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\*Corresponding author:  
Abednego Ziposa  
Sabatnissan Budiyono,  
Universitas Negeri Surabaya,  
Surabaya, Indonesia

E-mail: ziposa7@gmail.com

## A Review of The Chord Progression and Presentation Format of The Song "Masih Ada" 2D Arranged By Oni and Friends

Abednego Ziposa Sabatnissan Budiyono

Universitas Negeri Surabaya, Surabaya, Indonesia

**Abstract:** The song "Masih Ada" tells the story of someone who misses his lover, which is expressed through poetry and turned into a song. This research aims to (1) Analyze the Chord Progression of the song "Masih Ada" arranged by Oni and Friends. (2) Analyzing the Presentation Format of "Masih Ada" performed by Oni and Friends. The method used is descriptive qualitative analysis. The data used in this method is pure data obtained directly from Oni Krisnerwinto as the arranger. This research uses the research techniques of Observation, Interview, Documentation, and Literature Study. The findings show that Oni and Friends' arrangements provide a new interpretation, with the use of more complex and innovative chord progressions. Complex means that the chords and notes played are interconnected with the next chord. Innovative means changing the chord progression style with reharmonize. Based on the results of this research, it can be concluded that the chord progression used has many reharmonized changes. The presentation format used is a mixed large ensemble.

**Keywords:** chord progression, arrangement, oni and friends, Indonesian Idol.

### 1. INTRODUCTION

Nowadays, music has become a necessity for everyone. From children to adults, many play music for various purposes. Starting from helping to calm the mind, to doing chores, to making a living, and the latest and being widely researched in the medical field, music is used as a means of therapy for patients. The word music itself in terms of its form means a set of tones containing rhythm, melody, and harmony, the whole of which is a unity and is a statement of certain musical ideas. The origin of music itself comes from the Greek language, namely "Mousike". The word mousike or musica was originally taken from the word "Mousa", which in Latin is "Moses", and in English is "Muse". And from the word music, the word "Music" was born (Purwidodo, 1983). One of the songs that attract attention with its characteristic arrangement is "Masih Ada" 2D by Dian Pramana Poetra and Deddy Dhukun sung by Salma Salsabil 'Aliyyah, with the arrangement of Oni and Friends. This song not only presents a melody that is pleasing to the ear, but also contains uniqueness in the arrangement of harmony, musical structure, and chord progressions. The importance of understanding the uniqueness of 2D's arrangement of "Masih Ada" lies in the combination of musical elements that create a harmonious unity (Rink, 2002). Oni and Friends' arrangement is an added value that creates a different feel in the interpretation of this song. Therefore, analyzing the characteristics of the arrangement is essential to explore the deeper meaning of this music composition (Pratama, 2021).

The format of playing music also varies (Prier, 1996). Starting from the first, Solo. As the name implies, the number of formats that



are performed or played is only one. Next, there is Duo. Here the format played is more than one, and the composing of harmony here can also be widened, meaning that it has begun to think about voice division (Banoë, 2003). In the format of Trio, Quartet, Quintet, and so on, the format has exceeded two people as the name implies, but it should also be noted, that in the format of a trio or more, the music played can also form a chord (arrangement of 3 or more notes to form a harmony that is pleasant to hear). (Candra, 2017). There is also an ensemble format in the music presentation format. The ensemble format is a format that is played together so that it forms a blend of harmonies that are pleasing to the ear. This ensemble format is also broken down into types, namely there are similar ensembles and mixed ensembles (Banoë, 2003; Prier, 2011; Bumi, 2017). Then for the last music format, there is Orchestral Music. Orchestral music is almost the same as ensemble music, but in orchestral music, the number of instruments is more, and the number of music players is also more. In the Orchestra format, the format of the instruments played is very diverse. Starting from the division of the Strings Section, Woodwind Section, Brass Section, and Percussion Section. The Orchestra format itself is divided into several categories, which can be mentioned as theater orchestra, symphony orchestra, string orchestra, chamber orchestra, café and salon orchestra, radio orchestra, studio orchestra, and so on. (Fuadi, 2015).

