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The Existence Of Teras Warna Percussion Group In Tegalsari Sub-District Of Surabaya City In 2014 - 2024

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Abstract: Teras Warna Percussion is a music group located in Tegalsari District, Surabaya City, precisely in Kaliasin Village. Teras Warna Percussion is a place for children and teenagers to learn culture and art. Teras Warna Percussion has characteristics, namely the musicality aspect, every time the performance brings regional songs with different arrangements. The researcher formulated a problem, namely "How is the Existence, The Downfall, and Factors of the Teras Warna Percussion group in Surabaya City?" The theory in this research uses existence theory, history theory, and percussion. The research used a descriptive qualitative approach. The data collection techniques used are (1) Observation technique, (2) Interview technique, and (3) Documentation technique.

Keywords: Existence, Percussion, Teras Warna

1. INTRODUCTION

Culture for an Indonesian-speaking person is generally art, when described as follows:

"Culture (in the sense of art) is the creation of all human thoughts and behaviours that are functional, aesthetic, and beautiful, so that they can be enjoyed with the five senses (seeers, sniffers, taste buds, and listeners)". In addition, culture in the context of daily life is a meaning that has limitations on beautiful things such as dance, music, fine arts, literature, and philosophy. Based on the human sense of hearing, it is not only the art of literature that is included in it but the art of music is also included in it, namely traditional music or modern music (Koentjaraningrat, 2002). The art that often exists in every region is the art of music. The art of music is an art that can be received through the sense of hearing where every series of sounds heard can provide a sense of pleasure and satisfaction for the listener.

Percussion can be said to be one of the oldest musical instruments in the world because its existence has existed since ancient times. Historians argue that, percussion is the first auxiliary musical instrument ever created by humans, these musical instruments include stones, hands, feet, and others. Along with the development of the times and the evolution of music, humans can finally make more complex percussion instruments. The word percussion comes from the Latin 'percussio' which means to hit and 'percussus' means a blow. Percussion is a musical instrument with a sound source produced from one object to another by hitting, shaking, and others and percussion can be played with the help of tools in the form of sticks or without the help of hands. The researcher chose a musical art that is located in East Java, precisely Kaliasin Village, Surabaya City.



The art is percussion music. Before the formation of the percussion group, Sanggar was born first.

Sanggar Teras Warna itself is a gathering place for young people who have an interest in a programme that is made, as a place to deliberate on matters of art, social, and others as well as a place to work together in the field of music. In the middle of the studio's career, young people came up with an idea in the field of art, especially music, namely forming a percussion group. Teras Warna Percussion is one of the percussion groups that grew and developed in Kaliasin Village, Kedungdoro Village, Tegalsari Subdistrict, Surabaya City. The vision of Teras Warna Percussion is to be a place for everyone, especially children and teenagers to learn culture and art. The mission of Teras Warna Percussion is to become a space for activities and means of creating art that is educational in nature. The initial idea of Teras Warna Percussion was when the children of the studio who had a habit and liked to play music and the pleasure of young people who had talents and hobbies in music could then be transmitted to the children of the studio who wanted to make music.

Researchers are very concerned about the existence of a percussion group, especially in the Surabaya City area, which is rarely seen. Prevention in the decline of the existence of a percussion group is to often bring percussion music games or percussion performances in various events, this can introduce it to the next generation as well as to children and adolescents who want to learn music, as well as a way to maintain the existence of percussion, especially specifically the Teras Warna Percussion group.

2. LIBRARY STUDY

Existence

Existence is very much encountered and used by researchers out there in a study, existence can be said to be a situation that wants to know its existence as well as a community or group that has certain characteristics, where the characteristics of the art must be proven to exist. So it can be said, existence in this study is an existence of the Teras Warna Percussion group that can maintain and protect its existence until now.

Existentialism does not discuss the intangible nature of human beings, but specifically examines the reality of human beings as they are in their world. In general, existence refers to the existence or reality of an object. Existence also includes the dimensions of space and time. Existence comes from the word *existere* which means "ex means out" and "sistere means to exist or be." Existence is something that is able to get out of its existence or something that is able to transcend itself. Existence in its journey can be said to be long where the journey includes several stages, namely the initial stage (aesthetic), the middle stage (ethical), and the final stage (religious) (Abidin, 2006).

