

Characteristics of the Teren Bas Instrument of Orkes Kampoeng Wangak

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ABSTRACT

Teren Bas is a distinctive musical instrument from Maumere that has developed from the village music traditions of East Flores. In the context of contemporary ethnic music, this instrument has undergone a transformation in both form and function through the musical practices of the group Orkes Kampoeng Wangak based in Yogyakarta. This study explores the characteristics of the Teren Bas instrument as performed by Orkes Kampoeng Wangak, particularly through the song "Gemu Fa Mi Re." Teren Bas is a unique Maumere instrument resembling a one-stringed contrabass, played using a stick in a percussive manner. The aim of this research is to identify the organological, acoustic, and musical characteristics of the Teren Bas from a musicological perspective. The method employed is qualitative-descriptive with a musicological approach. The findings indicate that Orkes Kampoeng Wangak is a contemporary ethnic music ensemble that blends Maumere traditions into a modern format. The Teren Bas is constructed from kemiri (candlenut) wood, producing a rounded and rhythmic bass sound. Its playing patterns include the styles of Kripso, Langgam, Mars, and Dolo-Dolo, which reflect the cultural roots of Maumere. In the arrangement of "Gemu Fa Mi Re," the Teren Bas serves as the rhythmic core and a symbol of musical identity, creatively combined with other instruments such as the juk, benyol, violin, flute, and jimbe. The arrangement process integrates modern chord progressions, energetic musical structures, and local sound explorations typical of Maumere through both traditional and non-traditional instruments.

KEYWORDS

Teren Bas
Orkes Kampoeng
Wangak
Ethnic Music
Musicology

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INTRODUCTION

Orkes Kampoeng Wangak is a traditional music group that was established in Yogyakarta in 2014 by a collective of young individuals from Maumere, East Nusa Tenggara. The name *Wangak*, derived from the Sikka language, refers to a heavy rain accompanied by storms and floods—symbolizing the powerful and energetic nature of the ensemble's performances (Gualbertus, 2017). More than a musical group, Wangak serves as a platform for cultural expression, the preservation of traditional values, and intergenerational communication. Their performances blend local aesthetics with contemporary sensibilities, aiming to evoke joy, solidarity, and a deeper appreciation of Maumere's heritage.

Musically, Orkes Kampoeng Wangak is inspired by traditional rituals such as *Blatan Mahe*, a ceremonial tribute to ancestors. These rituals are deeply communal and often include traditional music and dancing as essential elements of spiritual and social expression. Wangak translates this spirit into modern performances using instruments such as *juk* (a fretted lute), *benyol* (a fretless lute resembling a banjo or gambus), violin, *jimbe*, and most

notably, Teren Bas—a distinctive single-string bass instrument endemic to Maumere. Teren Bas is constructed from wood, has a large resonating chamber, and is played by striking the string rather than plucking or bowing. Unlike the upright or electric bass in Western traditions, Teren Bas is placed on the ground and functions both rhythmically and harmonically with a characteristic “Maumere groove” that drives the ensemble’s energy (Fao, 2022).

Several previous studies have investigated the characteristics of traditional musical instruments from different regions. Triatna (2020) explored the exploratory features of angklung in West Java, particularly in its fusion with modern instruments to perform the pop song *Closer*. This study shows that traditional instruments can assert their unique sonic identity even within contemporary musical formats. Meanwhile, Muazin et al. (2020) examined the tone qualities of the Gayo flute based on construction and playing techniques, and Masiswo et al. (2016) analyzed the acoustics of angklung made from *bambu apus*. These studies demonstrate a growing scholarly interest in traditional musical instruments, though none focus specifically on the Teren Bas or its role in musical performance.

A more closely related study by Sani Dawi Raja (2023) discussed the sustainability and community management of Orkes Kampoeng Wangak in Yogyakarta, using the song *Malam Bae* as a case study. However, this research emphasized group management and structural analysis rather than the musical properties of individual instruments. Lestari and Zebua (2024) examined the performance of *Gemu Fa Mi Re* during the ASEAN Summit 2023, highlighting its staging and reinterpretation by professional artists, which diverges significantly from its original cultural context.

