


# Children's Song Trio As A Form Of Controlling Gadget Use In Children

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Article Details	ABSTRACT
<p><b>Article History</b></p> <p>Received April 21<sup>st</sup>, 2025 Revised May 6<sup>th</sup>, 2025 Accepted May 8<sup>th</sup>, 2025</p>	<p>Art research represents the diversity of perspectives that come from the art disciplines of each practitioner as an effort to continue to establish the principle of usefulness. Looking at the younger generation, especially children who from time to time experience changes in learning patterns to parenting patterns, art is considered capable of strengthening these patterns in order to maintain a balance so that relatively minor impacts occur. This includes the use of technology by children, which tends to be less wise, thus risking affecting their future. Technology, in this case, gadgets, has become an important tool to support children in learning. However, the use of gadgets in children is often uncontrolled due to a lack of parental supervision, so that negative impacts are very likely to occur. This control effort starts from qualitative analysis and quantitative data collection in the form of questionnaires distributed to respondents of elementary school children. Based on these efforts, valid data was found, and an agreement was made to make children's songs a tangible manifestation of efforts to control the use of gadgets in children. Children's songs are expected to be an important part of the success of a civilisation, so that children's participation continues to be optimal without being tainted by the negative impact of gadgets.</p>
<p><b>Keywords</b></p> <p>Song Children Technology Gadgets</p>	
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## 1. INTRODUCTION

The role of art in various values of life cannot be underestimated as the balance of the left and right brain still determines the success of humans in filling civilisation. Referring to the development of civilisation that occurs, the dominance of technology, especially nowadays technology 4.0, has succeeded in changing the taste of human habits, starting with the ease with which humans to process heavy work to process something straightforward. According to Berniker (1987), technology is a knowledge and in it there are methods, arts, and ways of working to build the world. The process of collaboration between humans and technology is what forms dependence. Especially when there are so many derivatives of technology, one of which is social media, where information references from all corners of the world can come from here. This condition eventually forms a *mindset* where everything that humans do is so easy because humans do not do it. Interact directly with other humans. This triggers a variety of impacts that lead to an imbalance in the flow of life in the era of modern civilisation.

The sentiment factor towards the direct role of humans in all aspects of recent life is increasingly seen as prevalence, considering that technology, as a human masterpiece, actually erodes the noble value of humanity itself. Technology as an object of human facilitator in helping life is increasingly spreading its participation

in competition. Sad indeed, but this is an undeniable reality, so effective adaptation needs to be done to maintain the balance of human life. One of the manifestations of technological sophistication is gadgets (kbbi: gawai), which are constantly developing endlessly as time goes by. Gadgets are small electronic devices that have many functions (Garini, 2013), starting from the era of wired phones, pagers, mobile phones, to smartphones that we currently use. The development of gadgets is undoubtedly accompanied by the development of their functions, which initially only functioned for telephones and short messages or sms, now gadgets are very multifunctional because they are able to process financial transactions, shopping, games, and karaoke. Gaps are able to become a *one-stop activity*, or all kinds of activities can be done through one tool, called a smartphone. This situation is a symbol of advanced civilisation, where the positive impact of human creative work in the form of technology can be of real benefit. Gadget users in Indonesia are proliferating; it is even projected that the number of gadget penetration in Indonesia will exceed the number of Indonesians (Rahmah, 2015). However, there may be negative impacts of technology, especially gadgets whose use is not well controlled and tends to be excessive.

Pengkarya realises that it is not easy to change the habits that have been rooted in every human being. Dependency is one of the most apparent impacts underlying this condition. Plus other negative impacts, such as audio-visual pollution and even radiation, that clearly threaten gadget users. One of the biggest challenges is how to ensure that children use technology in a positive, productive, and safe way (M. Yemmardotillah, 2021). Not only adults, children are most threatened when parental supervision is not optimal. Children who should be in a safe zone to explore themselves are now vulnerable. Underlining the negative impact above, the author as an artist, especially music, wants a movement in the form of a campaign to socialise the negative impact of excessive gadget use. The presence of music in human life is two things that work together (Muliati & Sari, 2018). According to Djohan (2009), music is also said to be a complex and universal social behaviour. Real conditions due to negative impacts, especially on children, include impaired concentration of thinking, hearing loss, visual impairment, and neurological disorders that ultimately threaten the child's future. The author, who is also a writer, is committed to providing solutions in the form of musical art, especially songs with lyrics, to strengthen children's interest in being wise in using gadgets. According to Hurlock (1978), throughout childhood, interest becomes a strong source of motivation to learn. The artwork is wrapped in a simple melody but thick with arrangements in the form of vocal and orchestral ornamentation, so as to present campaign works in the form of children's songs with a more distinctive feel. Children's songs are one part of the repertoire of song types in the music art region (Kusumawati, 2019). Still, the same according to Kusumawati (2013), children's songs are songs that are cheerful and reflect noble ethics. The character of children's songs, according to Nurkhomah (2020), has a simple melody line, is easy to sing, has a cheerful song character, and the poem is about nature, animals, and things close to nature. This will be dissected more deeply and experimented with continuously in order to obtain optimal results in order to convey important messages to the next generation of the nation, namely our children.

