


Sustainability and Marketing Strategies for the Sagita Malay Orchestra in Nganjuk

Iqbal Ridho Maulana

Program Studi Musik, Fakultas Bahasa dan Seni, Universitas Negeri Surabaya, Surabaya, Indonesia

Article Details	ABSTRACT
<p>Article History</p> <p>Received February 12nd, 2025 Revised April 14th, 2025 Accepted May 6th, 2025</p>	<p>Sagita is a very popular music group in Nganjuk. Sagita has a distinctive musical style sets it apart from other dangdut music groups. The fusion of jaranan music and dangdut makes Sagita easily recognizable and beloved by the people of Nganjuk. Therefore, this study aims to discuss the survival strategies of the Sagita Malay Orchestra. This research was conducted using qualitative methods. The study was conducted online via the WhatsApp application using the VideoCall feature, as the interviewees had hectic schedules. Data collection was performed using observation, interviews, and document analysis. Data analysis was carried out through data collection, reduction, and presentation. The results of this study revealed that the Sagita Malay Orchestra employs numerous strategies to maintain its sustainability in Nganjuk. Using social media as a bridge to expand its target market, Sagita has successfully reached audiences in East Java and throughout Indonesia. As a result, a strategy for maintaining sustainability has been formed, including innovations in musical arrangements, the use of social media, collaborations with viral singers, establishing their music labels, improving performance quality, maintaining member solidarity, and finally, evaluation. These strategies are what Sagita has been implementing to support its sustainability up to the present day.</p>
<p>Keywords</p> <p>Sustainability Strategy Marketing Sagita</p>	
	<p>The article is an open-access article under the license CC BY-SA.</p> 
<p>Corresponding Author</p> <p>Iqbal Ridho Maulana Program Studi Musik, Fakultas Bahasa dan Seni, Universitas Negeri Surabaya Gedung T14 lantai 2, FBS Unesa, Kampus Unesa Lidah Wetan Email: iqbalridho2002@gmail.com</p>	

1. INTRODUCTION

Music is an art form that has existed since prehistoric times. Music first appeared around three hundred thousand to twelve thousand years ago in the Paleolithic period. At that time, music was a part of human life as a form of expression and communication. Early forms of music did not involve modern instruments as they do today, but rather natural sounds created using the body and the surrounding environment. Music was often used for spiritual and social purposes in its early stages. Simple melodies and rhythms from Hand clapping or tapping natural objects became a means of conveying messages or accompanying religious rituals. Music greatly helped prehistoric humans build a sense of togetherness within their groups.

As time went by, humans began to learn to combine the sounds produced by objects around them. Rocks, wood, and animal bones became tools for creating new sounds. Music slowly developed from simple forms into more sophisticated ones, eventually forming the basis of musical instruments. In Indonesia, music began to be known around 400 AD. At that time, music existed in traditional forms closely related to customs and beliefs. Music was an important part of various religious ceremonies, whether to worship gods, celebrate harvests, or honor ancestors.

In its early days in Indonesia, music played a significant role as an accompaniment to traditional ceremonies. The notes and rhythms played often reflected prayers or supplications to nature and higher powers. The melodies of traditional music reinforced the sacred and profound atmosphere during the procession. The Indonesian people were not yet familiar with musical instruments as we know them today. They relied more on their bodies to create music. Hand clapping, foot stomping, and vocal sounds were the main tools for producing rhythm and melody. This demonstrates human creativity in creating harmony from simple things.

In addition to religious ceremonies, music also became a means of expressing culture and identity. Each region has distinctive music reflecting local life, beliefs, and customs. This tradition has been passed down from generation to generation and has become an integral part of Indonesian society. Traditional music also plays an important role in building social relationships. People can come together through music in various activities, such as celebrations, dances, or other cultural events. Music creates a harmonious atmosphere and serves as a means to strengthen solidarity among community members.

