


## The Song *Tau Nduweni* by Keroncong Group Titi Laras: A Perspective on Song Form and Marketing Strategy

Lailatus Sa'diyah

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

Article Details	ABSTRACT
<p><b>Article History</b></p> <p>Received mm dd, yyyy Revised mm dd, yyyy Accepted mm dd, yyyy</p>	<p>This study aims to describe the form of the song <i>Tau Nduweni</i>, composed by the Keroncong Titi Laras Group, and to analyze its marketing strategy. This song is interesting because it carries the keroncong style but is packaged in a way that's relevant to today's audience. The research uses a qualitative approach, with data collected through in-depth interviews with the song's creators and promoters, observations of performances, and audio and visual recordings. Data analysis was carried out through data reduction, data presentation, and conclusion drawing. The results of this study show that the song <i>Tau Nduweni</i> has a three-part song form (Tenary Form) consisting of parts A - B - A'. The marketing strategy involves social media promotion, digital platforms, and emotional engagement with the audience to expand listenership across generations. The success of the song <i>Tau Nduweni</i> as a contemporary keroncong work is inseparable from its strong musical structure and its integration of digital technology.</p>
<p><b>Keywords</b></p> <p>Song <i>Tau Nduweni</i> Titi Laras Song Form Marketing Strategy</p>	
	<p><i>This article is an open-access article under the <a href="#">CC BY-SA</a> license.</i></p> 
<p><b>Corresponding Author</b></p> <p>Lailatus Sa'diyah Program Studi Musik, Fakultas Bahasa dan Seni, Universitas Negeri Surabaya Gedung T14 lantai 2, FBS Unesa, Kampus Unesa Lidah Wetan Email: <a href="mailto:lailatus.21001@mhs.unesa.ac.id">lailatus.21001@mhs.unesa.ac.id</a></p>	

### 1. INTRODUCTION

Music is defined as a series of notes, rhythms, tempos, and dynamics that come together to create a more beautiful and harmonious sound. Music is also an effective way to express one's feelings and emotions through written words. The subjects covered by modern Western music theory include: harmony, counterpoint, composition, musical form, melody, rhythm, and instruments or orchestration. Therefore, music is sound or voice that has tone, rhythm, beauty, harmony, and unity. Music is usually used as a medium of entertainment for the community. According to Mintargo (Supiarza & Tjahjodiningrat, 2020), Indonesia has a great diversity of musical arts across various regions, ranging from traditional to modern music. This diversity results from the acculturation of local cultures with foreign cultures.

Keroncong is a genre of music that originated in Indonesia. Various experts have different views on the origins of this music. Some argue that keroncong originated in Portugal, while others believe it is the result of Indonesian creativity or *local genius*. In addition, there is also a view that keroncong is a product of acculturation between Western music (mainly Portuguese) and Eastern music (Indonesian). According to an article (Suwahyono et al., 2023), keroncong music is one of the artistic legacies left by our ancestors in the field of performing arts. Keroncong music continues to grow, live, and develop in the archipelago. In its development, keroncong music has undergone diversification in playing styles. The community, especially Indonesian musicians, recognizes several style variants in keroncong music, including the Old style, the Jakarta style, and the Solo style (Zandra, 2014). Therefore, from these two views, it can be concluded that keroncong music originated from a blend of two cultures: Indonesian and Portuguese, according to A. P. M. Putra (022). Indonesian society has a variety of cultures and arts originating from the various ethnic groups of the Indonesian archipelago. Despite the diversity of ethnic cultures, this does not undermine national unity and integrity.

A distinctive feature of keroncong music is the use of stringed instruments such as the cak, cuk, and cello. The uniqueness of keroncong music lies in its accompaniment patterns, in which each musical instrument influences the others, creating a dynamic rhythm (Prima, 2015). Keroncong music holds significant historical value as a reflection of the Indonesian people's journey. Many keroncong songs tell stories about social life, the struggle for independence, and the nation's noble values. Authentic keroncong usually uses an introduction and a coda. The introduction is an improvisation on the melody-carrying instrument, leading to chords I, V, I, and, at the end of the improvisation, the chords are accompanied by instrument strikes to carry the rhythm (H. R. Hidayat, 2018).

The keroncong genre is recognized as part of Indonesia's cultural heritage. Cultural and artistic differences between regions in Indonesia mean that each area has its own identity and uniqueness (Dewi, 2019). Since its emergence to the present day, keroncong has continued to transform and adapt to the dynamics of the times. Keroncong artists have significantly contributed to the preservation and development of this music. Big names such as Waldjinah, Gesang, and Sam Saimun have made keroncong famous in the Indonesian music scene (Guntoro et al., 2022).

