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Analysis of the Song Form and Meaning of the Lyrics of the Song "Nganjuk Nyawiji" by Sony Jatmiko

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Abstract: This study aims to describe the form of the song and the meaning of the lyrics of the song "Nganjuk Nyawiji". The song "Nganjuk Nyawiji" is a song from Nganjuk Regency which is the work of Sony Jatmiko S.Pd. This study focuses on the song "Nganjuk Nyawiji". The approach used is a qualitative approach. In this study, the research methods used include interviews, documentation, using triangulation of sources and techniques. The results of the study indicate that the song "Nganjuk Nyawiji" has a simple melody and lyrics pattern that is easy to sing. Described in the form of a melody score. The lyrics contained in this song have deep meaning.

Keywords: Nganjuk Nyawiji, song form, meaning of lyrics

1. INTRODUCTION

Nganjuk Regency is one of the regions in Indonesia located in the East Java Provincial Government which also has the nickname of the Windy City. In Nganjuk Regency there are various performing arts including traditional theater typical of Nganjuk, namely Wayang Timplong, there are Mongdhe, Salepuk, Tayuban dances and also various music genres including campursari, dangdut, pop, and regional pop music. Music is one branch of art that is bound by elements of sound and voice. According to Jamalus (1988: 12), music is a work of art in the form of sound in the form of songs or compositions that express the thoughts and feelings of its creator through the basic elements of music, namely rhythm, melody, harmony, and form or structure of the song and expression as a whole. Along with the development of the era, the music industry is growing rapidly, one of which is a new genre created from the collaboration between pop music and traditional or regional music, namely the regional pop music genre. Regional pop music is a genre of pop music that has roots and characteristics typical of a particular region. Regional pop music is the result of human efforts to combine elements of modern pop music with elements of traditional and local music, which produces a unique and distinctive sound that can attract the hearts of listeners. This is an interesting form of cultural change, which reflects a cultural identity that continues to live. One of the regions in Indonesia that has a variety of abundant traditional cultures and is worthy of study is Nganjuk Regency. Sony Jatmiko is a native artist from Nganjuk who has created many works, one of which is a song entitled "Nganjuk Nyawiji". The song "Nganjuk Nyawiji" was created in 2019. The song "Nganjuk Nyawiji" has a meaning that contains the spirit of the Nganjuk community through the new regional leader. This song was first performed at the 2019 Art and Culture Exhibition in Surabaya. The song "Nganjuk Nyawiji" has become an iconic song from Nganjuk Regency which is still popular today. The song "Nganjuk Nyawiji" is widely loved by school children to adults, because it has a unique and simple musical character. The unique characteristic of the song "Nganjuk Nyawiji" lies



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in the composition of its musical form and this song has a melody and lyrics that are simple but pleasant to hear and easy to imitate. The existence of the song "Nganjuk Nyawiji" in Nganjuk Regency has grown rapidly, especially during the leadership of the Nganjuk Regent, Novi Rahman Hidayat, who has the slogan "Nganjuk Nyawiji". The song "Nganjuk Nyawiji" is the accompanying music for the dance "Nganjuk Nyawiji". The song "Nganjuk Nyawiji" is often performed at important events in Nganjuk Regency, school events, and many others. In this study, the researcher will focus on the background of the creation of the song "Nganjuk Nyawiji", the structure of the song form and also the meaning of the lyrics of the song "Nganjuk Nyawiji".