Abidin (2006) categorizes existence in the journey into three stages, including:

1. Aesthetics

The Aesthetic Stage is a stage where the introduction of human life is entirely focused on obtaining a pleasure, at this stage humans are controlled by the basis of hedonistic pleasure and act according to the state of the heart. This stage when associated with existence is where this percussion group initially only imagines the existence of a community or group that is not realized by the human soul itself, and

can only be realized through the will of the human heart itself. So, existence at this stage is an imaginary or shadow of humans who often want to find and create a community or group which is based on personal will.

2. Ethical

The Ethical Stage is a stage where goodness in action begins to be accepted by humans. The attitude of worldly pleasure begins to be discarded and begins to accept and feel the value of humanity which is general in nature. This stage already has an enthusiastic attitude in doing life. In addition, the soul of the ethical man has begun to form, so that it no longer depends on the hedon heart. This stage, when associated with existence, is that ethical humans are convinced of what they thought at the beginning where they only imagined about a group, but with the belief that this percussion group has gone through difficult times that made this percussion group formed. So, existence at this stage is a human imaginary that is realized in a form, namely forming a community or group.

3. Religious

The Religious Stage is a stage where humans have reached peace of mind and heart, no longer with personal pleasure or hedonism. This stage describes as a meeting or return of humans in a much better soul and heart. Thus, the hedon nature or human pleasure in the soul and heart has melted into a good and positive thing. This stage when associated with existence is that humans have found a meaning and identity in an existence that has been thought of and formed in a community or percussion group. When described to a percussion group, this stage is a stage where it has fought its own hedon nature in order to find and unite the goodness of positive things globally.

Historical

Historical theory is a framework of thought that develops and changes, it can be described as a lens that allows us to see the invisible and the underlying meaning of historical events. History is a science that studies the sequence of events or events in the past that are written down, especially in relation to humans and groups. The word history in the Greek context, *Historia* or *Istoria*, means learning by questioning. However, the word history that we understand and often mention in life comes from Arabic, *Syajaratun* which translated into Indonesian is a tree. It is concluded that history is a science that studies the sequence of events or events in the past that are written, especially in relation to humans and groups (Muara Padiatra, 2020). When associated with historical theory with this research, a community cannot be separated from the background of the formation of the Teras Warna Percussion group, what caused this group to be born and the changes and development of the Teras Warna Percussion group from time to time. So, this theory is useful to justify the existence of the Teras Warna Percussion group in Tegalsari District, Surabaya City.

3. METHOD

This research uses a descriptive qualitative approach method. A research method based on the philosophy of postpositivism which is

used to research on natural object conditions (as opposed to experiments) where the researcher is the key instrument, data collection techniques are triangulated (combined), data analysis is inductive or qualitative, and qualitative research results emphasize *meaning* rather than *generalisation* (Sugiyono, 2013). Descriptive qualitative research is an approach that has the aim of describing and explaining related social or cultural phenomena in depth. This research uses data collection techniques in the form of observation, interviews, and documentation. The selection of these techniques is seen from what subjects and objects the author examines.

4. RESULTS AND DISCUSSION

4.1 The Formation Of The Teras Warna Percussion Group History

The formation of the Teras Warna Percussion group began with Galang and Faisal and several other Kaliasin village youths who at that time discussed the condition of the surrounding community and deliberated in a book review activity held at the Teras Warna studio. Sanggar Teras Warna is a gathering place for young people who have an interest or similarity in a program created by Teras Warna. Sanggar Teras Warna began to spread its wings by creating a programme that focuses on music playing activities, namely percussion. The percussion group was formed based on the initiative of Faisal and Galang where they have similar hobbies but also started from the pleasure and habit of children and teenagers to play music.

Teras Warna is the name of a studio located in a residential area in the heart of the city, Kaliasin, Surabaya City. The philosophy of 'Teras Warna' is the word 'Teras' which means, where the youth of the studio, Galang, and Faisal are deliberating right in front of the terrace of the studio and the word 'Warna' which means, there are many colours that can be defined in the form of reading books, traditional toys, and youth with various characters and egos. Teras Warna Percussion is a percussion group with contemporary Nusantara genre with modern nuances. This percussion group comes from Surabaya City, precisely Kaliasin Village. This percussion group was formed on 18 October 2014 which coincided with the inauguration of Sanggar Teras Warna at that time. The percussion group ran for two years, namely in late 2015 to 2016, finally the Teras Warna Percussion group was inaugurated on 18 October 2016 in a family manner. Teras Warna Percussion Group in the course of its career experienced changes in personnel format, namely in the first period, from 2014 to 2018, the personnel of this percussion group numbered 16 (sixteen) people at first, then the second period, from 2019 to 2022, the personnel of this percussion group numbered 8 (eight) people and for the third period, from 2023 to 2024, the personnel of this percussion group numbered 5 (five) people.

