

# *Keroncong Arrangement Of Widodari Song By Denny Caknan: Local Aesthetic Ideology And Local Wisdom Inculcation*

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**Abstract** – This study seeks to find out and explain the process of the Keroncong arrangement of the Widodari song by Deny Caknan and the presence of the local aesthetics and local wisdom in the arrangement. This study adopted local wisdom and musical arrangements theories. The was designed with descriptive qualitative research methods, along with the data collection procedures, observation, interviews, analysis, and drawing conclusions. The results found that in the process of arranging the Keroncong of Widodari song, there are elements of local aesthetics in it, such as the musical concepts of engkel, double, and the vocal concept of ngganduli. In addition, the arrangement process also contains local wisdom values such as aspects of tolerance and mutual cooperation. Tolerance can be seen that there is no one instrument that is more dominant than another, everything must be balanced. Mutual cooperation can be seen from the interweaving of Keroncong instruments which cannot work alone, all complement each other..

**Keywords** – arrangement, Keroncong, local wisdom; music style; Widodari

## I. INTRODUCTION

Local knowledge is valuable since it represents a nation's identity. Due to the rapid advancement of information and technology, indigenous knowledge and wisdom seem to be distorted and obscured by urban society, particularly by the influence of western civilization [1], [2]. This threat must continue to be a challenge for the local, particularly those of the younger generation. There must be a large movement to serve as a filtration for urban culture, so that our wisdom and cultural values are preserved and nurtured, particularly for the nation's young generation.

Traditional music, a form of local wisdom, is a tangible heritage that needs to be preserved. On the contrary, rap, rock, pop, and Dangdut other modern genres of music are increasingly popular, while traditional music is disappearing. Similarly, Keroncong music has had a golden period and was immensely popular among young people throughout the Indonesian revolution [3], [4]. Therefore, many struggle songs were performed in the Keroncong style at the time. Keroncong has even gone global, thanks to the advent of Keroncong luminaries such as Gesang and his masterwork, Bengawan Solo [5]. Waljinah, Sundari Sukoco, and many other well-known singers are proof that Keroncong music has won [6]. Furthermore, the 2003 Heritage Preservation Charter makes it clear that Keroncong is a heritage that must be preserved.

Studies related to Keroncong have been conducted so far, among others; Keroncong arrangement of the Sasak Gugur Mayang song [7]; Tri Sumardiyana's Keroncong arrangement style in orchestral keroncong form [8]; Woodwind ensemble arrangements as the identity of the Gita Puspita Keroncong orchestra in Tegal [9]; the role of HAMKRI in preserving Keroncong music in Semarang [10]; the Influence of Javanese-Japanese Musical idiom in the arrangement of Keroncong Song Bengawan Solo towards the audience's subjective wellbeing [11]; arrangement of the song Rangkaian Melati by R. Maladi as musical material for the Minus One Keroncong Instrument [12] and many others.

Denny Caknan's Widodari song of Keroncong arrangement is one of the initiatives to lessen the incursion of urban culture that has infiltrated the younger generation, particularly students at State Vocational High School (SMKN) 8 of Surakarta. Widodari, a song previously sung in the *campursari* pop music genre, has been re-arranged using Keroncong music by 12th grade students majoring in music at the State Vocational High School (SMKN) 8 of Surakarta.

Strengthening and developing local aesthetics and wisdom through art is an effective alternative, because art work is fun and interesting, and students will enjoy it more than the general stadium or lecture method. The students are re-implanted with local aesthetics and wisdom through the Keroncong arrangement of this Widodari song.

The Keroncong arrangement of Widodari song is a tangible step for young people to develop a cultural filter that influences the ideology of the younger generation. Widodari, a viral song with hundreds of millions of views, is deemed powerful enough to be used as a learning medium for students at Vocational High School (SMKN) 8 Surakarta to understand local aesthetics and wisdom through the Keroncong arrangement process.

The arrangement process requires eight students to be able to play Keroncong instruments in the form of *cello*, *cak*, *cuk*, contra bass, violin flute and vocals. This study seeks to discover how the arrangement process occurred? and what are the local aesthetic values and wisdom residing in it?.