With time, traditional music in Indonesia has begun to transform under the influence of foreign cultures. However, the original elements of traditional music are still preserved and maintained in various forms of art and performances. This shows that music is a cultural heritage that continues to live and evolve. To this day, traditional music remains an important part of the Indonesian identity. According to musicians who are members of ITS Jazz Surabaya, the music industry is a business that sells compositions, recordings, or other related products. The diversity of traditional music from Sabang to Merauke proves how rich Indonesian culture is. Music is entertainment and a reminder of history, beliefs, and the long journey of human civilization in the archipelago. According to Soeharto, music is 'the expression of ideas through sound, the basic elements of which are melody, rhythm, and harmony.'

Music is an artistic work in the form of sound, such as a song or composition, that expresses the thoughts and feelings of its creator through musical elements such as rhythm, melody, harmony, form, and song structure. According to Jamalus (as cited in Sisworo, 2012), Production is defined as 'Production is any activity involved in creating and adding value to a product or service. The first stage in music production is songwriting. At this stage, musicians write lyrics and melodies that will form the basis of a song. Music is related to sound. In the music industry, marketing strategies are needed to maintain existence and popularity in the music world. According to Iman Mulyana, strategy is the science and art of effectively using capabilities, resources, and scope in the best way possible. There are important elements in the definition of strategy, namely, capabilities, resources, and environment.

Meanwhile, according to Rangkuty, strategy is a continuous and adaptive response to opportunities and threats from the external environment while also considering the internal strengths and weaknesses of the organization. Marketing also plays an important role in the music industry. The music marketing industry in Indonesia has target markets with the most significant potential for sustainability and popularity, including Pop music, Dangdut, Keroncong, Jazz, and Ragge.

Dangdut music has many genres, with numerous types of dangdut music in Indonesia. Some examples of dangdut music developed in Indonesia include classic or old-style dangdut, which retains a classical Malay flavor. Disco dangdut is a blend or fusion of rock-dut and dangdut koplo. Currently, the type of dangdut that is developing rapidly in Indonesia is Dangdut koplo. This is because Koplo Dangdut has a rhythm that energizes listeners and makes them want to dance, leading to its rapid growth in Indonesia. In an article by ((2010), 2013 p. Wentrab) about koplo dangdut, he states that: 'The term "koplo" is related to the performance style, drum rhythm, and fast tempo.' According to him, this phrase originates from 'pill koplo,' a type of koplo music used to express feelings about a dance form considered 'unrealistic' or 'magical.'

The emergence of dangdut koplo from the early to mid-1990s. Dangdut koplo was initially found in East Java. However, its exact origins are unknown. Dangdut koplo is not believed to have originated in East Java but only developed there. The introduction of jaipongan drums to East Java in the 1980s catalyzed the development of music in the region. Weintraub in Windrawanto, Y. (2022) explains its widespread development, the results of which were unpredictable. Many other genres, such as metal, house, dangdut, and jaipongan, heavily influence the music. According to, genres can be categorized based on their topics and communication purposes, so variations in genres are often seen based on their usage rather than their linguistic structure. The integration of tabla/gendang that produces a 'dang' sound rather than 'dut,' along with the hand-sliding technique on the gendang skin layers, and the impact when 'dang' dominates, creates a more dynamic atmosphere in the accompaniment of dangdut koplo music. (HB Raditya in Windrawanto, 2022) This confirms that dangdut koplo differs from dangdut dominated by 'dut,' creating a distinctive dangdut dance area. The same applies to dangdut koplo music, which often includes songs like 'tok ganjel tok ganjel' and others. The emerging differences sometimes give the impression that koplo dangdut and dangdut are separate, though they are not.

Dangdut music is the most welcoming music. This is because it is played almost everywhere, especially in East Java. For example, coffee shops, markets, cafes, restaurants, and people's homes almost all play dangdut music. Nganjuk is a small city in East Java Province, known for its diverse arts and music with distinctive characteristics easily recognisable by those who hear them. East Java is a province rich in arts, with various dances and music. In East Java, many types of music are popular among the people, including dangdut music, which serves as a platform for East Javanese artists to express their hobbies and talents in music, especially in this city. A dangdut orchestra group with a distinctive style that sets it apart from typical dangdut music is known as Sagita.