These prior studies, while valuable, reveal a gap in the literature. No existing research has thoroughly examined the organological and musicological characteristics of the Teren Bas, particularly in performance settings involving a widely recognized traditional song. The song *Gemu Fa Mi Re*, composed by Nyong Franco, has become a national and even international cultural icon due to its simple structure and lively rhythm (Bogar, 2024; Lestari & Zebua, 2024). Its repetition-based form and regional lyrics make it an ideal case for studying how traditional instruments function within ensemble contexts.

This research therefore aims to fill that gap by focusing on the Teren Bas as performed by Orkes Kampoeng Wangak in their rendition of *Gemu Fa Mi Re*. This study analyzes the sonic, physical, and performance-related aspects of the instrument, as well as its role in musical arrangement and cultural identity. The novelty of this research lies in its holistic approach, treating the Teren Bas not only as a sound-producing object but also as a cultural artifact and expressive tool within a hybrid musical tradition.

From a theoretical perspective, this research applies a musicological framework combining musical form analysis and organology. Musicology, as defined by Breuer (2001), is an academic discipline that integrates artistic and scientific methodologies to study music structurally and contextually. Indrawan (2018a) outlines key areas of musicological inquiry, including musical form and notation, musical theory, acoustics, and instrumental development—all of which are relevant to this research.

The study of musical form is used to examine how *Gemu Fa Mi Re* is structured and how Teren Bas contributes rhythmically and harmonically. Arrangement is treated as a dynamic interpretive process, drawing from Sanjaya’s (2013) five-phase model which includes conceptualization, initial structuring, creative modification, refinement, and final revision. This approach allows for a nuanced understanding of how traditional songs are adapted for modern audiences while retaining cultural integrity.

Organological analysis follows the comprehensive framework proposed by Hendarto (2011), covering aspects such as the historical origin of the instrument, construction materials, morphology, acoustic properties, playing techniques, classification systems, and its socio-cultural functions. This enables a detailed understanding of the Teren Bas not only as a musical device but as a living tradition that reflects the identity of Maumere's people.

In conclusion, this study offers a new perspective by focusing on a specific traditional instrument—Teren Bas—within a performance setting that bridges ritual, tradition, and modern musical expression. Through this lens, the research contributes to both the academic study of Indonesian music and the broader discourse on cultural preservation and innovation.

METHOD

This research employs a qualitative descriptive method with a musicological approach. The qualitative method is considered appropriate for exploring cultural and musical phenomena in depth within a specific social context. According to Sugiyono (2010), qualitative research investigates natural conditions where the researcher functions as the primary instrument. This allows for direct observation and experience of musical processes as part of the social and cultural activities of the studied group.

Aligned with that, Hasan et al. (2025) emphasize that qualitative research aims to understand social phenomena holistically by describing them from the participants' perspectives. In this study, the researcher actively engaged in interpreting and uncovering the musical practices of Orkes Kampoeng Wangak, particularly focusing on the use of the Teren Bas in the performance of the song *Gemu Fa Mi Re*.

The musicological approach served as the main analytical lens to examine the structural and functional elements of music. Indrawan (2018b) explains that musicology encompasses the study of form, harmony, rhythm, organology, and the social-musical context of a performance. Therefore, this research allows for a comprehensive analysis of the role of the Teren Bas within the musical system and artistic expression of the group.

The study took place at the rehearsal space of Orkes Kampoeng Wangak, located at the Pendopo Karawitan, ISI Yogyakarta. This site was selected because it serves as the primary location for the group's rehearsals, musical exploration, and community interaction. The research was conducted during the second semester of the 2024/2025 academic year, adapting flexibly to the schedule of the group to ensure observations could take place during key moments of musical activity and preparation.

Data sources were divided into primary and secondary data, following the triangulation strategy common in qualitative research to enhance validity and reliability. Primary data were obtained through direct observation and in-depth interviews. Observations focused on how the Teren Bas was used during rehearsals and performances of *Gemu Fa Mi Re*, particularly in terms of its role in ensemble texture, rhythmic patterns, and musical expression. The researcher attended multiple sessions to gain an insider perspective.

Semi-structured interviews were conducted with several key informants, including the founder of Orkes Kampoeng Wangak (who provided historical background and philosophical insights), the group leader (who discussed group structure and the role of instruments), the Teren Bas player (who explained technical and interpretive aspects), and other ensemble members. These interviews were recorded, transcribed, and analyzed thematically to reflect the participants' perspectives and lived experiences.