Table 1. Personnel Data Of The Teras Warna Percussion In 2014 - 2024

Personnel Data 2014 - 2018		
No.	Personnel Name	Instrument
1	Galang Wahyu K.	Kendang Jaipong/Conga Bongo Barchiems Set
2	M. Faiz Amrullah	Gitar Set
3	Guntur Dewantara	Djimbe/Kolintang/Seruling
4	Bagas Mosardi	Dundun Set/Cowbell Set
5	Dian Ari	Vocal
6	Yosua Nicholas S.	Vocal

7	Salsabila Ratna D.	Vocal
8	Handy Satya H.	Djimbe
9	Mazmad Tattoo	Djimbe
10	Daniel Rodja	Djimbe
11	Ardian Lucky P.	Djimbe
12	Muh. Roykhan Mirza	Djimbe
13	Lutfi Indra K.	Conga/Djimbe
14	Denny Subandie	Djimbe/Quarto
15	Ghalih Fadjar S.	Quarto
16	Fajar Nugraha S.	Bass
17	Muh. Nindya P.	Bass
18	Insan Bijak L.	Floor Tom

4.2 The Existence Of The Teras Warna Percussion Group In 2014-2024

The existence of a group is a dynamic and continuous process, which undergoes changes and development in various aspects. The existence of a group refers to the process of forming a group of individuals who share the same identity, goals, and characteristics. This process occurs in a planned manner that is driven by factors.

1. Initial Period In 2014 – 2018

In this early period, Teras Warna began to form a percussion group in 2014. The number of personnel reached 16 people with some as replacement or alternative personnel. The development of musical instruments in this period is that the Teras Warna Percussion group still uses recycled musical instruments such as pipes, pans, plastic waste drums, and so on. Gradually, traditional musical instruments such as djimbe have been collected in 2018. The arrangements of percussion games at that time were still in the form of patrol music or folk music. The disadvantages are the lack of knowledge of improvisation or development of patrol music and the music is more difficult for the general public to understand but the advantage is that it contributes to the preservation of traditional culture. Career development in this period is that at first Teras Warna Percussion performed only between villages, communities, and charity events, then over time (before the pandemic) Teras Warna Percussion began to fill commercial events such as campus events, music festivals, and others. Teras Warna percussion has collaborated with Sanggar Lidi (Theater) to fill the opening music of their theater performances. Furthermore, the formation in this period began with personnel from Kaliasin Village and the surrounding area. As time went by, personnel from outside the Kaliasin area began to increase because many of them met each other at coffee shops or hangouts and invitations from friends to friends. The personnel formation in this period was fairly large, totaling 16 (sixteen) people. Around 2018, Teras Warna Percussion had the largest number of personnel during their career, which was 18 (eighteen) people on one stage. The development of group management at the beginning of this period was still not well directed or structured even though there were many offers to play percussion, because the existing human resources were only focused on percussion players or personnel not on the group management system. In addition, the income of percussion groups in this period was still in the realm of community and social with the structure and composition of the group that was still flexible (adjusting) even though basically there were quite a lot of external offers or jobs.



In this final period, Teras Warna has made changes and developments from the past few periods. In this period, where there is a reduction or addition of personnel from 8 people to 5 people due to natural selection. The development of musical instruments in this period is that traditional musical instruments such as djimbe, conga-bongo, kolintang, and so on have gradually been collected and there are additional modern musical instruments such as guitar and bass. In this period, musical instruments from recycling are rarely used as the main instrument in the Teras Warna Percussion group but can be used at any time (according to the event being held). Teras Warna Percussion group in its instruments combines two elements, namely traditional and modern. The arrangement of the percussion playing has changed from patrol music to Nusantara music and now to contemporary Nusantara music with modern elements where the song arrangement is like a pop song combined with vocals. The advantage of the new arrangement change is that the song or music is much easier for the general public to understand than before. Career development in this period, where the Teras Warna Percussion group is in the post-pandemic period, which means that Teras Warna Percussion has begun to slowly achieve its career again due to the recovery of personnel who are reduced from before and in its career nature welcomes well where the music arts in Surabaya are recovering, besides restoring the enthusiasm of Teras Warna Percussion personnel to restore the big name of Teras Warna which had stopped for a while. The first step in restoring the situation is to accept jobs more often with a variety of varied clients. Furthermore, there was a change in formation in this period where there were originally 8 (eight) people then in the post-pandemic period it was reduced to 5 (five) people because the personnel had their own busy lives and were caused by natural selection as well. The development of group management during this period has been much better, more directed, more structured than before which was not directed or not well structured. During this period, the human resources can be said to have adjusted where personnel do not carry out their duties as players or percussionists but also play an important role in a management system for the Teras Warna Percussion group.