Sagita was established in 2009 by a woman from Nganjuk named Eny Sagita. This woman is the owner and founder of the Malay orchestra, which is unique and has distinct characteristics. Malay Orchestra (OM) is a type of music with rhythms from the Malay region. Generally, Malay orchestra groups perform dangdut songs with themes rooted in Indonesian culture. Many Malay orchestras or dangdut music orchestras have flourished in East Java in recent years. (According to Weintraub in Windrawanto, 2022) The term 'dangdut' derives from the instrument's sound, the *tabla* or *kendang*. The sound of the *tabla* or *kendang* is dominated by 'dang' and 'dut.' From this sound, Malay music evolved into a new genre known as dangdut. Sagita embraces the dangdut koplo style, blending it with the traditional art form of *jaranan* (horse dance). Sagita is well-known among the public, especially in Nganjuk, because the melodies and arrangements of their songs differ from typical koplo dangdut. *Jaranan* comes from the word 'jara(n),' meaning horse. *Jaranan* is a shortened form of 'jara(n)-jara(n),' meaning 'horses.' According to traditional art, *jaranan* represents a performance as a medium for spiritually conveying human intentions and spiritual expressions through movements and dances that carry specific symbols. 'jara(nan)' refers to the horse-like objects made from woven bamboo, commonly known as 'kepang.' Creating a new genre combining dangdut and *jaranan* resulted in a unique and memorable music style.

Jaranan has flourished in East Java, particularly in Kediri, the birthplace of this art form. From there, it spread to nearby cities such as Nganjuk. With a background in *jaranan* and a supportive environment, Eny Sagita and her friends formed a dangdut music group that incorporated *jaranan* music. This made the Sagita Malay Orchestra stand out at the time. Sagita had a unique characteristic, as the Sagita Malay Orchestra caught the attention of many dangdut music lovers.

Additionally, Sagita had a well-known catchphrase, 'Asolole icik icik ahem ahem,' which was recognized by the community and became another distinctive feature of the Sagita Orchestra. With the emergence of this slogan, Malay orchestras, koplo orchestras, and others now have their slogans to identify themselves as part of a particular Malay orchestra group. According to Hartmann and Stork, a slogan is a set of terms and expressions used by a social group or workers and is often not understood by the general public.

These musical elements are combined with *jaranan* dangdut (shortened to *jandut*/*jandhut*/*djandhut*). *Jandhut* is a modern dangdut music genre with distinct characteristics, featuring a blend of *jaranan* and dangdut musical elements. With these unique features, Sagita became a pioneer of modern dangdut music in Indonesia. As mentioned earlier, the Sagita Malay orchestra has a uniqueness not found in other dangdut groups. The Sagita Malay dangdut orchestra is known by the genre name *Jandhut*. The prominent characteristic of this music is the blend of gong and *kenong* sounds (some groups use guitar plucking or keyboard music).

Eny Sagita, the owner and founder of the Sagita Malay Orchestra, pioneered the new music genre, *Jandhut*. At that time, no other Malay orchestra had combined modern dangdut with traditional *Jaranan* music. This made Sagita famous to this day. Sagita gained immense popularity upon entering the dangdut industry in East Java, leveraging its unique identity to capture the hearts of dangdut music enthusiasts in the region. Sagita introduced a fresh perspective to the dangdut music scene in East Java, further solidifying the region's reputation for its Malay orchestras.

Sagita's existence has skyrocketed, with its distinctive characteristics becoming a unique feature loved by the public. Expressing the view that existence is a dynamic process, namely a process of 'becoming' or 'existing.' This aligns with the origin of 'existence': 'existence,' meaning 'to come out of,' 'to surpass,' or 'to overcome.' Thus, existence is not rigid or static but flexible or adaptable, undergoing development or decline depending on the ability to actualize its potential. The uniqueness of Sagita's existence has enabled it to endure until today.