Secondary data were collected from supporting documentation such as video and audio recordings, photographs of performances, as well as music scores and arrangements of *Gemu Fa Mi Re*. These materials served as reference points for analyzing the musical form and

instrumental function. Additional sources included scholarly literature on ethnomusicology, organology, and regional Indonesian music traditions, used to contextualize the field findings within broader academic discourse.

To analyze the collected data, this research applied the Miles and Huberman model of qualitative data analysis, consisting of data collection, data reduction, data display, and conclusion drawing and verification (Miles & Huberman, 1994). Field notes, audiovisual materials, and transcripts were systematically reviewed, coded, and categorized based on emerging patterns related to the characteristics of the Teren Bas. Data deemed irrelevant or redundant were excluded, while key findings were narrated in a descriptive format to highlight the nuances of the instrument's use and significance.

The process of data analysis was iterative and continued until data saturation was reached. Conclusions were drawn based on a synthesis of field evidence and theoretical frameworks from musicological literature. These were then continuously validated through comparison with raw data and member-checking with informants when necessary.

Through this methodological framework, the study aims to provide a detailed, culturally grounded understanding of the Teren Bas, not only as a musical instrument but as an embodiment of Maumere's musical identity and creative expression within the ensemble format of Orkes Kampoeng Wangak.

RESULT AND DISCUSSION

This section is dedicated to presenting the significant research findings and providing an in-depth analysis that interprets the collected data. The discussion commences by providing context regarding Orkes Kampoeng Wangak, a group representing musical cultural adaptation. Subsequently, the focus shifts to the Teren Bas instrument, meticulously examining its organological and acoustic characteristics that make it a focal point. The discussion also highlights the arrangement process for the song "Gemu Fa Mi Re," detailing each creative stage and differentiating it from the original version to underscore the musical innovations implemented. The entirety of this section aims to present robust empirical evidence and valuable analytical insights into how musical traditions can interact with contemporary elements, resulting in a relevant and dynamic artistic expression.

Overview of Orkes Kampoeng Wangak

Orkes Kampoeng Wangak is a contemporary ethnic music group founded in Yogyakarta on April 14, 2014, by students from Maumere. Driven by a vision to preserve local culture amidst global influences, Wangak adapts traditional musical forms into modern contexts while retaining their cultural essence. Initially, founder Erik faced recruitment challenges, but eventually found enthusiastic collaborators. The orchestra gained significant recognition in Yogyakarta, frequently representing NTT at various cultural festivals and carnivals, and expanded its reach within university circles and surrounding areas.

While once boasting up to 40 performers, the group later streamlined to 8-9 core members to achieve a more professional format and refine its sound for larger city performances. Key members Eter and Andi remain from the early days. Wangak operates with a collective and participatory organizational structure, where the chairperson acts as a coordinator, fostering equality and a spirit of togetherness. The core instrumentation includes Teren Bas, juk, jimbe, flute, violin, and vocals, though instruments can vary to achieve a "village music feel."

Wangak's vision centers on preserving traditional musical values through rearranging traditional songs with modern chord progressions and elements, ensuring relevance without

losing original structure. The group actively promotes itself via social media and performs at diverse events, from national-level festivals to local gatherings. Membership has expanded beyond Maumere to include individuals from other Flores regions, ensuring continuity and cultural commonality. Through this blend of cultural preservation and musical innovation, Orkes Kampong Wangak stands as a significant example of traditional Flores music's transformation within Indonesia's modern ethnic music landscape, also serving as a vital learning space for the younger generation.



Figure 1. Wangak's performance at Galeri Indonesia Kaya in 2018

Characteristics of the Teren Bas Instrument of Orkes Kampong Wangak

The Teren Bas is a unique chordophone instrument emblematic of Maumere, bearing a rich historical lineage as a result of cultural acculturation. It represents a fascinating evolution, descending from both the Portuguese contra bass used in keroncong orchestras and the indigenous bass tanah (ground bass). The traditional bass tanah was played by digging a hole in the ground as a resonator and using a single string anchored to the earth. This design, however, severely limited its mobility, allowing it to be played only during the dry season. With the arrival of the Portuguese and their contra bass, local communities began to imitate the physical form of the contra bass but adapted the playing technique of the bass tanah, aiming for an instrument that was easier to transport. This adaptive innovation gave birth to the Teren Bas.