## 2. METHOD

The research method that the author uses indeed refers to Art-Based Research (ABR) by prioritising the depth of the strength of the artistic aspect. Based Research (ABR) can be defined.

In various ways. One definition, "Arts-based research is defined simply through the use of art as both an object of research and a means of investigation" (McNiff, 1988). In general, ABR is the use of artistic activity in the research process, for example, "...creating one large painting over a year that would focus on the researcher's relationship with her mother" (McNiff, 1988). In this ABR, the author explores the pattern of previous works in terms of creation, presentation, and distribution. Then in order to deepen the object of research, quantitative research methods in the form of questionnaire distribution are needed as an effort to validate research. Quantitative Research Methods, according to Sugiyono's (2009) can be interpreted as a research method based on the philosophy of positivism, used to research on specific populations/samples, sampling techniques are generally carried out randomly, data collection uses research instruments, data analysis is quantitative/statistical with the aim of testing predetermined hypotheses. Pengkarya delivered questionnaires to respondents, especially children whom teachers or parents accompanied in filling them out and these respondents were spread across various regions as a form of sample heterogeneity in order to realise more impactful research. These two research methods become the strength of the author's research, in the hope that the author's final project has a qualified foundation.

Then, strengthening the reference of children's songs from the 1960s to the present is expected to shape the quality of good children's songs. Starting in the 1960s, children's songs such as *Bintang kecil* by Pak Dal,

Pelangi-pelangi by AT Mahmud, and Naik-naik ke puncak gunung by Ibu Sud. It continued in the 1970s with children's songs such as Heli by Nomo Koeswoyo sung by Chicha Koeswoyo and Mak Inem Tukang Latah by Eddy Sjam sung by Adi Bing Slamet. In these two decades, the lyrics, notation, and arrangements still tend to be simple. According to Suminto (1985), song lyrics are a composition of words in each line that have a particular rhyme or rhyme. Entering the 1980s, children's songs such as Sepatu Kaca by Maria Tanzil sung by Ira Maya Sopha, Abang Tukang Bakso by Mamo Agil sung by Melisa Trisnadi, and Tabahlah Mama by Dakka Hutagalung sung by Julius Sitanggang. In this decade, lyrics began to be more poetic, notation was quite varied, and arrangements began to be more ornate.

Luxemburg (1989) also added that song lyrics can be considered poetry and vice versa. Continuing in the golden decade of children's songs is the decade of the 1990s, with many children's songs, children's songwriters, and child singers. Children's songwriter Papa T Bob dominated this decade, his works such as the song Air sung by Joshua Suherman, the song Si Lumba-lumba sung by Bondan Prakoso, the song Katanya sung by Trio Kwek-kwek, and many more songs sung by child singers at that time, such as Tina Toon and Eno Lorian. Surprisingly, in the midst of Papa T Bob's dominance in creating songs at that time, the name A T Mahmud still exists with the latest songs, such as the song Anak Gembala and Pemandangan sung by Tasya Kamila. There is no doubt that children's songs in this decade have a variety of characteristics, both from lyrics, notation, to arrangements that strengthen each other. According to Darusman (2017) there are various approaches in making melodies, there are songwriters who make melodies without musical instruments, some make chord progressions first, then make melodies. Then in the 2000s the exploration of children's songs matured, as evidenced by the song works in the musical drama film *Petualangan Sherina* by Elfa Sechoria and in the decade of the 2010s there was a children's song by Aluna Sagita and Erwin Sudarwin entitled *Janji Untuk Mimpi*, sung by Lyodra Ginting, as well as a children's song by Duhita Pancha Tantra and Avadana Simhala entitled *Untuk Tuhan* with singer Naura Ayu has a strong lyrical character, notation, and arrangement, which is majestic. According to Sanjaya (2013) the important thing to know to work on an arrangement is what the purpose of the arrangement is for. Finally, the current decade is the 2020s, where songs such as *Tiba-tiba* by Salman Aziz, sung by Quinn Salman, and *Memangnya Aku Boneka* by Adrian Hanoto, sung by Mazaya, have components of lyrics, notation, and arrangement that have changed drastically from the previous era, because in this era, children's songs are back again with the simplicity of lyrics and notation.