2. METHOD

This study uses a qualitative descriptive approach method. The qualitative descriptive method is a study based on the philosophy of postpositivism which is used to examine the condition of natural objects. This study serves to explain the solution to a problem based on existing data. In this study, the researcher uses a qualitative research method that has a descriptive nature with the aim of analyzing the musical form and meaning of the lyrics of the song Nganjuk Nyawiji by Sony Jatmiko which begins with collecting, processing, analyzing, and presenting data objectively in order to solve the existing problem formulation. In this study, the researcher is the key to the instrument, data collection techniques, data analysis and qualitative research results emphasize more on meaning than generalization. In this study there are two sources of data, namely primary (directly from the source, namely Sony Jatmiko) and secondary (in the form of an mp3 document of the song "Nganjuk Nyawiji"). The object of research in this study is a material object in the form of the song "Nganjuk Nyawiji" and a formal object, namely the form of music and the meaning of the lyrics. The location of the study was on Jalan Kenanga, RT.01, RW 2 Jatirejo Loceret, Nganjuk Regency, which is right at the residence of Sony Jatmiko. In this study there are data collection techniques, which are the main steps used by researchers to collect and obtain data, because obtaining data is the main objective of a study (Sugiyono, 2015: 308). In this study, researchers used data collection techniques in the form of observation, interviews, and documentation. While the data analysis technique researchers use analysis consisting of three flows of activities that occur simultaneously, namely data reduction, data presentation, and drawing conclusions or verification.

3. RESULTS AND DISCUSSION

The song "Nganjuk Nyawiji" is a regional pop song from Nganjuk Regency, East Java. The song "Nganjuk Nyawiji" is a song created by a local son of Nganjuk named Sony Jatmiko, S.Pd which was sung by Annisa Kusuma Pratama and Tiara Indah Nur Sa'adah. Song creation is a creative process of a person that involves various stages starting from ideas or inspiration to the completion of the song. In the creative process, the creator makes something new into existence. According to Rollo May (2015). In the process of creating the song "Nganjuk Nyawiji" the creator went through various processes in creative thinking. The creative process is also the same as Graham Wallas' theory, which argues that the creative thinking process has four stages including preparation, incubation, illumination and verification. In the preparation stage the creator looks for ideas

for the theme of the song to be created. The creator said that the theme of the song was given by the Nganjuk district office with a theme related to Nganjuk Regency. Then the creator found an idea for the theme that would be created through the conditions of Nganjuk Regency at that time, namely related to the new regional leader with a slogan that characterizes the regional leader. Next, the creator went through the incubation stage. At this stage, the creator no longer continued searching for data or information, but rather the creator matured and processed the ideas that had been selected. The creator began to create notes for the song. Next, the creator created lyrics for this song and determined the musical instruments that would be used in this song. Then there was the illumination stage, at this stage the creator re-matured the ideas from the previous stage and the creator would formulate a way of working to solve the problems created related to the notes or lyrics in the song that would be created. In addition, the creator also added new accents such as harmony so that this song was created beautifully and pleasant to hear. The next stage is the final stage, namely the verification stage. At this stage is the stage of implementing new ideas or concepts that must be tested for reality. What is meant is that at this stage the creator begins to combine the ideas that have been created (notes, lyrics, and musical instruments) into a whole unit that forms a song. At this stage, it is the stage of determining whether a work that is created is successful or not, but the creator succeeded in producing a song entitled "Nganjuk Nyawiji".

In the regional song entitled "Nganjuk Nyawiji" has a unique characteristic that lies in the composition of its musical form. In addition, this song has a melody and lyrics that are simple but pleasant to hear and easy to imitate. In the song entitled "Nganjuk Nyawiji" the musical composition takes the concept of combining pentatonic and diatonic music. In the song entitled "Nganjuk Nyawiji" what is interesting lies in the musical composition where the songwriter combines the two types of music, namely pentatonic and diatonic music which refer to the scale or tone system that is beautifully arranged to create this song. The songwriter created the song entitled "Nganjuk Nyawiji" by involving a series of steps that began with the preparation of the theme idea for this song which describes the spirit of unity and togetherness of the people of Nganjuk Regency through the new regional leader or regent. After that, the creator then made a series of notes and the creator found the notes for the chorus or chorus of the song. After that the creator looked for other notes for the intro, verse, pre-chorus, chorus, and also the coda for this song. After that, the creator looked for suitable lyrics for this song. What the creator did was to pay attention to the message to be conveyed, namely in accordance with the chosen theme with the slogan "Nganjuk Nyawiji". The meaning is about togetherness, mutual cooperation, and the unity of the Nganjuk community.