Figure 2. Ground bass from Maumere

Organologically, the Teren Bas closely resembles a contra bass but features only a single string and is played in a distinct regional manner, typically laid horizontally. The primary advantage of the Teren Bas over the bass tanah is its enhanced mobility, enabling it to be carried and played anywhere, regardless of the season. Its existence symbolizes an adaptation of musical technology that steadfastly preserves local identity, demonstrating that while Maumere music embraced external influences (like the violin for melodic lines), its playing style and singing patterns remained intrinsically Maumere.

The instrument's body, which is oval or elliptical, is crafted from candle nut wood (*Aleurites Moluccanus*), a species abundant in the Nusa Tenggara Timur region. Candle nut wood is favored for its light weight, malleability, and commendable resonance properties. The Teren Bas used by Orkes Kampong Wangak is a local creation, physically resembling a contra bass but with significant modifications. Its organological components include the head, neck, body, bridge, tailpiece, string, and a striking stick. The head houses the nut and tuning peg, crucial for setting the string tension. The neck, fretless like a modern bass, necessitates the player's reliance on aural skill and experience for accurate pitch, utilizing a "slide" technique with a short wooden tool to produce smooth *glissando* effects. The instrument's body serves as the main resonator, featuring an *upper bout*, a narrow *waist* with distinctive f-holes, and a broad *lower bout* to maximize resonance for deep bass sounds.



Figure 3. The Wangak's Teren Bas

The Teren Bas playing technique in the Kampong Wangak Orchestra is characterized by the use of a distinctive technique known as pressing, where the strings intentionally touch the fingerboard when struck. This technique produces a relatively short sound duration with a high density of sonority, so that the resulting sound character feels solid, controlled, and rhythmically functional. The single string made of thick diameter nylon is tied tightly to the tailpiece, which serves as the main anchor of the sound source and determines the stability of the string tension. Unlike the Western double bass, which is played by pizzicato or bowing, the Teren Bas is played by striking with a wooden stick coated with lacquer. This coating plays a crucial role in dampening the sound's overly sharp attack, resulting in a rounded articulation (rounded attack), percussive yet still clear in pitch. Thus, the Teren Bas not only functions as a harmonic support through the fundamental tone, but also becomes an integral part of the ensemble's rhythmic layer.

In the musical practice of the Kampoeng Wangak Orchestra, these sonic characteristics and playing techniques are manifested in four main playing patterns that distinguish Teren Bas's expression in various performance contexts. The Kripso pattern displays an expressive and flexible rhythmic quality through the prominent use of glissandos, resembling the bass line in dangdut music, with an emphasis on the tonic, dominant, and octave. This pattern is often used in the context of dance-oriented Maumere folk music. The Langgam pattern, on the other hand, is played at a fast tempo with a dense, repetitive rhythmic ostinato pattern over two measures, creating a strong sense of energy and closely resembling the "jedag-jedug" bass aesthetic in contemporary dangdut and digital popular culture like TikTok. Meanwhile, the Mars pattern is the most dominant and frequently used rhythmic foundation, characterized by a dense ostinato per measure that creates a steady forward drive. The dominance of this pattern is stated as a key characteristic of Wangak's musical identity. The most complex pattern is *Dolo-Dolo*, which directly represents the energy of the traditional Dolo-Dolo dance. This pattern features a very tight rhythmic ostinato, enriched with scratch techniques, syncopated eighth and sixteenth notes, and the use of ghost notes that demand high technical precision and rhythmic accuracy. In this context, the Teren Bas transforms into a very active percussive instrument and plays a role as the main driver of musical energy. Robi, as a Teren Bas player, admitted that the Dolo-Dolo pattern is the most technically challenging pattern, because it demands high articulation control, timing precision, and flow consistency.