Based on the research method and references to previous works, the author processes the creation of children's songs into campaigns. The digital era brings problems such as addiction to gadgets, exposure.

Inappropriate content, cyberbullying, decreased social interaction, and risks to children's privacy and personal data security (Nur et al., 2022). Campaigns through children's songs are expected to be able to convey a strong message in terms of lyrics, notation, arrangement, and interpretation so that musical communication can be felt firmly by the market. According to Roger et al. (1987) campaign is a series of planned communication actions with the aim of creating specific effects on a large number of audiences carried out sustainably over time. In essence, the concept focuses on each element of children's songs from upstream to downstream in order to create a good balance between technological advances and children's mental health so that children are able to continue to explore themselves to the fullest without any obstacles due to excessive use of technology because music is believed to have many advantages, especially for children in the form of developing intellectual, motor, and social abilities and skills (Djohan, 2003). The author also ensures that the song is a children's song sung by children, not a song sung by adults for children. However, there is a possibility of collaboration between the voices of children and parents as a tangible manifestation that children and parents always collaborate in everything. This era not only changes the way adults work, interact, and access information, but also affects the parenting and development of children (Stephanus Turibius Rahmat, 2019). The concept of collaboration is expected to express the harmony of parents and children in order to create a generation of quality nations in terms of moral aspects to morals.

### 3. RESULT

The embodiment of the song work stems from the anxiety about the real situation of today's children towards technology, which significantly impacts their daily activities. According to Barnadib (1982) to

educate children as quickly as possible, we must remember the developmental levels of the child. Children who are overexposed to digital devices tend to experience health problems such as sleep disturbances, eyestrain, and decreased physical activity, as well as potentially experiencing emotional problems such as anxiety, depression, and inability to control emotions (Aisyah & Wijayani, 2023). These impacts were proven by questionnaires distributed in several samples. The questionnaires, which were filled out by children with the help of parents or teachers from various regions, were still dominated by the Jabodetabek area as a form of urban power.

Regarding the distribution of questionnaires, the author collaborated with fellow elementary school cultural arts teachers in several regions so that the questionnaires could be distributed on target. An important aspect of the questionnaire was to explore the role of gadgets and their correlation with children's songs in the lives of children today. The questionnaire consisted of multiple choice and short answer questions that made it easy for respondents to fill in, as well as easier for the artist to receive the data. From the total of 35 children who filled out the questionnaire, all children have gadgets, and the majority of children consider gadgets to be handy in their lives. The majority of children also know the adverse effects of using gadgets, so they want a song as a form of attention to the adverse effects of gadgets. In addition, in the short answer column, the majority of respondents were able to mention their favourite children's singers and children's songs, which means that the presence of children's songs in their midst is welcomed positively. According to Santosa (2012), musical communication is not "back and forth" but a process that "pivots on a straight line but branches out at the end." This was coupled with interviews with children, parents, teachers, and musicians working on children's songs. This condition further strengthens the author's optimism to make *campaigns* through children's songs an effective means of art education in an effort to control the use of gadgets for children. Art education is an education of aesthetic attitudes to help form a whole human being who is balanced and harmonised in the development of mental functions, personal development with attention to the social, cultural, natural environment, and relationship with God (Mack, 2001). The author hopes that children's songs are also able to carve their glory again in the present and the future. According to Alimuddin (2015), the importance of songs that are in accordance with the level of child development can minimise the negative impact of the scarcity of children's songs in the future.

Nowadays. There are three children's songs that Pengkarya created to fulfil this final project, each of which has a characteristic pattern in terms of lyrics, notation, tempo, and arrangement.