Indonesian Idol is a singing talent show that has been around since 2004. This event is the number 1 talent search event in Indonesia because it has produced several professional singers through this event. Indonesian Idol has now entered its 12th season, and one of the things that makes this season special is the booming performance by Salma Salsabil 'Aliyyah, performing an old song from 2D (Dian Pramana Poetra & Deddy Dhukun) entitled Masih Ada. Salma brought this song with a new atmosphere and made the arrangement played by Oni and Friends boom or viral on the YouTube Platform, and discussed by Indonesian musicians.

In the song "Masih Ada", Salma and the team from Oni and Friends packaged this song to be very different from the original song. What makes this song different is in terms of genre, the original version performed by 2D uses the pop genre with the theme of the 80s, maybe it can be said city pop. While the Oni and Friends arrangement version is performed with the Neo-Soul genre, which is a genre with a developed jazz base (Andini, 2019), Salma's version of Masih Ada is fresher and more comfortable to listen to. In addition to the genre, there are many changes in chords, beats, syncopation, and many modulations in the song so that Salma's version of the song can go viral and is especially favored by musicians in Indonesia.

The song "Masih Ada" performed by Salma on Indonesian Idol 2023 has several charms that make her performance special and captivate the audience and judges. Salma gave a fresh and unique interpretation of the song "Masih Ada" so that even though the song is already known by many people, the audience can feel something new and different about the creativity from the original version like as Heni said (Kusumawati, 2016). In interpreting this piece, the arrangement composed by Oni Krisnerwinto also became a special attraction for the audience, especially musicians. With 5 appropriate methods for creating arrangements (Sanjaya, 2013), the researcher concludes that the use of steps to create these arrangements is very important so that the musical

arrangements composed by Oni Krisnerwinto support Salma's performance and also play an important role in increasing the attractiveness of her performance. The right arrangement that suits Salma's vocal character helps create the right atmosphere and supports the song's message. In this case, the author is very interested in analyzing the work arranged by Oni and Friends because the work performed can be viral and there is a lot that can be analyzed and explained from the work.

## 2. METHODS

The type of research that will be used in this study uses a descriptive qualitative method according to Alfianika (2018). The selection of this method has the aim of finding quality data both orally and in writing from clear sources. The focus of this research is to examine the chord progression review, as well as the presentation format displayed by Oni and Friends in Salma Salsabil 'Aliyyah's solo vocal performance. In this study, researchers used observation, interview, documentation, and literature study techniques.

Data sources in the research to be carried out are divided into primary and secondary data. In this research, music scores are the main data used by researchers to become primary data sources (Sugiyono, 2015). The scores that will be dissected can be the findings of the answers to the problem formulated above and are supported by other data sources, namely in the form of audio and video recordings, as well as photos. And just in case, the researcher also downloaded the data, then the data was processed again by the researcher to be separated into audio, video, and photos themselves.

The data analyzed in this research is the sheet music data of the song "Masih Ada" arranged by Oni Krisnerwinto, and this data is also obtained from direct sources, namely Oni Krisnerwinto through Sibelius files. The data collected by the researcher was not only from the sheet music but also data in the form of video of Salma's performance on Indonesian Idol, audio of the song, as well as some photo documentation and backstage video of the accompanist showing the presentation format in performing this arrangement.

In the observation technique, researchers observed the video of Salma's performance of Masih Ada on the Indonesian Idol YouTube channel. Observation is done with a focus on what is reviewed from the problem formulation to analyze the song "Masih Ada" which has been rearranged by Oni Krisnerwinto, and performed by Salma Salsabil.

An interview is a technique for collecting data from sources, where researchers ask several questions related to their research, then the sources will answer these questions but still have a connection or are in the scope of the research. In this interview, the sources to be interviewed are divided into main sources and additional sources. The main source in this research is Oni Krisnerwinto, an owner of the band Oni and Friends, as well as the arranger of the work Masih Ada which the author will research. Meanwhile, additional sources in the research that will be carried out are sources who have become music experts. Akbar Andrian Syah, a lecturer at one of the universities in Yogyakarta, will be a resource person in this research. He studied music at Yogyakarta State University for his Bachelor's and Master's degrees,

Documentation can be categorized as a data collection technique because documentation is the result of capturing an

ongoing activity. The recording documentation tool (recorder) that will be used for this research is the Xiaomi Redmi Note 9 device. This tool can record sound, especially in the room, considering that the interview will be held in a special room. The selection of the device is used to tap or record the voice of the interviewee.