## II. METHODS

This study was designed using a qualitative-descriptive method, which is a scientific method based on post positivism philosophy used to examine the conditions of natural objects with the researcher as the primary instrument [13]. Thus, the objective of this study is to describe a phenomenon based on empirical reality through being able to describe it in detail. In this study, information was collected through observation, interviews, data presentation, analysis, and conclusion. The observations have been made through the YouTube and Spotify platforms since 2022. Students who took part in playing the *Keroncong* musical instrument were interviewed. The analysis was carried out on Miles and Huberman's interactive model. Conclusions are drawn following the completion of the analysis

## III. FINDINGS AND DISCUSSION

### A. Arrangement Process

#### *First meeting*

The process of arranging Keroncong on Denny Caknan's Widodari song was divided into four meetings. Each meeting has its own objective, which is detailed below. The First Meeting The teacher stated at the first meeting that this meeting consisted important information that students needed to understand and remember. This is because the teacher conveys fundamental information about Keroncong music at the first meeting, such as introducing Keroncong instruments, tuning Keroncong instruments, introducing chords and basic rhythm patterns of Keroncong music, and playing the basic rhythm patterns of Keroncong music using instruments. The first meeting was held for approximately two hours of study on Tuesday, July 19, 2022, from 11.45 a.m. to 13.30 p.m. WIB. The first piece of information presented was an introduction to the Keroncong instrument (which includes *cak*, *cuk*, cello, and guitar). This instrument introduction material introduces it not only visually, but also technically, as well as tuning each string.

First, the *cak* instrument in Keroncong music serves to complement the sound of the *cuk* instrument. *Cak* and *cuk* are two instruments in the Keroncong ensemble that must be played simultaneously to form a unified sound and rhythm. According to Budiman B.J. *Cak* or *banyo*, in which the way to play it is by picking or hitting all the strings to produce a chord sound with a different rhythm pattern than the *cak* or ukulele instrument [14]. After understanding how to play it, the next material is tuning the *cak* instrument. The knowledge of tuning the strings is crucial in this tuning process. Budiman B.J explained that the *cak* or *banjo*

tuning system consists of two systems: tuning E with an explanation of the first string for tone E, the second string for tone B, and the third string for tone G, and tuning B with an explanation of the first string for tone B, the second string for tone F#, and the third string for D [14].

The *cuk* instrument in the Keroncong music ensemble is an important instrument that shows the identity of Keroncong music. This is due to the fact that playing the *cuk* instrument, particularly in the Solo style, requires a very specific rhythmic pattern. Budiman B.J. explained that in the solo-style performance, the *cak* or ukulele is played with a rhythm called *prolong*, which consists of three strings that are plucked on each string in harmony with the use of a *trilen* hit [14]. The strings plucked in the *cuk* instrument are also related to the tuning system, which according to Budiman B.J., there are two tuning systems, namely the E tuning with the first string explained for the E note, the second string for the B note, and the third string for the G note, while the A tuning is often used on ukuleles with four strings with the first string explained for the A note, the second string for the E note, the third string is the C note, and the fourth string [14].

In Keroncong music, the three cello instruments play an important role in complementing each other, resulting in a unified sound from playing *cak* and *cuk*. Furthermore, the cello instrument is equipped with giving a mark to the playing of *engkel* and double rhythm patterns, which Budiman B. J. refers to as the cello in Keroncong music, whose role is similar to drums that can set the rhythm [14]. The cello instrument used in Keroncong music is similar to the cello instrument used in classical music. The difference is in the number of strings and the string material. The Keroncong cello is made up of three strings: the first string for tone D, the second string for tone G, and the third string for tone C [14].