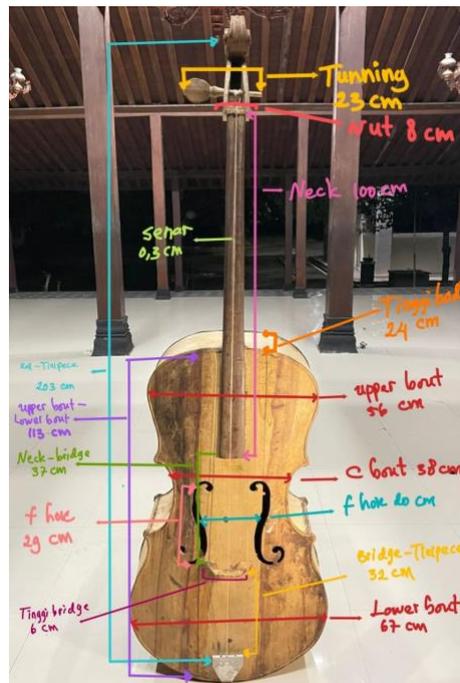


Figure 6. Illustration of physical measurement on Orkes Kampoeng Wangak's Teren Bas

In summary, the acoustic characteristics of the Teren Bas encompass not only its deep fundamental frequencies but also its warm timbre, percussive texture, pitch flexibility, and rhythmic clarity. It stands as a focal point in Orkes Kampoeng Wangak's performances, animating both harmony and rhythm with its distinctive and authentic sound.

The Process of Arranging the Song “Gemu Fa Mi Re” by Orkes Kampoeng Wangak

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The arrangement of "Gemu Fa Mi Re" by Orkes Kampoeng Wangak exemplifies their musical transformation, blending Maumere traditions with contemporary aesthetics. This interpretive approach focuses on creating a musical style that echoes Maumere village music, particularly through rhythmic emphasis and articulations characteristic of the local community, notably Teren Bas patterns resembling dangdut. This rhythmic identity distinguishes Wangak's version. The song's selection was both strategic and emotional, deeply representing the regional origin of the group's personnel, making it a frequent performance climax that engages audiences.

The arrangement began with a concept rooted in Maumere's distinctive style, developing a dangdut-like feel with unique rhythmic and articulative emphasis via Teren Bas. A flexible instrument format was established, including Teren Bas, juk, benyol, violins, flute, jimbe, and vocals. The song is set in F Major, aligning with Teren Bas tuning, at a fast tempo (128 BPM upwards) to enhance dance energy. Two violins offer textural flexibility, while the flute can substitute for the violin to achieve a "kampung music feel."

The arrangement features structural modifications, particularly in the middle section, to enhance appeal and differentiate their version. This creative process is collaborative,

allowing individual members to explore and improvise. For instance, the Teren Bas player actively contributes new patterns.

The arrangement's structure is: Intro (12 bars) → Verse (8 bars) → Pre-chorus (16 bars) → Verse (8 bars) → Interlude (12 bars) → Chorus (16 bars) → Chorus (16 bars) → Outro (12 bars). Intro, interlude, and outro share identical melodies for cohesion.



Figure 7. Score transcript of the accompanying instruments for "Gemu Fa Mi Re" Wangak version Chorus section

A more detailed structural analysis shows that the Kampoeng Wangak Orchestra's arrangement of *Gemu Fa Mi Re* is structured with a cohesive musical flow and oriented towards the energy of the performance. The intro section begins with a count-in by Teren Bas, who immediately establishes the rhythmic and tonal character of the piece through a IV–I–V–I chord progression. In this section, the juk, benyol, Teren Bas with a Mars pattern, and jimbe form a dense percussive texture, establishing a strong rhythmic foundation from the outset. The transition to the verse section is marked by Wangak's signature tutti phrase, while the intro melody is played by flute and violin in a modified version of the main theme. Entering the verse, the chord progression shifts to a more open I–V–I–I–V–I, where the jimbe introduces a new rhythmic pattern as a contrast to the previous section. The vocal melody retains its original form, but is enriched by melodic responses from the violin and flute, which function as fill-ins. In the pre-chorus, the chord progression IV–I–I–V–I–I–V–V is used to build tension towards a climax, accompanied by rhythmic variations as the instruments follow the vocal rhythmic articulation. The tutti phrase reappears as a structural

transition marker, emphasizing the continuity of the form. The interlude generally mirrors the musical material of the intro, but with significant variations at the end, where only Teren Bas plays the transition, further emphasizing this instrument as the rhythmic and structural axis. In the chorus, the chord progression I–I–IV–IV–V–V–I forms the main foundation, with Teren Bas presenting a distinctive glissando pattern on the lyrics “*nona manis putar lah...*”, serving as a strong and recognizable musical marker. All instruments are actively involved through syncopated rhythmic responses, creating a lively interaction and driving the energy of the dance. The arrangement closes with an outro section that repeats the pattern of the intro and interlude, ending with a C7 chord that functions as a dominant towards the final resolution in F, reinforced by the unison rhythmic playing of all the instruments, resulting in a solid and conclusive ending.