Literature study is one of the data collection techniques to obtain written data sources, both books, articles, journals, encyclopedias, and virtual libraries (internet), and can also be through encyclopedias related to the main object in the research conducted. Researchers conducted a literature study to find original data results from the song *Masih Ada* performed by 2D, then compared it with that performed by Salma, so that later it would produce answers to the problem formulations that had been created by researchers. After analyzing the chord progression and presentation format, the researcher then presents the results in a narrative. "Presenting" means describing coherent information so that it allows drawing conclusions and retrieving data. The data that has been analyzed based on chord progressions and presentation format is then presented for further study. Researchers divided this song into six parts, along with the presentation format performed using a large mixed ensemble. This step was taken to compare the original song with the arranged song.

### 3. RESULTS AND DISCUSSION

#### 3.1 "Masih Ada" Musical Chord Progression by Oni and Friends

The song "Masih Ada" is a work created by Dian Pramana Poetra and Deddy Dhukun in 1989, with Music Director Younky Soewarno, and produced by Team Records. However, in 2023 this song was arranged by Oni and Friends to be presented in the show "Indonesian Idol 2023" and this song was performed by Salma Salsabil 'Aliyyah.

This arrangement has 6 parts, with a time signature of 4/4. The intro is played in G Major (1#), with a chord progression of I-I/iii-IV-V. Parts of song is a collection of several phrases, so that a song is created due to the presence of several phrases that form a parts (Nisak, 2018). According to Yosua (2021), chord 1 with the Bass on iii, it can called first inverted of the chord I. In describing the chord progression, researchers use the commonly used number code written in the book "Ilmu Harmoni" (Prier, 2021; Faturrozi, 2020; Mahmudi, 2023).



Figure 1. Intro (Beats 1-3)  
(Source: Author, 2023)

Section A is played in G Major (1#). In measure 4 or at the start of section A, there is an initial repetition mark to restart after the final repetition mark in section A.

Salma's version is unique in that her time signature uses the Modal Interchange technique so that the chord at the beginning that should enter chord I is changed to progression III of the G Minor chord (2b), as a result, the chord progression can be written (2b) IIIΔ

- (1#) ii - IΔ. Or it can be said to enter II ½ of the G Major chord (1#), thus concluding the chord progression to be II ½ Δ - ii - IΔ.

**Figure 2.** Phrase 1 Part A (Beats 4-5)  
 (Source: Author, 2023)

Measure 6 in the original version has the same melodic motif as measure 4, but here the chord progression has a difference where in measure 7 there is a difference in the chord progression vii°-III7 as a bridge chord to the next measure which falls to chord vi so that the chord progression I-IV-I-vii°-III7 is formed.

In Salma's version arranged by Oni Krisnerwinto, Phrase 2 part A can be summarized as V<sup>1</sup>½Δ - ii7 - vii1.

**Figure 3.** Phrase 2 Part A (Beats 6-7)  
 (Source: Author, 2023)

Phrase 2 part A has a different feel, unlike before in phrase 1, because here it already uses the chord progression vi-IV-vi-IV-vi-V, because the phrase 2 part A has a question sentence ending. Uniquely, in phrase 2 there is a change in the beat at beat 10, by changing the 4/4 to 2/4, then at beat 11 back to 4/4. According to the researcher, this happened because the composer wanted to create the feel of the question sentence, so a link was needed to maintain the question sentence at the end of the phrase. Salma's version in phrase 2 part A still has the same chord progression as the 2D version.

**Figure 4.** Phrase 2 Room 1 Part A (Beats 8-11)  
 (Source: Author, 2023)

In measure 11, there is an end repeat mark, which means that it has to go back to the start repeat mark to restart from there (Yonathan, 2013). In measures 11 and 12, there are 2 blocks of rooms, meaning that in the second repetition, there is no need to play room 1 or measure 11, because room 2 or measure 12 has a modulation function. Room 2 or time 12 is called a bridge chord to get to section B because room 2 is used to modulate 1½ intervals

down, which was originally played in G Major (1#), in section B is played in E Major (4#).

The chord progression in measure 12 no longer uses V, but uses the III11 chord. Chord III11 can be called a borrowing chord from the V of E Major (4#), to soften the modulation shift. As the name implies, borrowing chords is a technique of borrowing chords from other scales. It can be called III11 which is the V11 chord of E Major (4#), because for scales 1# and 4#, there are the same notes in the scales, one of which is the note B.