In the next stage, related to the music arrangement process carried out to choose musical instruments that are in accordance with the creator's wishes. The creator wants to give the concept of working on this song with a lively, enthusiastic, and also not leaving a traditional feel. The creator also created a simple and easy-to-remember melody but with a unique, beautiful and acceptable arrangement in various circles of society. The next is a joint practice with musicians and singers. The creator collaborates or works together with Campursari Kantong Bolong Nganjuk. In the practice, the creator strengthens the harmony between the lyrics and music until finally this song is ready and worthy to be performed and published to the public as an icon song from Nganjuk Regency. In the song "Nganjuk Nyawiji" the musical instruments used consist of Bass, rhythm guitar, melody guitar, keyboard 1, keyboard 2, drums, kendang, konga, banjari, saron, demung, and bonang.

The song "Nganjuk Nyawiji" began to be performed at the 2019 Art and Culture Exhibition event at the Cakdurasim Building, Surabaya. After that, this song was also performed in Jakarta at TMII, an arts and culture performance event at the East Java Pavilion. Many Nganjuk people know that this song is

an icon song from Nganjuk Regency. The song entitled "Nganjuk Nyawiji" is often performed at various events in Nganjuk Regency, starting from government events, even all school institutions are familiar with this song. Nganjuk Regency has also held an event of 1000 dancers dancing the song "Nganjuk Nyawiji" in the Nganjuk Regency square area with live music accompaniment from Campursari Kantong Bolong. And this song has been widely published on various social networks, namely YouTube, TikTok, WhatsApp, Instagram, and also Facebook. The following is the full score of the song "Nganjuk Nyawiji";

Vocal

Nganjuk Nyawiji

Cipt. Sony Jatmiko

The image displays the full score of the song "Nganjuk Nyawiji" for vocal performance. It includes musical notation in 4/4 time with a tempo of 120. The score is written in G major and consists of 128 measures. The lyrics are in Indonesian and describe the beauty of Nganjuk Regency. The score includes various musical notations such as notes, rests, and dynamic markings.

image 1. Full score song "Nganjuk Nyawiji"

(Dokumentation: Annisa KP, 2024)

Sentences in music can be arranged in various forms, the most frequently used form being the song form or can also be called liedform. Song form in music according to Prier, (2015:5). Song form refers to the structure or arrangement of the parts that form a musical composition, which regulates how the melody, rhythm and other musical elements. All of these parts are arranged to create the relevant flow. In general, the selection of song form serves to provide direction and stability to the composition, and allows the listener to recognize recurring musical patterns. The song form in the song "Nganjuk Nyawiji" is a mixed three-part song form consisting of parts

A-B-C, if described it consists of parts A, A', B, C, C'. The first part (A) is the main motif which is then repeated to become A'. There is part A' because the presentation in this song contains repetition in part A. Furthermore, there is part B which is the pre-chorus of the song "Nganjuk Nyawiji". Then enter part C which is the chorus. In this C section, there is also C' as a repetition of the song form C. The following is an illustration of the parts of the song form "Nganjuk Nyawiji";

The image shows a musical notation for part A of the song "Nganjuk Nyawiji". It is a single line of music in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The notation includes notes, rests, and dynamic markings. The lyrics are in Indonesian and describe the beauty of Nganjuk Regency.

image 2. visualitation song part A "Nganjuk Nyawiji"

(Dokumentation: Annisa KP, 2024)



Image 3. visualitation song part A ' "Nganjuk Nyawiji"
 (Dokumentation: Annisa KP, 2024)



image 4. visualitation song part B "Nganjuk Nyawiji"
 (Dokumentation: Annisa KP, 2024)

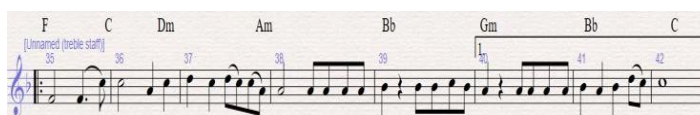


image 5. visualitation song part C "Nganjuk Nyawiji"
 (Dokumentation: Annisa KP, 2024)



image 6. visualitation song part C' "Nganjuk Nyawiji"
 (Dokumentation: Annisa KP, 2024)

Here is the song structure of the song "Nganjuk Nyawiji" which consists of intro, verse 1 and verse 2, pre-chorus, chorus, and coda. Here is a more detailed description;

Intro "Nganjuk Nyawiji"

Intro is the initial part of a song used to introduce the theme, atmosphere, and layers of composition in a song. This song has a Groove music genre. In the intro, all musical instruments sound except vocals. The intro is opened by the Hi-hat instrument which is useful as a sign that the song will start and also functions as a beat. In this intro, the progression accord used is I-ii-I-ii. In the do=F scale, if translated into the F scale, the chord progression arrangement becomes F-Gm-F- Gm.