Comparison of the Original Arrangement and the Orkes Kampoeng Wangak Version

The arrangement of *Gemu Fa Mi Re* by Orkes Kampoeng Wangak provides a compelling case study of musical reinterpretation, illustrating how a popular song can be transformed to articulate a distinct cultural identity while retaining its essential musical core. Although both the original version and the Wangak rendition share fundamental melodic contours and harmonic progressions, their differences in key selection, tempo, instrumentation, bass-playing technique, rhythmic conception, and formal organization reveal contrasting aesthetic priorities and cultural orientations. These differences position Wangak’s version not merely as an alternative arrangement, but as a culturally grounded re-imagining shaped by local musical logic and performative context.

One of the most immediately perceptible distinctions between the two versions lies in the choice of key. The original *Gemu Fa Mi Re* is performed in D major, a key commonly favored in contemporary popular and dangdut-oriented arrangements due to its vocal accessibility and instrumental convenience. Orkes Kampoeng Wangak, however, deliberately transposes the song to F major, effectively raising the pitch by three semitones. This transposition is not an arbitrary artistic preference, but rather a pragmatic and organologically informed decision. While vocal comfort plays a role, the primary determinant is the acoustic behavior of the Teren Bas. As a single-string chordophone with limited retuning flexibility, the Teren Bas cannot easily accommodate drastic key changes without compromising resonance and tonal stability. F major allows the instrument to vibrate efficiently, producing its characteristic deep, rounded, and warm timbre. The choice of key thus reflects an instrument-driven approach to arrangement, in which musical decisions are negotiated through the physical and acoustic constraints of a traditional instrument rather than standardized popular-music conventions.

Tempo further differentiates the two versions in both musical character and performative intent. The original recording maintains a relatively stable tempo of approximately 127 beats per minute, reflecting a controlled, studio-oriented aesthetic typical of popular music production. In contrast, Wangak’s version exhibits greater tempo flexibility, generally ranging between 130 and 135 beats per minute and occasionally fluctuating during live performances. This elasticity is closely related to audience interaction and situational energy, particularly in dance-oriented contexts. The slight acceleration intensifies the rhythmic drive and reinforces the communal, celebratory atmosphere associated with Maumere musical traditions. Rather than adhering to a fixed metric grid, Wangak’s interpretation embraces tempo as a responsive and performative parameter, highlighting a musical sensibility rooted in live interaction rather than mechanical precision.



Figure 8. Score transcript of the original "Gemu Fa Mi Re" song showing all instruments used



Figure 9. Score transcript of the "Gemu Fa Mi Re" Wangak version showing all instruments used

Differences in instrumentation play a decisive role in shaping the sonic identities of the two versions. The original *Gemu Fa Mi Re* employs a typical contemporary pop/dangdut ensemble, consisting of drum kit, electric bass, tambourine, jimbe, standard ukulele, keyboard, and flute, often supplemented by an imitation of the *gong waning* sound as a regional reference. This instrumentation situates the song firmly within a modern popular-music framework. Orkes Kampoeng Wangak, by contrast, consciously constructs its ensemble around instruments closely associated with Maumere musical practice: two juk (small ukuleles), one benyol (a larger bass ukulele), jimbe, violin, flute, and, most significantly, the Teren Bas. In this configuration, the Teren Bas replaces the electric bass entirely, assuming responsibility not only for harmonic grounding but also for rhythmic articulation. This deliberate substitution foregrounds indigenous instruments as primary agents of musical expression and affirms Wangak's commitment to presenting a soundscape rooted in local musical identity rather than hybridized popular norms.

The contrast between electric bass and Teren Bas results in markedly different bass-playing techniques and rhythmic profiles. In the original arrangement, the electric bass typically performs a straightforward, repetitive pop-dance pattern, providing harmonic support and rhythmic stability with minimal variation. While effective, this approach tends

toward predictability. In Wangak's version, the Teren Bas employs the *Mars* rhythmic pattern, characterized by strong emphasis on beats one and three, combined with subtle inter-bar variations and percussive articulation. This pattern produces a pulsating rhythmic energy that aligns closely with traditional Maumere dance music and regional dangdut idioms. Rather than functioning as a passive harmonic anchor, the bass line becomes an active rhythmic force, shaping groove and momentum through embodied performance techniques.