Figure 2. Personnel Teras Warna Percussion In 2023-2024

4.3 The Downfall Of The Teras Warna Percussion Group In 2019-2022

The decline of a group refers to a decline in performance or success and even change and development. The decline of a group refers to a decrease in productivity, decreased motivation, and personnel turnover. This process occurs unplanned due to a number of factors.

1. Middle Period In 2019 – 2022

In this middle period, Teras Warna has authorized the percussion group in 2016. In this period, where there is a reduction or addition of personnel from 16 people to 8 people due to natural selection. The development of musical instruments in this period is that traditional musical instruments such as djimbe have gradually been collected and there are additional modern musical instruments such as guitar and bass. In this period, recycled musical instruments are still used as instruments of the Teras Warna Percussion group. Teras Warna Percussion group in its instruments combines two elements, namely traditional and modern. The arrangement of the percussion game has changed, namely from patrol music to archipelago music combined with vocals. The disadvantage is that the arrangement is still a little unorganized, but the advantage is that it contributes to the preservation of traditional culture and the song or music is a little easier for the general public to understand. Career development in this period, where the Teras Warna Percussion group had a hiatus (during the pandemic) from the world of music arts, but had filled in at community events in a small environment. Further, there was a change in formation in this period where there were originally approximately 16 (sixteen) people then during the pandemic it was reduced to 8 (eight) people because the personnel had their own busy lives and were caused by natural selection as well. The development of group management during this period is still not well directed or structured because the human resources are only focused on the percussion personnel format, not the group management system. In addition, during the pandemic, there was a decline in all sectors including artistic entertainment, which affected the freedom to gather or deliberate, reduced work in the realm of art and could certainly die in terms of work (entertainment world) then, in terms of income, percussion groups in this period can also be said to be a little dead because of the reduction in musical performance jobs. Slowly, natural selection determines from the aspect of human resources where many begin to be inactive in the Teras Warna Percussion group because they have to survive with their respective lives and that is very natural. At the end of 2022, Teras Warna Percussion began to slowly

move again, even though the limited human resources available actually provided a challenge for Teras Warna Percussion to become more structured and directed regarding group management and job offers (musical performances).

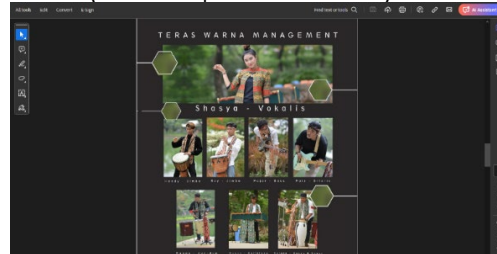


Figure 3. Personnel Data in 2019-2022

4.4 Factors Causing The Existence Of The Teras Warna Percussion Group In 2014-2024

The existence that is meant in a Teras Warna Percussion group is everything that in fact "exists" either from humans or objects that contain elements of surviving and maintaining an existence so that it continues to exist today. According to Farhani (2016), that existence is related to the factors that cause the existence of a group that must be maintained the quality of its art and continue to be supported by the existence of its art because it has an important role in maintaining its existence. In this study, researchers divided into two views on the existence of the Teras Warna Percussion group, namely internal factors and external factors.

1. Internal Factors

Internal factors arise as a result of uncertainty in terms of the emergence of new technologies, rapid economic, political, and social trend changes. These factors involve interpersonal interactions as well as structures and cultures within them.