The uniqueness of keroncong music is reflected in its form, a characteristic that distinguishes it from other types of music. There are several types of keroncong music, including Keroncong Asli, Keroncong Langgam, Keroncong Stambul, and Lagu Ekstra (Pratama, 2021). Over time, the popularity of keroncong music has declined, as public appreciation and interest in the genre have decreased. One of the leading causes of this decline is the lack of attention and support from various mass media, including radio, television, and newspapers, which rarely provide publicity or promotion for keroncong music in society (Rachman & Utomo, 2017). Keroncong music, once often associated with the older generation, is now beginning to attract younger listeners. The development of keroncong music today has made significant progress, both in musical composition and instrumentation. This innovation is evident in musicians' efforts to create greater variety by adding or modifying instruments to the basic keroncong format (Nurchahyo, 2015).

As a step towards achieving predetermined goals, the process of planning, organizing, directing, and controlling organizational resources, known as organizational management, is carried out. Management functions as a strategic instrument that enables organizations to achieve their stated goals effectively and efficiently (Alvianto, 2012). Effectiveness refers to an organization's ability to produce high-quality work aligned with its objectives, while efficiency concerns the rational use of resources without waste or deviation. By applying sound management principles, organizations can produce high-quality work, attract a broader audience, and survive in the long term.

Not only good management, but organizations also need the right marketing strategy. Marketing strategy is a process that helps organizations exchange products or services that have value or benefits with the public. Determining marketing objectives, positioning, marketing audits, developing marketing plans, and developing promotional campaigns are steps in marketing (Mulyawan et al., 2018).

Keeping up with the times, keroncong songs today have adapted to modern music and public tastes (Husada, 2022). There are several keroncong music groups that have also added modern musical instruments, such as the Titi Laras keroncong music group from Surabaya. The Titi Laras keroncong music group is arguably different from other keroncong groups, as it combines modern elements with keroncong to attract the younger generation. Titi Laras also utilizes social media to introduce keroncong to a broader audience. Despite support from outside parties, the Titi Laras Keroncong Music Group continues to strive to improve its performances, delivering satisfying performances and creating innovations that broaden its members' knowledge.

The first relevant previous study is "Analysis of the Form of the Song 'Bhuana Santhi' by I Komang Darmayuda" by Lukita Wiweka Nugraha Putra. 2023 in the Music Study Program, Faculty of Performing Arts, ISI Denpasar (I. Pt. L. W. N. Putra & Dinata, 2023). The second previous study is in a journal entitled "Marketing Strategies of the Indie Music Group Moccature and Musical Characteristics as a Form of Sustainability" by Yosa Maulana Hakim in the Bachelor of Music Program, Faculty of Language and Arts, Surabaya State University (Hakim, 2024).

The theory used in this study is the song form theory, according to Prier (SJ, 2011). Song form refers to the structure or arrangement of parts in a song, which, as a whole, forms a musical work with a particular meaning and can be sung regularly and rhythmically. Every song is composed of several key elements that contribute to its beauty and depth of meaning. These elements give the song its identity and make it interesting to listen to and sing. These elements consist of 1) Musical Form, 2) Motif, 3) Phrase, 4) Lyrics, 5) Repetition (Nursinta Diana, 2019).

The second theory used in this study is that a marketing strategy is a plan that realizes a company's expectations from various marketing activities or programs regarding the demand for its products or product lines in a specific target market. It is a process that can help organizations showcase a work of art that has benefits and value for the audience. The marketing process must be made systematic to ensure proper

execution. This is very necessary because many organizations conduct marketing activities, yet the results are not as expected. Therefore, organizational management is needed to develop efficient, practical, and systematic steps to make marketing activities more effective (Nurcahyanti & Faizah, 2022).

*Content marketing* is a marketing strategy that focuses on creating and distributing content that is high-value, relevant, and consistent. *Content marketing* is a marketing technique that focuses on the production and distribution of meaningful and helpful content to attract, acquire, and retain the engagement of a specific audience, with the ultimate goal of encouraging consumer actions that benefit the company (Nasta'in et al., 2023).