Gemu Fa Mi Re
(Versi Asli)
Composer / Arranger : Nyong Franco

$\text{♩} = 127$ Intro

20 Verse
Mau mere daga lekata Ende pepingiang gasang e leluke lerebin ha Mau

32 Pre-Chorus
mere daga lekata ende pepingiang gasang e leluke lerebin ha la leluke sila sol mifamfa sol lele tidang fa fa rebing mode mi do dododo

41 Verse
midomdogemufami re e lele e le le le le la le leluke sila sol mifamfa sol lele tidang fa fa rebing mode mi do dododo

49 Verse
midomdogemufami re Mau mere daga lekata Ende pepingiang gasang e leluke lerebin ha mau mere daga lekata ende pepingiang

58 Interlude
gasang e leluke lerebin ha o e le le le le le le le leputarke ki ri e

72 Verse
no namaniputarlahko kiri kekiri ke kiri kekiridanko kiri kekiri ke kiri kekirimama e e le le le le le le le leputarke ki ri e

80 Verse
no namaniputarlahko kiri kekiri ke kiri kekiridanko kiri kekiri ke kiri kekirimama o Mau mere daga lekata Ende pepingiang

89 Pre-Chorus
gasang e leluke lerebin ha mau mere daga lekata Ende pepingiang gasang e leluke lerebin ha la leluke sila sol mifamfa sol lele tidang fa

98 Verse
fa rebing mode mi do dododo midomdogemufami re e lele e le le le le la le leluke sila sol mifamfa sol lele tidang fa

106 Verse
fa rebing mode mi do dododo midomdogemufami re mau mere daga lekata ende pepingiang gasang e leluke lerebin ha Mau

115 Interlude
mere daga lekata Ende pepingiang gasang e leluke lerebin ha

128 Chorus
o e le le le le le le le leputarke ki ri e no namaniputarlahko kiri kekiri ke kiri kekiridanko kiri kekiri ke kiri kekirimama

136 Verse
e e le le le le le le le le se karang ka nan e no namaniputarlahko kanan ke kanan ke kanan ke kasandanko kanan ke kanan ke

143 Chorus
kanan kekasandanko e putarke ki ri e no namaniputarlahko kiri kekiri ke kiri kekiridanko kiri kekiri ke kiri kekirimama

152 Verse
e e le le le le le le le le se karang ka nan e no namaniputarlahko kanan ke kanan ke kanan ke kasandanko kanan ke kanan ke

159 Outro
ha nan ke ha nan ma ma o

Figure 10. Score transcript of the vocal from the original "Gemu Fa Mi Re" song showing the overall song outline

These differences extend to the broader rhythmic and percussive framework of each version. The original relies heavily on the drum kit as the central rhythmic authority, supported by auxiliary percussion such as tambourine and jimbe. This setup reflects a hierarchical rhythm-section model common in popular music. Wangak's arrangement, however, deliberately excludes the drum kit altogether. Instead, rhythmic responsibility is distributed between the jimbe and the percussively played Teren Bas. Through its striking technique and rhythmic patterns, the Teren Bas contributes significantly to the percussive layer, blurring the boundary between melodic bass and rhythm instrument. The resulting groove is more organic and texturally raw, grounded in traditional rhythmic sensibilities rather than standardized drum patterns. This approach reinforces a collective rhythmic aesthetic in which pulse emerges from interaction among instruments rather than from a single dominant timekeeper.