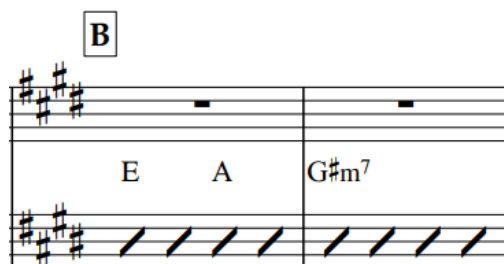


**Figure 5.** Room 2 Part A (Beats 12)  
(Source: Author, 2023)

Finally, it can be concluded that in Phrase 2 part A repetition 2, the chord progression is different from Phrase 2 part A repetition 1, which uses the chord progression vi-IV-vi-IV-vi-III11-III.

Entering section B or the refrain, the scale has changed due to modulation, so section B is played in E Major (4#). On beat 1, the chord progression is I-IV-iii.

In beat 14, the song is filled using chord iii, because in the song structure, beat 14 is a phrase motif with an interrogative sentence whose melody ends at the sol note, so chord iii is suitable for filling in beat 14. In beat 14 it is also found that the chord used is G#m7, and according to Alex Research (Nunumete, 2022; Strube 2015; Strube, 2015), the G#m7 chord is included in the septime chord type, because the notes in the G#m7 chord are G#-B-D#-F#, and F# here becomes a septime tone or seventh type tone.



**Figure 6.** Phrase 1 Part B (Beats 13-14)  
(Source: Author, 2023)

In phase 1 of part B, the original version has a chord progression of IV-V-vi-ii-V. However, in this arrangement, a bridge chord is added as well as a unison syncopation, located on the B Major chord (Time 16), so the chord progression changes to IV-V-vi-ii-V-vi-VII/V.



**Figure 7.** Phrase 1 Part B (Beats 15-16)  
(Source: Author, 2023)

Entering beat 17 of Phrase 2 Part B, this is the answer phrase of phrase 1, it has the same progression as phrase 1 because indeed the pattern/motif in phrase 1 is the same as phrase 1.

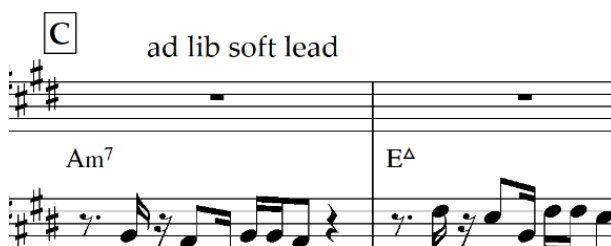
What is unique, and what distinguishes phrase 1 and phrase 2 is the end of the phrase, it is not the same as in bar 16, although the motif is the same, but in phrase 2 does not use syncopation and will be closed with a chord I in bar 21 as the end of phase 2 and part B.



**Figure 8.** Phrase 2 Part B (Beats 20-21)  
(Source: Author, 2023)

Entering Part C can be called the Interlude section, here using a keyboard synthesizer instrument as a soloist, in the score data compiled by Oni Krisnerwinto, it is written "ad lib soft lead", which means adding a lead with a soft feel. The progression of the C section is also very simple because it only uses 2 chord progressions for phase 1 of the C section, namely iv-I.

In part C also, there is a special score for Electric Bass, with notes written in clef F. So, the Bass player must follow the directions of the composer and must play exactly as the composer wrote.



**Figure 9.** Frase 1 Part C (Beats 22-23)  
(Source: Author, 2023)

Phrase 2 Part C becomes a connecting sentence to go to the next part, which is repeating Part B2 or refrain, which also according to the author has a lot of uniqueness in Part B2.

The existence of Phrase 2 part C is also to be a modulation bridge from what was previously played in E Major (4#), up 1 interval so that the next part will be played in F# Major (6#), with the technique of adding the VI chord progression from E Major (4#), or simply read it into the V chord from F# Major (6#). So it can be concluded that the chord progression of Phrase 2 Part C is iv-V-VI.



**Figure 10.** Phrase 2 Part C (Beats 23-24)  
(Source: Author, 2023)

Section B2 is the Refrain section, but here 6# or F# Major is played. In phrase 1 part B2, the chord progression is still the same as phrase 1 part B, still using I-IV-iii. However, in Salma's show performance, the vocalist makes this phrase 1 part B2 to improvise, but in the same theme as the refrain.