Fourth, compared to the *cak*, *cuk*, and cello instruments, the guitar is the most popular instrument in the Keroncong music ensemble. In the Keroncong music ensemble, the guitar instrument plays the melody that fills the rhythm pattern played by the *cak*, *cuk*, and cello, where the melodic chords use a lot of 1/8 or 1/16 tone values [14]. The tuning system for guitar instruments is then the same as for other guitars, and there is no difference between the guitar tuning system used in Keroncong music and the guitar tuning system used in other music. The most difficult aspect of playing the guitar is mastering a technique known as *mbanyumili*. *Mbanyumili*, according to Bayu Raditya Prabowo, is mastering the skill of playing tritones from chords played in contrast by analogy, namely flowing.

#### *Second meeting*

The learning material was changed at the second meeting to new material. This second meeting will take place on Wednesday, July 20, 2022, from 9.30 a.m. to 11.45 a.m. WIB. This second meeting's material included an introduction to the form of the Keroncong style song, followed by the students performing the Keroncong style song with the basic rhythm pattern of Keroncong music, namely *engkel*. The *langgam* Keroncong style that became the material at the second meeting follows Budiman B.J.'s explanation that the style has 32 bars with four parts, namely an eight-bar first stanza, an eight-bar second stanza, an eight-bar third stanza, and an eight-bar fourth stanza [14]. The material for this style (*langgam*) is presented with the objective of ensuring that students understand the different types of Keroncong songs as well as musical forms such as the number of bars, song verses, and chord movements.

Students will have a broad understanding towards the Keroncong music types, especially style forms, if they are familiar with the various types of Keroncong songs. After students understand the style forms, the next step is for them to understand and explore the chord movements in the style forms. In this style material, playing chords includes not only chords I, IV, and V, but also chords II.

Furthermore, after the students have learned and explored the chord movements in Figure 13, they will attempt to practice the *langgam* or style forms based on the chord movements in Figure 13 using the *engkel* rhythm pattern first. Of course, in this practice process, start with a slow tempo and try to share it by following the division of stanzas, that is, each stanza consists of eight measures. This is done so that students can learn it step by step while still paying attention to the details of each game in each Keroncong instrument such as *cak*, *cuk*, cello, guitar, bass, and two melodic instruments namely flute and violin. The flute and violin here can be used as a guide for playing song melodies and learning to improvise song fillers.

#### *Third Meeting*

Furthermore, at the third meeting, the teacher presented follow-up material from the second meeting, which was enhanced with new material. The third meeting took place on Thursday, July 21, 2022, from 08.50 to 11.05 WIB. The teacher

delivered material in this third meeting, which included practicing the Keroncong style using the ankle and double rhythm patterns, explaining the material for the Widodari song arrangement, and playing the Widodari song arrangement first using the *engkel* rhythm pattern.

The students looked smooth while playing the Keroncong style with an *engkel* and double rhythm pattern in the first material. This is because twelfth-grade students already have adequate capacity to practice music, so they do not even face too many challenges in mastering the material during the first and second meetings. What students and teachers must remember when learning Keroncong music are the basic competencies that must be attained. In general, the basic competencies that twelfth grade students must master are the skill of playing the Keroncong music genre, which in this case is music that has local wisdom and is in accordance with the people of Surakarta.

#### *Fourth Meeting*

The fourth meeting is the final in a series of four planned meetings. The fourth meeting will be held on Tuesday, August 2, 2022, from 11.45 to 14.10 WIB. The third and fourth meetings have a relatively long-time interval. During that vulnerable period, students take the initiative to practice independently, and interestingly, the practice process is carried out together or in an ensemble. This independent practice initiative has greatly contributed to the development of students' abilities and skills, unconsciously shaping students to have a sense of togetherness. This means that in order to complete the Widodari song arrangement material with the best results possible, the students must work together.

The fourth meeting focused on delivering material for the arrangement of the song Widodari, which was performed using the *engkel* and double rhythm patterns specified in the score. Simultaneously, melodic instruments such as flutes and violins can correctly play the notes in the sheet music. The twelfth-grade students were able to play the Widodari song arrangement well in practice during the fourth meeting.