## 2. METHOD

This study uses qualitative methods. This approach was chosen because it can describe and understand in greater depth the social and cultural phenomena related to the musical form and the marketing strategies used by the Titi Laras Keroncong Music Group. This qualitative study falls under the context of discovery, where the aim is to identify something that can later serve as a hypothesis for further research (Hasnunidah, 2018). Qualitative research aims to obtain data in the form of narratives, namely written or spoken words from sources of information who are considered knowledgeable and directly involved in the activities of the music group. In this study, the focus is on the Keroncong Titi Laras Music Group in Surabaya, specifically on how they manage and market themselves to survive in the modern music world. The research subjects are those who provide data, including individuals and groups with experience, information, and direct involvement with the research object. In this context, the subjects are Hendramajid Arochman and Danin Maula, members of the Keroncong Titi Laras Music Group. The data collection methods include interviews, observation, and documentation. To analyze the data, the researcher used three methods, namely data reduction, data presentation, and conclusion. To ensure that the data obtained were accurate and valid, three types of triangulation were used: source triangulation, technique triangulation, and time triangulation (Sugiyono, 2013).

## 3. RESULT

### **Song Form Tau Nduweni Composed by Keroncong Group Titi Laras**

The song "Tau Nduweni" is one of the musical works of the Titi Laras Group, which was developed into a musical piece and then recorded and published on digital platforms such as YouTube, TikTok, and Instagram. This work uses Javanese with strong, poetic diction, yet remains easy for listeners to understand. Titi Laras' musical identity is characterized by a slow tempo and the use of traditional instruments such as the cak, cuk, and cello, combined with modern elements, including progressive harmonies and expressive vocal dynamics. The song features the distinctive nuances of keroncong music through its accompaniment patterns and atmosphere. However, it has been arranged in a contemporary style so audiences of all generations can enjoy it.

Based on observations, the song "Tau Nduweni," performed by the Keroncong Titi Laras Group, was sung by a lead vocalist, accompanied by a keroncong ensemble featuring cak, cuk, guitar, violin, and bass instruments. The sound quality of the vocals and instruments is greatly influenced by the performers' vocal anatomy, language habits, and cultural backgrounds. These three aspects contribute to the overall musical character, resulting in a harmonious composition with outstanding expressive power. The structure of this song can be further analyzed through the following elements that form the song:

#### **a. Form of Music**

Harmony is the most important part of musical form. This harmonization aims to support the vocals, not dominate them. This creates a balance between the vocals and instrumental accompaniment (Sakinah, 2018). The harmony in the song Tau Nduweni is arranged using simple, functional chord progressions within the diatonic tonal system. The dominant chord progression reflects the characteristics of keroncong music, which tends to use the Tonic (I), Subdominant (IV), and Dominant (V) functions alternately. In general, harmony supports the emotional expression of vocals and creates musical depth without interfering with the clarity of the lyrics. Several instruments, namely, perform this harmonization:



Image1 . Violin Harmonization

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The song *Tau Nduweni* consists of several parts (A1, B1, B2, Interlude, Bridge, B3, B4, and Coda) with different harmonization characteristics. Part A1 (bars 1–18) serves as an introduction, presenting the main theme through a simple, gentle violin melody. The harmonization uses the progression G–Cm–Am–D–E7, which reflects the classic keroncong style. Sections B1 and B2 (bars 46–107) develop the theme with more expressive, dynamic melodies employing triplet and legato techniques, accompanied by the progression C–D–Bm–E7–Am–G, which creates tension and an emotional climax.

The Interlude and Bridge (measures 108–135) serve as a transition to the chorus, with a modulation to Bb to reinforce the emotional tone. Sections B3 and B4 (measures 136–172) fuse keroncong and dangdut, marked by contrasting "quiet" and "lively" choruses that remain dynamically distinct while maintaining the basic harmony. The Coda (measures 174–end) closes the song by returning to the Am chord and a soft, closing melody.

The harmony is played by the guitar, supported by the cak, cuk, and bass. In section A1, the progression Am–D–Bm–E7–Am–D forms the tonal center G, while E7 functions as the dominant leading to Am. The variation G–Cm–Am–D–Bm–E7–Am provides chromatic color and a melancholic nuance. Sections B1–B2 use the progression D–G–Dm–C–Bm–E7–Am, which shows a major-minor transition and serves as a transition towards tonal resolution. The interlude and Bridge (C–D–Bm–Em–F) reinforce the overall tonal function.

The song's dynamics are subtly and gradually controlled, adjusting to the emotions of the lyrics and the soft, expressive character of the keroncong vocals, so that the musical message is conveyed without excessive vocal force.