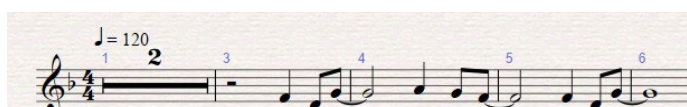


image 7. visualitation song part Intro "Nganjuk Nyawiji"
 (Dokumentation: Annisa KP, 2024)

Verse "Nganjuk Nyawiji"

Next, in the verse section. Verse is a section that contains narrative or descriptive lyrics. Usually tells a story or discusses a certain topic. In this song it is divided into 2 verses. The verse in the song "Nganjuk Nyawiji" starts from the 15th measure and ends at the 24th measure. In the verse section all the musical instruments are played and the vocals have started singing. In verse 1 there is a beat playing pattern (singkup) where in this section the musical instruments played are only piano, bass, drums, and vocals. The music genre in verse 1 is the usual pop music genre. In this song, verse 1 is in measures 15 to 22. The following is an illustration of verse 1 in figure 8.

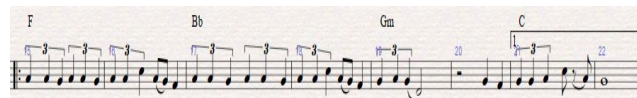


image 8. visualitation song part verse "Nganjuk Nyawiji"

(Dokumentation: Annisa KP, 2024)

Next there is verse 2, in this song verse 2 is located at measures 15-20 and 23-24. In this section, the difference lies in the rhythm of the bar 23. In verse two, there is a pattern of keroncong music playing where the instruments played are bass, drums, keyboard, guitar, and also vocals. The following illustration of verse 2 is in figure 9.



image 9. visualitation song part verse 2 "Nganjuk Nyawiji"

(Dokumentation: Annisa KP, 2024)

In addition, the chord progression used only consists of I-IV-ii-V. In the do=F scale, if translated, the chord progression arrangement becomes F-Bb-Gm-C. The chord progression is repeated 2x.

Pre-Chorus "Nganjuk Nyawiji"

Pre-Chorus (Between Verse and Chorus) is the part that builds tension and prepares the listener for the chorus. In the 25th to 34th bars, the song "Nganjuk Nyawiji" begins to enter the Pre-Chorus phase. This phase is found in bars 25 to 34 because after the verse there is no repetition of the theme. The chord progression used is in the form of iv- I- ii- vi- iv -iii-ii-V. In the do=F scale, if translated, the chord progression arrangement becomes Bb-F-Gm-Dm-Bb-Am-Gm-C.



image 10. visualitation song part Pre-chorus "Nganjuk Nyawiji"

(Dokumentation: Annisa KP, 2024)

Chorus "Nganjuk Nyawiji"

The chorus phase is the part that functions as the emotional peak or main message of the song. The chorus has a melody that is easy to remember and is often repeated in the song to create a strong impression. In this song, the chorus begins when entering the 35th measure to the 48th measure. In this section, the playing pattern of all the instruments increasingly provides a complex playing pattern. The atmosphere presented in this chorus section is a happy atmosphere with a lively rhythm with a grove and ethnic atmosphere. The chord

progression used is I-V- vi-iii-iv--ii-V. In the do=F scale, if translated, the arrangement of the chord progression becomes F- C- Gm- Am- Bb- Gm- C.



image 11. visualitation song part chorus "Nganjuk Nyawiji"

(Dokumentation: Annisa KP, 2024)

Coda "Nganjuk Nyawiji"