1) Good Management

Management performance It is a processes of planning, organization, control of human resources, and other related to the organization of performances with the aim of ensuring the smoothness and effectiveness of events. Artists are people who make art with their talent or skill and imagination to produce something meaningful and aesthetic. In addition, artists can be said to be humans who are innovative and creative in creating art. The running of a group that is successful and smooth and can survive until now in it there must be individuals who work hard. Regeneration Teras Warna Percussion actually has a successor seed playing percussion, which is not Teras Warna but P3K (Kaliasin Youth Percussion Squad).

2) Have an Organizational Structure

Organizational structure is an instrument used to achieve organizational goals, group and organize ways of working together to be effective and efficient. Organizational structure is not only limited to a chart, but can also be formed from organizational culture. The meeting of the personnel of the Teras Warna Percussion group started from one individual meeting each other at an activity. Most of the personnel are volunteer teachers from Sanggar Teras Warna, in addition to cooperating with several youths with "broken home" backgrounds or street youths. The form of effort made by the

personnel is to take part in the musicality in which each personnel is involved in the process.

3) Solid in Achieving Goals

Solidarity is a feeling of togetherness and mutual support between members based on awareness of common interests. Sympathy and mutual support are the main foundations of solidarity. Therefore, building solidarity between members and groups is very important to build harmonious relationships in achieving common goals. Every personnel must have unintentional flaws when the performance is in progress. Preventing this, the group always holds evaluation activities or meetings, where the evaluation includes several overall activities carried out by Teras Warna Percussion when it has shortcomings or mistakes during the performance. Teras Warna Percussion is solid in its goals not only limited to evaluations or meetings but also from the work it produces. A progress that builds solidarity in achieving goals and maintaining its existence that has been prepared by this percussion group is by creating a musical work or song. One of their works has been completed and released on the Digital Music platform or music streaming service entitled "Kampung Halaman."

4) Has Distinctive Characteristics

Distinctive Characteristics are distinguishing marks between cultures that are inherent in each culture. The influence of culture on the environment is a manifestation of these differences, so that each environment will have distinctive characteristics according to its cultural products. The characteristic in question is in terms of musicality. The musicality of Teras Warna Percussion in music is that it has its own rules or guidelines for performing songs and performances. Another characteristic is that in a performance there are always musical instruments (custom djimbe and dundun) and other traditional musical instruments as well as in the presentation of song material where this percussion group already has its own rules.

In the past and now this percussion group has differences from the musical aspect, namely the changes and development of song arrangements, musical instruments played, and other musicalities. In addition, another characteristic is that it always and still brings Indonesian archipelago songs or folk songs with a contemporary music genre or genre, more precisely a combination of traditional - modern nuances, but there are also several other Indonesian songs and songs from outside Indonesia that are brought during the performance. Over time, these folk songs have undergone a slight overhaul or modification because each event or activity has a different theme and this modification is due to the personnel.

2. External Factors

External factors occur due to external factors that influence the actions, structure of an organization, and processes within it. This factor involves interactions with external parties such as the community, institutions, and others.

1) Extensive Performance Experience

Experience is the best teacher. This means that each individual has a diversity of interesting life experiences. The more opportunities you have to perform on stage, the more experience you get. Be it

direct experience in action or indirect experience in watching the performance. Teras Warna Percussion experiences a variety of experiences gained through participation in various types of performances or performances. The more often the Teras Warna Percussion group is involved in a performance, the more this percussion group interacts with a variety of audiences, venues, and different situations, so that this percussion group can learn to adapt to various unexpected conditions and perfect all of its performances. The experience gained from a performance becomes a better progress for the percussion group. The percussion group has received both small and large-scale performances, ranging from village performances, community performances, to corporate performances.

2) Funds as Welfare Support

Funds are financial resources allocated to support and strengthen a main activity, project or programme. It functions as a complement to the main source of funds, so that the objectives to be achieved can be carried out optimally and usefully. The economy of this percussion group can be said to be quite diverse, meaning that the income or income received by each Teras Warna Percussion personnel varies greatly from a performance organiser. The costs incurred for each organiser are also quite diverse if they want to bring in this percussion group in terms of the intended market. So, the benchmark cost of Teras Warna Percussion cannot be generalised, if the percussion group plays at a pensi event compared to a company event, the cost is more expensive for the company because the income level is much greater but again for school pensi events, the funds spent are student funds and if for the community, the costs incurred adjust their budget and the agreement of the two parties. Then, the remaining funds from this percussion group will always be put into a cash or savings fund to be used as maintenance costs and unexpected needs. There is a comparison in each personnel in the distribution of fees or salaries which is seen from several aspects, including from each percussion group in the process, from each personnel who have never practised suddenly playing, and other aspects. So, the presentation of salary distribution in the Teras Warna Percussion group is not the same because it is seen from the hard work that really participates in the process, which means starting from a concept that previously did not exist to become a good and memorable value, so it starts from that percussion group presenting in funding for the better in each personnel. The income earned by Teras Warna Percussion is not only from cash funds, performance events, workshops, or other events, but also from merchandise sales, namely t-shirts with several Teras Warna Percussion designs.