Gemu Fa Mi Re
(Orkes Kampoeng Wangak)
Composed by Nyong Franco

Intro Verse

Mau

15 me re da ga leko ta Ende pepingisong gasong e leluke lerebin ha Mau me re da ga leko ta Ende pepingisong

21 Pre-chorus
gasong e leluke lerebin ha la le leluke si la sol mifa mifa sol le le tiding fa fa rebing mude mi do dododo

28 midomidogemufami re e lele e le le le le la le leluke si la sol mifa mifa sol le le tiding fa fa rebing mude

35 Verse
mi do dododo midomidogemufami re Mau mere daga lekota Ende pepingisong gasong e leluke lerebin ha Mau

43 Interlude
mere daga lekota Ende pepingisong gasong e leluke lerebin ha

55 Chorus
e lelele leleleleleleputarke kiri e no namanisputarlahke kiri kekiri ke kiri kekirimando kiri kekiri ke

63 kiri kekirimanis e e lelele lelelelelelesekarang kanan e no namanisputarlahke kanan kekanan ke kanan kekanandanke

70 Chorus
kanan kekanan ke kanan kekannanis e lele leleleleleleputarke kiri e no namanisputarlahke kiri kekiri ke

77 kiri kekirimando kiri kekiri ke kiri kekirimanis e e lelele lelelelelelesekarang kanan e no namanisputarlahke

84 Outro
kanan kekanan ke kanan kekanandanke kanan kekanan ke kanan kekannanis e

94

Figure 11. Score transcript of the vocal from the "Gemu Fa Mi Re" Wangak version showing the overall song outline

Structural treatment of the song further distinguishes Wangak's reinterpretation. While both versions retain the basic formal outline of *Gemu Fa Mi Re*, Wangak introduces subtle yet meaningful modifications aimed at enhancing performative impact. Certain sections, particularly the interlude and outro, are simplified and shortened compared to the original, which tends to be more repetitive. Notably, Wangak consistently employs the same melodic motif for the intro, interlude, and outro, creating a strong sense of formal cohesion and a recognizable sonic signature. This structural consolidation reflects an awareness of live performance dynamics, prioritizing clarity, momentum, and audience engagement over ornamental expansion.

Despite these numerous differences, both versions preserve the core vocal melody and fundamental chord progression throughout the song's primary sections. This retention is crucial in maintaining the recognizability and identity of *Gemu Fa Mi Re* as a widely known cultural song. Wangak's innovations therefore do not alter the song's melodic or harmonic essence, but rather recontextualize it through changes in instrumental texture, rhythmic treatment, and structural pacing. The balance between preservation and transformation allows the song to remain familiar while simultaneously acquiring new cultural resonance.

In essence, Orkes Kampoeng Wangak's arrangement of *Gemu Fa Mi Re* transcends the notion of a simple cover version. It constitutes a culturally informed re-imagining that demonstrates a sophisticated negotiation between tradition and innovation. Through

instrument-driven decisions, rhythmic reinterpretation, and performative responsiveness, Wangak transforms a nationally popular song into a vivid expression of Maumere musical identity. This process underscores the capacity of traditional instruments and local musical logic to remain relevant within contemporary performance contexts, affirming ethnic music not as a static heritage, but as a living, adaptive, and creatively vital practice.

CONCLUSIONS

This study concludes that Orkes Kampoeng Wangak stands as a pivotal contemporary ethnic music entity, actively preserving and transforming Maumere traditions. It functions as a vital collective space for cultural and identity transmission, particularly for younger generations. The Teren Bas instrument emerges as a powerful symbol of local innovation, rooted in tradition yet adapting to modern artistic needs. Its unique evolution from colonial and indigenous influences, combined with distinctive playing techniques, positions it not merely as a bass instrument but as a dynamic driver of ensemble rhythm through patterns like Kripso, Langgam, Mars, and Dolo-Dolo.

Wangak's arrangement of "Gemu Fa Mi Re" exemplifies a nuanced reinterpretation rather than mere reproduction. Adaptations in key, tempo, and structure, alongside the substitution of modern instruments with local ones, demonstrate a strategic musical vitality that redefines Maumere's musical identity beyond its origin. This collaborative and experimental approach underscores that regional music preservation can be dynamic and open to new forms, serving as a negotiation between tradition and modernity. Wangak's practices also function as an alternative cultural education medium, fostering identity, discipline, and pride among youth.

Therefore, this research strongly affirms that community-based preservation models like Orkes Kampoeng Wangak are highly valuable and merit replication. Such models prove that innovation and preservation can coexist, enriching cultural heritage and demonstrating that ethnic music is a living, evolving medium. To further support this, systematic documentation of Teren Bas is crucial, alongside the integration of ethnic music into educational curricula, tangible support from government and cultural institutions, continued interdisciplinary research, and maximized utilization of digital media for broader outreach and sustained relevance in a globalized era.

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