### ***First song (Arti Keluarga)***

The first song is titled *Arti Keluarga*, which tells the story of a child's anxiety towards his parents' "nagging" every day. The nagging is a reminder to the child to be disciplined in worship, eating, studying, and playing with gadgets. However, instead of obeying, the child feels annoyed because it seems that they are often forbidden, even though the parents' goal is perfect, namely, making children disciplined and especially able to control their time playing with gadgets. Finally, with this unrest, the child asks both parents about the reason for the frequent nagging. It turns out that parents only want their children not to regret it later because they spend much time on things that are not important. Parents do not want their children to fail in achieving their goals just because they play with gadgets too much. Then at the end, parents convey the most important thing that the family has a deep meaning, exceeding the meaning of all the children's busyness, which often ends up forgetting the family. The lyrics were created by putting forward the reality that, based on the results of interviews and questionnaires, children often spend time with gadgets rather than with family. This reality is quite sad, where children who should often get space with their families, but in reality, they do not. Instead, children create their own comfortable space instead of being with their families. Instead, children create their own comfortable space not only with friends, but with gadgets.

This song is wrapped in 4/4 time, with a *vivace* tempo where there is a melody created after the lyrics with a simple tendency and no more than an octave range from each part of the song. It is just that in the last chorus, there is an improvisation that is in the range of notes outside of one octave to emphasize the assertiveness of the message further, because the song is basically made to convey the best message to all listeners so that the melodic *mood of the* song is maintained in simplicity. However, there is still assertiveness at the end. For the arrangement, the author does the same thing as the melody, which is simple but still firm, as evidenced by the piano pattern that sounds *staccato* since the intro and then greeted by parental vocals, which are still an intro to accent scolding to children. Then enter verse 1, which is immediately greeted by the child's voice with additional drum, electric bass, electric guitar, and brass instruments. In this section, the

playing pattern of all instruments is still staccato, like the piano playing pattern in the intro. Then in verse 2, the playing pattern has begun to *legato*, considering that the chorus 1 section is almost here, where in the chorus the playing pattern must tend to flow and blending between instruments really occurs so that the important message in this section can be conveyed well, along with the lyrics and melody. After chorus 1, enter verse 3, where in this section the mood of the song has been stabilized so that the arrangement is consistent in terms of playing patterns, because the mood will be raised again in the interlude section. The guitar melody becomes so dominant in this section as a means to increase the dynamics of the song. After the interlude section, enter the bridge section, where in this bridge, the mood of the song is lowered as a form of children's gratitude to parents delivered gently. Then it continues to chorus 2 with the mood back up and with a more attractive pattern of playing instruments, especially brass, plus chorus three, which functions as the peak of the song by presenting syncopation as an affirmation of the message contained in the song. In this final chorus, children's vocals are powerful with a touch of improvisation that has the same purpose, which is the affirmation of the message. Then the last part is the outro with a 1/16 pattern of instrument playing in unison so that it ends more firmly.

### ***Second song (Begitulah Manusia)***

In the second song entitled *Begitulah Manusia*, the author captures a unique incident that is often experienced by many people today, namely seeing children playing games on gadgets but not paying attention to each other's surroundings and just shouting at each other without looking at each other. This condition is one example of the impact of gadgets that causes children's manners to begin to fade, and sometimes, profanity appears when children play games together. Continuing on the discussion

About this song, it starts with a 4/4 beat *andantino* tempo, then the melody ranges in one octave, and the lyrics in the form of narration make the impression of a *ballad* so thick. In the intro, it is greeted by piano and strings that make a luxurious impression on this song from the beginning, meaning that humans are born clean and then start to have many desires for luxury. Then in verse 1, the vocals enter accompanied by only the piano, then in verse 2, the strings begin to enter with *staccato* accents. Then continues in chorus one, which is greeted by percussion instruments, namely timpani and cymbals, as a form of splendour in this section, in addition to strings with *legato* and also more attractive. Entering the interlude, the splendour is reinforced by the presence of *brass* in unison with *woodwind*, then continues in verse 3 with an accent on *piano* dynamics to lower the tension of the song for a moment. Then back forte in chorus 2 with the addition of drum set instruments to increase the tension of the song towards the *coda* as the peak of the song. The coda is clarified with lyrics that are the conclusion of the entire series of songs plus brass instruments are again present as a form of affirmation of the clarity of the lyrics. Then the last is the outro section, which only uses piano instruments as a manifestation that humans can return clean as before.