Image2 . Dynamics

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Image3 . Dynamics



Image4 . Dynamics

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Based on the image above, at the beginning of the song, namely the Intro and opening section A1, the violin has an *mf* (mezzo forte) dynamic, indicating that the beginning of the song is played with moderate expression (neither too soft nor too loud). The violin melody opens the atmosphere with a warm, open impression, providing space for the vocals to enter. The guitar and bass play mezzo piano, accompanying the main melody more softly, aiming to support it without overpowering it. This dynamic is familiar in keroncong accompaniment, so that the color of the harmonization remains noticeable but not dominant. The excerpt ends without any drastic changes in dynamics, remaining stable while maintaining an intimate feel. This is in line with the keroncong style, where dynamics are conveyed more melodically and subtly, not through loud volume but through articulation and tone color.

#### b. Motif

In music, a motif is the smallest musical unit with specific rhythmic and melodic characteristics that forms the basis for larger musical structures, namely phrases and sentences. Motifs function as the seeds of a musical composition; in this case, motifs are all parts of a song that can be developed continuously. According to Linggono (Haryu, 2016), motifs are small units of notes in a musical composition that have musical meaning.

In the song Tau Nduweni, the motif appears as a short series of notes with a strong, easily recognizable character. This motif appears consistently, especially at the beginning of the vocal phrase, and plays an important role in building the emotional atmosphere of the song.



Image5 . Initial motif

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Based on the image above, the opening motif of the song is played by the violin before the vocals come in. This motif begins in the first and second bars and serves as an introduction to the theme and the song's emotional mood. The structure of the motif consists of two short phrases that respond to each other with a soft rhythm using a combination of eighth notes and triplets without strong accents. The violin playing technique is marked *mf* (mezzo forte), with the use of *slurs* and *trills* that add a legato and ornamental impression characteristic of the keroncong style.

The accompaniment harmonizes with a soft, stable minor-dominant chord progression, making the violin the center of expression at the beginning of the song. This motif serves as an introduction, outlining the character of the melody and the song's tone color, and as a thematic reference for the subsequent vocal and instrumental parts.

In the interlude section, the motif uses sixteenth notes to create a fast, flowing feel, arranged in a single long musical phrase without pause, building progressive tension. The chord progression G–Am–D–Bm–Em builds increasing emotional movement, with the bass following the chord roots and the cak

playing a *double* pattern. The rhythm is more varied with subtle syncopation and accents on the syllables "ka-e", "ra", and "te-mu". The chord change from C–D to Bm creates a temporary major feel, before returning to the tonality of Em with strong harmonic tension.

### c. Phrase

Phrases can be analogized to sentences in language; two related phrases often form an antecedent phrase, which gives the impression of being incomplete or hanging, creating a sense of "questioning" because it does not provide a musical resolution. The consequent phrase answers or completes the antecedent phrase, giving the impression of completion or closure (Pambajeng et al., 2019).

In the song *Tau Nduweni*, phrases are constructed through a consistent arrangement of lyrics and melody patterns, usually covering two to four main bars, depending on their function and position in the song



form.

Image6 . Question  
Phrase  
Doc by: Lala, 2025

The phrase on the violin begins in measures 1–3 and spans three measures, forming a short phrase or half a musical sentence. The melody starts on E and gradually moves up to D–B–C–D, giving it a soft, flowing character. The phrase ends on the note E above the Bm chord, leading to E7, creating unresolved tension. The rhythm combines eighth- and sixteenth-notes with *slurs* and *triplets* at the end of the phrase, creating a suspended impression. The chord progression Am–D–Bm–E7 gives a calm but unstable feel, and the closing on E7 creates a melancholic "questioning" effect and forms the basis for the development of the next motif.

The answer phrase (consequent) appears in measures 4–7, continuing the question phrase with a D–B–D–E–F# melody pattern that forms a curved melodic contour with *trill* and *slur* embellishments. The chord progression Am–D–Bm–E7–Am–D gives a sense of resolution, closing the first musical sentence (section A1) completely.

The answer phrase in section A1 (measures 15–23) continues the previous question phrase (measures 7–14) and forms a symmetrical question-answer structure. The lyrics "Kowe ratau iso ngerten, tak pasrahke neng Gusti, ora bakal tak baleni" are divided into two subphrases, with a stepwise melody from E to A. The rhythm is more dynamic and varied, with the use of triplets, slurs, and legato, ending with a fermata. The chord progression Am–C–D–Bm–E7–Am–D creates a harmonic climax in the middle and a resolution at the end, emphasizing the function of the answer phrase as an expressive musical conclusion.

### d. Lyrics

Lyrics are an important element in a vocal song because they contain meaning, emotional messages, and narrative themes that blend with the melody and harmony. In the song "*Tau Nduweni*" by the Keroncong Titi Laras Group, the lyrics are written in Javanese but can be understood universally because they convey themes of love, loss, and sincerity in a gentle, emotional style. According to R. Hidayat (2014), lyrics are the words in a song that express feelings.