#### **B. Understanding the Local Aesthetics**

Aesthetic value will undoubtedly be associated with an aesthetic value, which is also frequently associated with the value contained in art objects. If we look closely, beauty or *kalon* is a value that characterizes an object that can then be called art, particularly in the Western Aesthetic tradition [15]. This aesthetic value can emerge from an object through its various elements, whether visual, motion, or sound. This apart from beauty, the term "art" refers to other values such as skill or art and expertise or *techne* [15]. These three characteristics appear to be values that art objects must possess. Thus, in terms of these three values, Keroncong music can be considered an art object because it also characterizes the values of skills and expertise in playing instruments, which can then produce aesthetic values derived from the sound of Keroncong instruments.

Keroncong music, as a product, undoubtedly has values that have been upheld and passed down from generation to generation. On this basis, the aesthetic value of Keroncong music can be determined by considering the characteristics of an art object. Aesthetic value is defined in this study as a value that stems from various creative, perceptions, and experiences about something sensed, which 'narrowly' leads to a value or object that is considered beautiful, which is then realized in a variety of ways. in the form that became known as art [16].

Based on this, it is concluded that Keroncong music has aesthetic value because there is creativity (instrument and vocal playing techniques) in Keroncong music activity, which gives a perception of beauty through listening experience. Aesthetic values in Keroncong music can be identified in considerable detail using music assessment techniques, specifically by observing the creativity of the game between Keroncong music instruments that can be classified into two main techniques [17], *engkel* and double rhythm pattern playing, which become the character and musical identity of Keroncong music. These two techniques, *engkel* and double, are aspects of shaping aesthetic value in Keroncong music that are maintained in Denny Caknan's Widodari song arrangement.

This means that the musical characteristics of Keroncong music are preserved through the use of these two playing techniques, namely the *engkel* and double, and that the students will practice, experience, and live up to the playing of the two techniques. The use of instrumentation styles in Keroncong music provides aesthetic value in addition to technical elements. Widodari song arrangement continues to use the fourth alternative instrumentation pattern, which comprises of flute, violin, *cuk*, *cak*, cello, guitar, and bass [18]. This means that by presenting seven Keroncong instruments and adding vocals and Keroncong instrument playing techniques, Widodari song arrangement as a learning medium maintains the main musical identity of

Keroncong music [18]. Thus, the aesthetic value of Keroncong music is preserved. This means that by preserving the aesthetic value of Keroncong music, which students can then comprehend, internalize, and practice continuously, the aesthetic value as a value of local wisdom is preserved.

### C. Local Wisdom Values

Local wisdom is a broad and all-encompassing phenomenon. The scope of local wisdom is so broad and diverse that it is difficult to limit it by space. Local wisdom differs from traditional and current wisdom. Local wisdom emphasizes the place and locality of this wisdom, so it does not have to be wisdom passed down from generation to generation. Local wisdom can be defined as wisdom that has recently emerged in a community as a result of its interactions with the natural environment and other people and cultures.

Local wisdom emerges as a shield or global climate filter that affects human life. Wisdom is both a process and a product of human culture that is used to sustain life (Geertz, 1973). One of the values of local wisdom that the Indonesian people own is *gotong royong*, or cooperation. The value of *gotong royong* as a noble cultural value has been passed over from generation to generation as the nation's strength and identity, where *gotong royong* is essentially rooted in the value of solidarity that exists in a cultural civilization [19]. Thus, when it comes to Keroncong music, the value of mutual cooperation, cooperation, or mutual support can and should be very appropriate. It can be seen that Keroncong music still has fans, albeit a small number of them. Keroncong music's survival is also due to collaboration among community groups dedicated to preserving Keroncong music. Keroncong music is still heard today because of the sense of togetherness and mutual cooperation among group members. Even initiatives of mutual cooperation from all elements of society in caring for and developing musk Keroncong have been evidenced for four centuries, dating back to the formation of Keroncong music in the 16th century, which according to historical data was first brought by Portuguese sailors [20]. This means that people from the 16th century to the present have proven to work collaboratively to preserve and develop Keroncong music. Therefore, it is only natural that the current millennial generation will inherit the value of mutual cooperation, which is the Indonesian nation's identity. However apart from the historical aspect of Keroncong music, the value of mutual cooperation or collaboration can be seen in the playing of keroncong instrument ensembles.