During its heyday, Sagita faced several setbacks due to various issues, including the lack of proper licensing or copyright infringement when selling CDs. In the music industry, copyright is of utmost importance. Copyright ensures that work is legally recognized. Copyright is the creator's exclusive right that arises automatically based on the declaratory principle after a work is realized in tangible form without reducing the restrictions by the provisions of the law. (Official Copyright Guidelines). Due to these issues, Sagita experienced a decline in fans. At that time, several Malay orchestras emerged in East Java, copying Sagita's distinctive characteristics in terms of music and arrangements. In response to this case, Eny Sagita, the owner of the Sagita Malay orchestra, created her label to prevent further legal disputes targeting the Sagita Malay orchestra. The emergence of new Malay orchestras in East Java that copied Sagita's arrangements caused Sagita to be somewhat forgotten.

Every era has its own time, and every era will eventually pass. Fame is temporary, and as time goes by, popularity often fades. This is also experienced by Malay orchestras, which face challenges such as decline or even being replaced by new groups year after year. The emergence of new groups usually brings innovations and unique characteristics that enable them to attract public attention.

In today's era of rapid development, many Malay orchestras have emerged. These new groups offer diverse characteristics, ranging from musical styles to stage performances. In the Dictionary of Foreign

Loanwords in Indonesian, characteristics are defined as traits or characteristics with specific attributes. Kebumen. Yogyakarta State University, Indonesia. This study is relevant as a reference in this research process because it has the same objective: to describe the characteristics or distinguishing features of a music group, which can be used as similarities in this study. They often utilize creative ideas similar to those of their predecessors, such as the Sagita Malay Orchestra. One innovation often seen is the collaboration between dangdut music and other genres, including regional music. For example, the emergence of new Malay orchestras that combine dangdut music arrangements with the distinctive regional touches of Banyuwangi.

This collaboration makes dangdut music even more appealing to enjoy. By blending regional elements, dangdut music maintains its popularity and enriches its variety and appeal among listeners. This combination opens up broader opportunities for dangdut music to be accepted by various segments of society, both at the local and national levels.

Despite facing intense competition, Orkes Melayu Sagita never stops striving to evolve. The group maintains its presence by adhering to the secrets of its success in composing musical arrangements and creating new ideas. Innovation in performing songs is one of the key factors that keeps Sagita relevant amid the ever-changing dynamics of the music industry.

The Sagita Malay Orchestra has endured over time with a spirit of innovation and adaptability. They strive to keep up with the times and create new trends that have become their trademark. This is what makes Sagita remain known and loved by their fans today. Their sustainability proves that consistency, creativity, and uniqueness are the keys to surviving in the competitive music industry.

2. METHOD

This study uses a descriptive method with a qualitative approach to understand the survival and marketing strategies of Orkes Melayu Sagita in Nganjuk. According to the Kamus Besar Bahasa Indonesia (KBBI) Daring (Satrio, 2021), this term fundamentally differs from 'resilience.' Resilience refers to something whose strength or capability is already known, while sustainability better describes a phenomenon whose strength or durability has not yet been definitively tested. Qualitative research methods allow researchers to explore information in depth through case studies. This approach aligns with the views of Bogan and Biklen in Rusandi (2021), who state that case studies aim to explore a phenomenon in detail within a specific context. According to Sugiono, a framework is a conceptual model of how theory relates to various identified aspects, guiding research systematically and structured.

This research was conducted within a planned time frame from February to April 2024. The primary data sources were interviews, observations, documentation, and video observations on digital platforms such as YouTube, Instagram, and TikTok. Lofland in Moleong states, 'The primary data sources in qualitative research are words and actions; the rest are additional data such as documents and others, primary and secondary sources.' According to Sugiyono in Toto Suwarsa (2021), research methods are scientific approaches aimed at obtaining data for specific purposes, which in this study are used to identify the distinctive characteristics and sustainability management strategies of Sagita. According to, management is the art of accomplishing tasks through others.