**Figure 11.** Phrase 1 Part B2 (Beats 26-27)  
(Source: Author, 2023)

In measure 29, it has a unique part, where there will be a bridge to go to *tutti* syncopation or unison with the music, and the bass arrangement also changes, having a pitch price of 1/16. In this case, too, the music in this B2 section feels like Phrases 1 and 2 are connected, because of this very unique arrangement by Oni and Friends.



**Figure 12.** Phrase 1 Part B2 (Beats 28-29)  
(Source: Author, 2023)

Entering verse 30, this is the phrase that made this Salma trending on YouTube. The harm technique, as well as changing the melody and lyrics to *tutti*, makes 2D's song interesting in the eyes of the public, especially in the eyes of musicians.

The chord progression used here is the bass line down  $\frac{1}{2}$ , but for the chords, it jumps a long way. The chord progression starts from D#m (vi), goes down to A# (III), back to D#m (vi), then to G# (II), and ends at A#m7 (iii). So the progression can be written vi-III-vi-II-iii.

The bass voicing itself starts at D#m (vi), goes down to D (V  $\frac{1}{2}$ ), down to C# (V), down to C (IV  $\frac{1}{2}$ ), and ends at A#m7 (iii).



**Figure 13.** Syncopated Unison Part B2 (Beats 29-31)



(Source: Author, 2023)

For the closing of Section B2, since this section has the same theme as the refrain, the progression is again the same as phrase 2 of Section B, but once again the difference in Section B2 is the chord tuning played, which uses F# Major (6#).

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**Figure 14.** Phrase 2 Part B2 (Beats 32-33)  
(Source: Author, 2023)

After the song was performed in 3 parts, it was closed with an outro that was played two rounds in 6#. But here the vocalist, Salma, added improvisation to show her singing talent because this arrangement was used for a competition to find talent in singing, namely Indonesian Idol.

For the Outro chord progression, I-vi-ii-V, the nuance is similar to the Intro, but the difference is that the intro uses I/iii-IV chords, while the Outro uses vi-ii chords, because they have a similar nuance. So, the main theme is the same, but the chord progression is different, and this is called the Reharmonize technique.

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**Figure 15.** Outro in 6# (F#) (Beats 32-35)  
(Source: Author, 2023)

The theme for the next is similar, using a 2x repetition as well, and the chord progression is the same using I-vi-ii-V. However, the difference is in the time signature played. The final outro of this arrangement is modulated from F# Major (6#) down 1½ in Eb Major (3b) without a bridge chord.

In the last measure (40), this is what catches the attention. The chord progression that is supposed to be closed with an I chord, is instead closed with a VI chord so that the nuances created feel like giving a pop-jazz feel, different from the Outro in general. In closing this song, uses the Deceptive Cadence technique.

Masih Ada

**Figure 16.** Outro in 3b (Eb) (Beats 38-42)  
(Source: Author, 2023)

### 3.2 Presentation Format of "Masih Ada" Oni and Friends in Indonesian Idol 2023 event

Entering the discussion about the presentation format, in the presentation of the arrangement of the song *Masih Ada* by Oni Krisnerwinto performed by Salma, Oni made this performance performed by the vocalist, Salma Salsabil 'Alliyah, as a soloist in front of the stage of the Indonesian Idol 2023 talent search event. The presenters of this song, are all backstage or can be called backstage.

Quoted from the [kompasiana.com](https://www.kompasiana.com) page, a Session player is an expert musician who is hired or hired for a short period to record backing tracks and perform live performances in the work of a singer or top band (Hutahean, 2022). In the presentation of this arrangement, the musicians taken by Oni Krisnerwinto are some of them as experienced session players who have accompanied several famous artists.

With a mixed large ensemble format, commonly called a full band containing 10 people, Oni and other presenters present this arrangement magnificently. First, the ensemble's instruments are classified into guitar, keyboard, bass, drums, backing vocals, and finally using a sequencer or playback. In each section, several people are divided to fill 1 section.

Section 1, with guitar instruments, has Oni Krisnerwinto as guitarist 1, with the task of being the lead guitar. Then in Guitarist 2, there is Chiko as rhythm guitar in the presentation of the *Masih Ada* arrangement.