An ensemble is a unified play of musical instruments that are played [21] is an essential component of Keroncong music. This is due to the fact that each Keroncong instrument's musical function has a rhythm pattern that complements one another. Furthermore, for the instruments *cuk*, *cak*, cello, and bass, which functionally play the basic rhythm patterns in Keroncong *ankel* and double music, attention must be given to the unity of the play in order to express the distinctive character of Keroncong music (aesthetic value) [18]. The musical function of playing in this Keroncong music ensemble is an important material in teaching the value of mutual cooperation to the twelfth graders at Vocational High School (SMKN) 8 Surakarta. The value of *gotong royong* (mutual cooperation) is instilled in students through this ensemble play, so that they are more sensitive and understand the importance of collaboration in accomplishing a goal, which in this context is related to conveying the aesthetic value of Widodari song arrangement through Keroncong music learning.

Tolerance is an important value for everyone to have at this time, especially the younger generation. Humans have become increasingly individualistic in this era of rapid advancement in all fields, which has made a significant contribution to the deterioration of the value of personal and social tolerance. As this study, tolerance is defined as an inclusive attitude toward differences in cultural and national backgrounds, where these differences are seen as a gift instead of a problem [19]. This means that diversity in society is an extraordinary gift. This value of tolerance must be instilled in the younger generation so that current and future generations of young people can see life in society in the modernization era as it is today and not dissolved into individualistic individuals [19]. Tolerance is an important value, especially for millennials, and it is in Keroncong music that the musical aspects reflect the identity of the struggle, spirit, and pluralism or diversity that are the entities of the nation can be communicated, which in this case, according to data, the history of Keroncong music was conceived based on the results of the cultural mixing process [22].

This means that using Keroncong music, which is then created with Widodari's song arrangement for the Keroncong music genre, is the most effective method for teaching students the value of tolerance. Through playing Keroncong music which emphasizes the form of sound unity, the value of tolerance is more easily communicated. This can be seen in the instrumentation of Keroncong music, which has different sound characteristics organologically and in timbre, however the differences in these sounds in Keroncong music are blended to create a lovely sound. Coupled with technical playing between instruments that



requires tolerance. The engkel and double techniques of the cuk, cak, cello, guitar, and bass instruments must be considered acceptable of one another; no one plays individually and wants to look his best alone. This musical tolerance is an essential part of keroncong music that must be instilled and taught to students at Vocational High School (SMKN) 8 Surakarta. This means that by understanding musical tolerance, students can develop a tolerance value that will be carried and used in society automatically. The sound harmony of all musical elements in the Widodari song arrangement partiture music can be played, culminating in a single aesthetic sound unit.

Local aesthetics and local wisdom in the process of arranging Denny Caknan's Keroncong song Widodari exemplify that there are many values in every cultural product, particularly traditional art, that should be emulated and used as guidelines in everyday life. These values appear implicitly; however, there must be a system in place to introduce them to the younger generation through educational programs.

The objective of local wisdom-based education is in conformance with Law number 20 of 2003, concerning the National Education System in Article 3, which states that national education functions to develop capabilities and shape dignified national character and civilization in order to educate the nation's life. National education seeks to develop students' potential as human beings who believe and fear God Almighty, have noble character, are healthy, knowledgeable, capable, creative, and self-sufficient, and become democratic and responsible citizens.

While the benefits of education based on local wisdom include: (a) producing competent and dignified generations, (b) reflecting cultural values, (c) shaping the nation's character, (d) contributing to the creation of national identity, and (e) participating in the preservation of the nation's culture.

#### IV. CONCLUSION

Learning the Keroncong music arrangement for Denny Caknan's Widodari song represents the plantings of an ideology based on local aesthetics and wisdom. The concept of engkel, bodel, and vocal styles pertaining to Keroncong music, which are the beauty of tangible local aesthetics. While playing Keroncong music, the local wisdom in it takes the form of the concept of mutual cooperation and tolerance. These two elements become learning outcomes, culminating in the re-planting of the ideology of local wisdom values in today's generation.

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