Data collection techniques in this study involved in-depth interviews with the primary informant, Eny Sagita, the owner of the orchestra. Observations were conducted on video documentation showcasing the orchestra's performances and social media analysis to examine their marketing strategies. Additionally, documentation in the form of archives and notes was used to enrich the data. Sugiyono states, 'Data collection techniques are the most strategic step in a research study, as the primary objective of the research is to obtain accurate data; therefore, without understanding data collection techniques, researchers will not obtain data that meets the established standards.' Meanwhile, Sugiyono argues that data collection means summarising and selecting key events, prioritizing important matters, and looking for themes and patterns. Documentation is a written record of past events. The documents obtained can be in images, writings or works while creating a person's work. Sugiyono in

This study uses data reduction methods to simplify the information obtained to be more focused and relevant. The collected data is then organized into specific categories before being presented in a descriptive form. Sugiyono in. Reducing data means summarising and selecting key points focused on important matters and identifying themes and patterns.

Data validity in this study was examined through technical triangulation and source triangulation. Technical triangulation was conducted by comparing the results of interviews, observations, and documentation, while source triangulation was conducted by checking information from various related parties. Sugiyono states that data triangulation is a data collection technique that combines various existing data collection techniques and data sources. In this study, the types of triangulation used are technique and time triangulation.

This method aims to provide an in-depth understanding of the strategies used by Orkes Melayu Sagita in surviving and competing in the dangdut koplo music industry, as well as how digital marketing plays a role in maintaining its existence.

3. RESULT

Sagita Malay Orchestra is a music group developed in Nganjuk, known for its unique blend of dangdut and jaranan music. Since its inception, Sagita has built a distinctive identity that sets it apart from other orchestras. Sagita has attracted attention and maintained its presence in the Dangdut Koplo music industry with its distinctive musical arrangements and jargon that resonates with its fans. According to Timur, dangdut has evolved under the influence of various other genres, including jaipongan and house music, which also play an important role in Sagita's musical style.

Sagita has implemented various strategies to ensure sustainability, such as innovation in musical arrangements, collaborations with popular singers, and improvements in musical quality. Additionally, the group's management plays a crucial role in maintaining solidarity among members and conducting regular evaluations to adapt to evolving music trends. Abidin Zaenal in Aprilia (2016) states that the existence of a music group depends on its ability to adapt and overcome challenges, a principle that Sagita has also applied in maintaining its popularity



Figure 1 Sagita's performance in 2017 Source: Aini Record YouTube

The marketing strategy implemented by Sagita has been a key factor in maintaining its existence. Using digital media such as YouTube, TikTok, Instagram, and Spotify has helped expand its audience reach in Nganjuk and various regions in Indonesia. His research on the business communication strategies of Malay dangdut koplo orchestras in East Java found that using social media is one of the main strategies for enhancing the presence and competitiveness of Malay orchestras. In addition to digital promotion, Sagita's marketing management focuses on price equity and attractive promotional strategies for audiences.

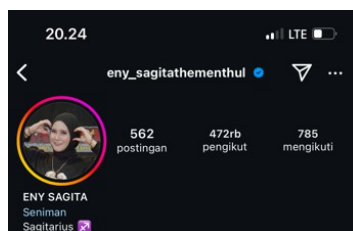


Figure 2 Instagram Social Media Eny Sagita (Source: Eny Sagita)

The impact of this sustainability and marketing strategy can be seen in Sagita's continued popularity despite the emergence of many new Malay orchestras. In her book on copyright, Yustina T.V. (2015) emphasizes the importance of legality in the music industry, which was also a consideration for Sagita when establishing her own music label to protect her work from plagiarism. The uniqueness of their musicality and optimal use of social media are the primary keys to Sagita's continued success in the Dangdut Koplo music industry. By continuing to innovate and evaluate, Sagita has maintained its existence and continued to compete with other orchestras.