### ***The third song (Kawan Bukan Lawan)***

It came to the third song entitled *Kawan Bukan Lawan* where which tells about togetherness between friends. Based on the results of the questionnaire, it is stated that the majority of elementary school children are aware of the dangers of gadgets, so this song is a reminder to fellow friends to be able to be wise in using gadgets. In addition, for the realisation of a common dream, the message to strengthen each other is firmly conveyed amidst the massive development of the times. Continuing on the technical discussion about this song, it starts with the rhythm that is carried, namely 4/4 with *allegretto* tempo. Regarding the lyrics, it has been discussed above about the power of messages to friends. The melody puts forward a balancing between minor and major scales heard from the verse section, with a tendency to mix shades between major and minor. The chorus is entirely dominated by major. This means that the composer wants to interpret the challenges that occur a lot at the beginning (minor) in order to create beauty at the end (primary).

Then enter the detailed discussion of each part of the song, starting from the intro section by emphasising the theme melody in unison between the electric guitar, bell, and brass instruments, accompanied by the band. Then in verse 1, the vocals start to enter with a lowered tension, followed by piano, electric bass, and only rimshot drums. In verse 2, the tension rises again with a touch of snare drum and staccato electric



guitar. Full band instruments plus bell ornamentation are present in chorus 1 to emphasise the power of the message contained in this song. Then continue to re-enter verse 2 as a pre-interlude so that the interlude can feel the tension rising. In this interlude, the melody is filled by electric guitar accompanied by a full band with a layer of strings to get a magnificent impression, then at the end of the interlude is closed by brass. After that, we re-enter chorus 1 with a drastic decrease in tension; the vocals are accompanied by only two instruments, namely piano and shaker. The tension rises again and peaks in chorus 2 with all instruments involved in it as a form of emphasising the message in this song, not only through lyrics but also through the concept of arrangement. At the very end, the unisono-themed outro between electric guitar, bell, and brass instruments comes back firmly and is closed by piano, electric bass, and ride cymbals as a sign of the end of the song's journey. According to the author, this song is the embodiment of a *support anthem*. It can even become a *farewell anthem* at every moment of school children's farewell because the song's message is so profound.

#### 4. CONCLUSION

The dynamics that occur in the urban sphere are certainly massive, considering that this sphere is always decorated with various advancements from various aspects, including technological aspects. Continuous advancement in technological aspects, especially technology 4.0, makes urban social aspects also become advanced, but instead of advancing civilisation, technology becomes an anomaly because social aspects slowly fade. Technology, especially gadgets that are consumed directly by children aged 6-12 years, turns out not to be.

Help their learning difficulties, but are also able to help a variety of negative impacts occur to them. The author, who often deals directly with them at school, feels the need to create a *campaign* that is realized through children's songs as a real effort to control the use of gadgets by children. Children's activities that have been contaminated by technology, especially gadgets, have a profound impact. Therefore, the author does not want to rely only on the response of their parents, but real steps should be taken. Children's songs are considered important because in the past 7 to 2 decades they were able to represent all kinds of children's daily activities to children's problems, so that efforts to restore the function of children's songs are considered important by the author. There are three important aspects in the process of working to build a comfortable space as well as an educational space for children, namely:

1. Lyrics
2. Melody
3. Arrangement



In the production process of this children's song, the author prioritises the principle of collaboration with both students and fellow musicians to create good harmonisation because the song will be felt again by the wider community, not just as a final project. Novelty in the form of a touch of a *acapella* with a diversity of musical instruments is a reinforcement of the arrangement of the children's song. The distribution process also collaborates with aggregator partners, where currently digitalisation is so massive that distribution does not only depend on cassette tapes and CDs. *Music platforms* that are significantly developed today are expected to support the distribution of works and are supported by the power of social media in order to optimise promotion. Pengkarya is also optimistic about the positive impact of this children's song on the creation of children's songs in the future, considering that there are still many children who need children's songs as a *support anthem* in their lives. Children's problems will undoubtedly be more complex every day, so the solution to embrace them is not by relying on complex instructions, but the need for a humanist touch, such as musical art, especially children's songs. A better ecosystem of children's songs from time to time is undoubtedly an optimistic hope in order to realise the quality of the nation's next generation.

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