"Entering Section 2, with keyboard instruments, there is Figgy Raindolfh Papiliya as keyboard 1, with the task of being a pianist, because the keyboard sound chosen by Figgy is a piano sound. For keyboard 2, there is Irfan Chasmala, with the task of being the lead key. And closing section 2 there is Ferdinand Marsa as keyboard 3, with the task given to Ferdinand to be a filler, with the selection of the sound used is Orchestra (more to take the sound of Strings).

In Section 3, there is an Electric Bass instrument. The person chosen to play the electric bass in this presentation is Dudi Prastowo. Dudi Prastowo is in charge of maintaining the Low tone register or you could say he is the Low Section in this large ensemble.

Beatmaker is a nickname for someone who creates a beat in the music (Hutahean, 2022). Section 4 is a section with drums or percussion instruments. In this section, the player who plays the drum instrument is Agung Exo. Agung's job here is to maintain the tempo of the song and play the beat according to the score that has been made by Oni Krisnerwinto.

Trio Tangsel completes Section 5, with them being the backing vocals. Trio Tangsel itself is the nickname for the three

backing vocalists consisting of Irsa Andrea (1<sup>st</sup>), Bakhesty Igrisa (2<sup>nd</sup>), and Marcellina Ingrid (3<sup>rd</sup>). Irsa can be said to be the 1<sup>st</sup> backing vocal because Irsa is the one who helps Oni Krisnerwinto make arrangements for the backing singers.

The last section of this ensemble is the Sequencer or Playback instrument. For the sequencer player, Oni entrusted Dhika as the operator of the sequencer. Dhika's task is to create sound effects in Salma's presentation of the song Masih Ada by Oni Krisnerwinto so that this arrangement feels more lively because of the instruments that can be added by Dhika this time.

#### 4. CONCLUSIONS

Based on the results described by the author, the conclusion of the Masih Ada - Salma arrangement (Oni and Friends arrangement) has 6 parts or periods. The presentation format of Masih Ada performed by Salma in Indonesian Idol 2023, uses a large ensemble music presentation or can be categorized as a Full Band.

Based on the results described by the author, the conclusion of the surgical arrangement of Masih Ada-Salma (Arrangement of Oni and Friends) has 6 parts or periods. Starting from the Intro, enter section A (Verse), enter section B (Refrain), enter section C (Interlude/Solo), then enter section B2 (Refrain with tutti), and the last is closed with Outro. There are 3 modulations, from G Major (1#) to E Major (4#) (Section A to Section B), then from E Major (4#) to Fis Major (6#) (Sections B & C to Section B2), and the last one is Fis Major (6#) to Es Major (3b) (Section B2 to Outro).

The chord progressions of these two versions are much different because they are reharmonized, but not all parts are reharmonized. In the original version, the chord progression in part A (verse) only uses the I-IV-I progression repeated twice, while Oni's version uses a progression that has been reharmonized so that the chord progression is found to be  $II \frac{1}{2} \Delta - ii - I\Delta$ , the second round uses the  $V \frac{1}{2} \Delta - ii7 - vii1 I$  chord progression. In the B section (Refrain) of the second sentence, the original version has a progression of I-IV-iii-IV-V-vi-ii-V, while Oni's version changes it to D#m (vi), down to A# (III), back again to D#m (vi), then to G# (II) and ends at A#m7 (iii). So the progression can be written vi-III-vi-II-iii.

For the presentation format of Masih Ada performed by Salma in Indonesian Idol 2023, is a large ensemble music presentation, o can be categorized as a Full Band with the following musical instruments and a number of players: 2 Electric Guitars played by Oni Krisnerwinto and Chico, 3 Keyboards (1 Piano, 2 Synthesizers) played by Figgy Papilaya (Piano), Irfan Chasmala and Ferdinand Marsa, 1 Electric Bass played by Dudi Prastowo, 1 Drum played by Agung Exo, 3 Background Singers or Backing Vocals filled by Bakhesty, Irsa, and Ingrid, and 1 Sequencer played by Dhika.

Another conclusion is that the song Masih Ada arranged by Oni Krisnerwinto is not much different from the original version, but the difference is the Chord Progression that has been reharmonized so that the arrangement presented by Oni Krisnerwinto is more colorful and more lively.

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