctive feature of this arrangement is the use of guitar distortion, which emphasizes the rock-dangdut vibe. The song's structure is divided into complex sections, including an intro, Section A, music filler A, Section A', Section B, a guitar solo, an interlude, music filler B, Section C, music filler B, Section C', music filler A, and a coda to conclude the song.

Second, Rhoma Irama's original version is arranged differently. The song consists of 87 measures at 87 bpm, in the key of E-flat major (C = E-flat). Nine instruments are used: flute, drum set, kendang, tambourine, keyboard, guitar 1, guitar 2, mandolin, and bass, as well as two lead vocals performed by Rhoma Irama and Rita Sugiarto. The structure of the original version is also divided into several sections, starting with the intro, Section A, music filler A, Section A', Section B, guitar solo, interlude, music filler B, Section C, music filler B, Section C', music filler A, Section A, Section A', Section B, and ending with the coda.

Based on the research findings, several recommendations are proposed. First, future research is expected to enrich the analysis of arrangement techniques by applying relevant theories. Second, researchers are encouraged to utilize a variety of sources to ensure a more comprehensive analysis of arrangements and song forms. Third, the scope of the research should be broadened beyond a focus solely on arrangements and song forms.

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