3) Parties Involved as Support

Support parties are individuals or groups that play an important role in supporting the sustainability and success of an organization. They are not always at the forefront, but their contributions are crucial in ensuring all aspects of operations run smoothly. Teras Warna Percussion in the social aspect is in the form of support sourced from the RT / RW and its ranks, support from the local community, as well as other support sourced from the village youth (karang taruna) where it always supports positive activities organized by the Teras Warna

Percussion group either from the percussion group itself or from other outside organizers. The presence of the percussion group in the middle of the city, more precisely in the heart of Surabaya City center, became a center of attention for the surrounding community because previously there was no percussion group in the local Kaliasin area and a percussion group that presented a performance with a contemporary archipelago concept, thus providing good and positive energy impacts on the Kaliasin area, musical art, and other arts.

The general public's response to the existence of this percussion group is that they are unfamiliar with percussion, the community is happy, and there is an interest in percussion but when viewed in the majority and minority that is the difference because for the general public it is unfamiliar with percussion art but if it is an academic practitioner it may be accepted by the community because of the different delivery. In addition, the response of the people of Kaliasin Village itself which initially did not support, there were many pros and cons because they were disturbed by the sound produced. Teras Warna Percussion in political terms is in the form of licensing and support from the village or RW. The RW is always there when the Teras Warna Percussion group is doing activities either in the Kaliasin Village environment or even outside the Kaliasin Village environment. The support and permits that play a very active role, there is one thing that is very unfortunate, namely that the Teras Warna Percussion group does not yet have an art identification number. Mr. Bambang Sutrisno as the Head of RW 11 Kaliasin Surabaya thinks that:

"The existence of Teras Warna Percussion in Kaliasin Village is very extraordinary. not only the response from the local community, but the RW and its staff also fully support the presence of the Teras Warna Percussion group because it becomes a forum for positive activities for Kaliasin children and adolescents."

5. CONCLUSION

Based on the results of the research 'The Existence of Teras Warna Percussion Group in Tegalsari District, Surabaya City 2014-2024' it can be concluded that Teras Warna Percussion is a percussion music group originating from Tegalsari District, Surabaya City, precisely Kaliasin Village. The core personnel of the Teras Warna Percussion group are 5 people including Galang Wahyu Kartasemita, Faiz Amrullah, Guntur Dewantara, Bagas Mosardi, and Dian Bona. The ratification or inauguration of the Teras Warna Percussion group was set on 18 October 2016.

Teras Warna is the name of a studio. The formation of Teras Warna Percussion started with two young men, Galang and Faisal, who took the initiative and had the same hobby in music. In addition, it was formed because of the musical pleasure of the youth of the studio and the existence of several children from the studio who had a musical habit, then the musical talents of the youth of the studio were transmitted to children who wanted to learn music. The development and changes of the Teras Warna Percussion group can be said to be fast and changing from the early days of its formation until now. The development and changes made by the Teras Warna Percussion group look significant from year to year, in terms of musical development, rhythm patterns or playing patterns, and performances. Changes that occur in the Teras Warna Percussion

group are also visible, where from changes or changes in personnel in an indeterminate period of time.

Based on the results of this study, suggestions that can be given by researchers include:

1. For personnel, it is hoped that they will continue to work both through groups and individuals in the form of appreciating percussion music, namely in the form of developing percussion music creativity, increasing their proficiency in playing percussion instruments and adding insight into percussion.
2. For the group, always innovate and be creative in creating and developing musical works entitled percussion, namely by making musical works in the form of mini albums.

AUTHOR CONTRIBUTIONS

Writing a work with the title 'The existence of the Teras Warna Percussion Group in Tegalsari District, Surabaya City 2014 - 2024'. The author conducted research in order to fulfil the final assignment at Surabaya State University. In this case, the author helped in guiding and providing direction for good and clear research writing.

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