Coda is the part located at the very end of the song "Nganjuk Nyawiji". The coda in the song is used to provide resolution or closure and end the song dramatically. This coda phase is located at the 102nd measure to the 110th measure. The chord progression in this coda is I-ii-I-ii-I-ii-I. In the do=F scale, if translated, the arrangement of the chord progression becomes F- Gm- F- Gm- F- Gm- F.



image 12. visualitation song part coda "Nganjuk Nyawiji"

(Dokumentation: Annisa KP, 2024)

Sentences or Phrases

Starting with the analysis of the motif, the next is the mapping of sentences or phrases which are a combination of motif arrangements. According to Prier (2020), a sentence is a number of bar spaces (usually consisting of 8 or 16 bars) which are a unity. In each part of the song, even a short sentence (for example, it only consists of 4 bars) generally contains a question sentence or phrase (antecedents) or an answer phrase (consequences) consisting of two motifs and two bars that form one question sentence or phrase and one answer sentence or phrase.

According to Prier (2020), question sentences usually stop with a floating tone, so it can be said to stop with a comma which gives the impression here: not finished, waiting for the music to continue (usually found in bars 1-4 or 1-8). But the second part of the sentence is called the answer sentence because this part continues the question and stops with a dot or tonic chord.

In the song "Nganjuk Nyawiji" there are question sentences and answer sentences. The songwriter conceptualized this song with the characteristic of each question sentence the tone goes up and each answer sentence the tone goes down. In form A can be seen from the illustration in figure 22, if described it consists of question sentences starting from the 15th measure to the 18th measure while the answer sentences are located in the 19th measure to the 22nd measure.



image 13. Visualization of question and answer sentences in section A

(Dokumentation: Annisa KP, 2024)

Next, there is part A' which is found in illustration number 23. If explained, the question sentence is located at bars 15-18 and the answer sentence is located at bars 23-241.



image 14. Visualization of question and answer sentences in section A'

(Dokumentation: Annisa KP, 2024)

In part B, the question sentence is in bars 24-30 and the answer sentence is in bars 30-34. The following is an illustration of the question and answer sentences in part A' located in figure 24.



image 15. Visualization of question and answer sentences in section B

(Dokumentation: Annisa KP, 2024)

In the illustration of figure 25, it is part C. If it is explained, the question sentence is in bars 35-38 and the answer sentence is in bars 38-42.



image 16. Visualization of question and answer sentences in section C

(Dokumentation: Annisa KP, 2024)



Next, there is also part C' where the question sentence starts from bars 35-38 while the answer sentence starts from bars 38-48.

image 17. Visualization of question and answer sentences in section

C'

(Dokumentation: Annisa KP, 2024)

4. CONCLUSION

Based on the results that have been described by the researcher, it can be found that the song entitled "Nganjuk Nyawiji" is a regional pop song from Nganjuk Regency. This song is the work of a local son named Sony Jatmiko S.Pd. Musically, this song has a distinctive structure, namely packaged with a simple melody and easy to sing. The background of the creation of the song "Nganjuk Nyawiji" was created with the aim of strengthening the identity of Nganjuk through the spirit of the Nganjuk community through the new regional leader so that Nganjuk is united. The process of creating this song

begins with composing the melody first and then moving on to the lyrics. The challenge in performing this song is not difficult enough because it has a dynamic melodic and rhythmic pattern. The concept of working on the song "Nganjuk Nyawiji" is wrapped in a combination of pentatonic and diatonic music. This song consists of several motifs, namely literal repetition, ascending sequence, reduction of tone value, enlargement of tone value, reduction of interval, and enlargement of interval. This song also has lyrics that are full of meaning, namely about strengthening the sense of unity, living in mutual cooperation and pride in the potential of Nganjuk Regency. This song successfully describes the essence of the collective spirit and identity of the Nganjuk region through a simple song and lyrics that are full of meaning.

AUTHOR CONTRIBUTIONS

The authors were actively involved in discussions regarding the content of the article, gave final approval of the submitted manuscript, and ensured that this article met the ethical standards of research and publishing. and The main author is responsible for data collection, song form analysis, and in-depth study of the musical structure of "Nganjuk Nyawiji." The author also led the preparation of the research framework and design of the methodology.

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