Orkes Melayu Sagita is a rapidly growing music group in Nganjuk with a unique identity, combining dangdut koplo music with elements of jaranan. This uniqueness gives Sagita its distinctive characteristics that set it apart from other Malay orchestras. This strong musical identity attracts audiences and helps them maintain their presence in the dangdut koplo music industry.

To maintain its sustainability, Sagita implements various strategies, such as innovation in musical arrangements, collaborations with popular singers, improving musical quality, and regular evaluations of

dangdut music trends. By continuously innovating, Sagita remains relevant despite the emergence of many new Malay orchestras. Additionally, maintaining solidarity among members is crucial in ensuring the group's stability and performance, keeping them cohesive in every performance.

From a marketing perspective, Sagita leverages digital media as the primary tool to reach a wider audience. Platforms such as YouTube, TikTok, Instagram, and Spotify have proven effective in introducing their work and building interactions with fans. With a targeted marketing strategy, Sagita has expanded its listener base and enhanced its competitiveness in the Dangdut Koplo music industry. Additionally, ticket pricing and promotions are carefully managed to remain competitive and attract audience interest.

The impact of the sustainability and marketing strategies implemented is evident in Sagita's continued existence despite the emergence of many new competitors. One important step was establishing their own music label to protect copyright and prevent plagiarism. With this step, they can secure exclusive rights to their works and maintain their competitiveness in the dangdut koplo music industry.

Overall, the success of Orkes Melayu Sagita in maintaining its presence in the Dangdut music industry is attributed to continuous innovation, effective marketing strategies, and adaptation to evolving trends. By consistently innovating and leveraging digital technology, Sagita has maintained its popularity and remains one of Indonesia's most widely recognized Malay orchestra groups.

4. CONCLUSION

Several conclusions can be drawn based on the results of research on the survival and marketing strategies of Orkes Melayu Sagita in Nganjuk. Orkes Melayu Sagita in Nganjuk implements several strategies to remain relevant and survive in the music industry, particularly in the Malay music genre. One of the main strategies is to update and maintain the quality of the music presented continuously. This is achieved by selecting songs that align with market preferences, both classical and contemporary. In addition, the Sagita Malay Orchestra also maintains good relationships with fans and the community and strives to maintain its existence by regularly holding performances at various events. The marketing strategy implemented by the Sagita Malay Orchestra in Nganjuk emphasizes direct marketing to fans. One of these strategies is utilizing social media as a channel of communication and promotion. Platforms such as Instagram, Facebook, and YouTube are used to promote performances, music videos, and the latest songs. Additionally, organizing local events and concerts is another effective marketing strategy that brings Orkes Melayu Sagita closer to the community in Nganjuk and its surrounding areas.

To remain competitive in the ever-evolving music industry, Orkes Melayu Sagita continues to innovate by incorporating new elements into every performance. This includes using audio and visual technology to enhance the quality of their shows. Improving the vocal and musical skills of the performers is also a key focus to ensure that every performance is highly appealing to fans. The management of the Sagita Malay Orchestra plays an important role in maintaining the group's sustainability. The selection of members with good abilities and careful planning for every performance and recording are important factors in the orchestra's success. In addition, sound financial management and a clear division of roles within the management team are key to maintaining the orchestra's continuity amid increasingly fierce competition. The community of Nganjuk and its surrounding areas has responded positively to the presence of the Sagita Malay Orchestra. They appreciate the musical works performed and enjoy the performances organized by the orchestra. This reflects that the Sagita Malay Orchestra has successfully connected with its audience and has a loyal regional fan base.



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BIOGRAFI PENULIS

	<p>Iqbal Ridho Maulana  https://orcid.org/0009-0007-9843-1093 is a student at Surabaya State University (UNESA) class of 2021, majoring in Music. His research interests focus on dangdut music, particularly dangdut jaranan in Nganjuk. In his view, dangdut jaranan is a unique musical expression that blends local traditional elements with the dynamics of the modern entertainment industry. In addition to his academic research, Iqbal is actively involved in various musical activities as a dangdut vocalist in East Java</p> <p>He can be contacted via email: iqbalridho2002@gmail.com</p>
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