The lyrics of *Tau Nduweni* are arranged in a narrative-lyrical form, consisting of an opening sentence of gratitude and acknowledgment, a middle section expressing heartache and loss, and an ending accepting reality with resignation and continuing to remember. The lyrics are divided into several musical sections: A1 – B1 – Bridge – Chorus – Coda, each containing lines or verses with distinct thematic functions.

In section A1: Gratitude and acknowledgment of past love with the lyrics "Matur suwun wes tau ngancani, nanging saiki kowe ngelali" express the lyricist's gratitude to someone who once accompanied and loved them. However, they also convey disappointment because that person has now forgotten the relationship that once existed. These lyrics are reflective, not accusatory, but calmly reveal a bitter truth

Part B1: Heartbreak and acceptance with the lyrics "Raono sing salah, raono sing kleru, pancen wes dalane..." (No one is wrong, no one is guilty, it is just the way it is...) and "Jujur pancen loro ning atiku..." (Honestly, it is just the way it is...) These lyrics are the emotional core of the song. The character in the lyrics tries to understand the situation, blaming no one (raono sing kleru = no one is wrong), and finally accepts the fact that their paths in life are not meant to be together. The phrase "loro ning atiku" (pain in my heart) describes a deep pain that is nonetheless full of sincerity.

Next is the Bridge section: A sense of destiny and helplessness, with the lyrics "Umpomo mbiyen kae adewe ora ketemu" (If we had not met back then), convey an alternative reflection: if we had not met back then, maybe we would not feel this much pain. There is a tone of regret and resignation to fate, without anger or resentment. The Bridge reinforces the introspective mood and unspoken inner conflict. Next is the pre-chorus section that appears after section B1, with the lyrics "Nanging matur suwun, ku karo kowe" (But thank you, my love). This sentence appears after the emotional climax in section B1, "Jujur pancen loro ning atiku" (Honestly, my heart is broken), and serves as a bridge to the chorus. In the song structure, the pre-chorus serves as emotional preparation for the chorus, a shift in energy towards the song's climax, and a connection between the narrative section (verse/B1) and the core statement section (chorus).

The meaning of the pre-chorus is that even though the narrator feels hurt and abandoned, he does not hold a grudge, but instead sincerely thanks the person who once filled his heart. This signifies emotional maturity and represents a profound psychological and musical transition.

Final Coda: The emotional closing, which contains the lyrics "Tresno tulus ra bakal ilang..." (True love will never fade away...) serves as the song's finale and emphasizes that true love will endure, even after the relationship ends. There is an impression that the character in the lyrics chooses to remember and cherish those memories, rather than erase them.

The lyrics are in Javanese, with refined, poetic diction, and use terms of address such as "kowe" and "adewe" to create a personal, intimate feel. They are not confrontational, but rather introspective and melancholic, with repetition of important phrases such as "matur suwun" to reinforce the memorability and emotion of the lyrics.

**e. Repetition**

Repetition of motifs is the smallest unit of melody that forms the basis of a phrase. Motif A (the opening violin melody) is found in bars 1-3 and features a short, ascending, swinging melody that introduces the mood of the song.

Repetition of sentences and sub-phrases. This phrase appears twice in the chorus of the song Tau Nduweni, in two versions. According to Tarigan (Harahap et al., 2025), this style repeats words with different meanings. This creates an interesting rhetorical effect. The quiet chorus is in bars 136-155 with a soft keroncong atmosphere, while the second chorus is lively in bars 156-173 with a rhythmic dangdut atmosphere. The quiet chorus is sung in piano to mezzo-piano dynamics, while the lively chorus is sung in mezzo-forte to forte, giving an optimistic impression despite its bitterness.

Section Song	Measure	Form Repetition	Description
A1	7-23	Repeated in 24-31	Complete, text and Melody is the same
B1	46-62	Repeated at 87-103 (B2)	In part, with development
Chorus	136-155	Repeated at 156-173	Quiet chorus (keroncong) to lively chorus ( ) (dangdut)

1 Table. Song section repetition

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The three-part song form is characterized by A – B – A, presenting the main theme or idea of the song, featuring a contrasting section in terms of melody, harmony, and emotion, and repeating section A with variations, or returning to the original idea as a closing affirmation. However, this song has a long, complex structure, consisting of several subsections, such as a bridge, interlude, chorus, and Coda. Therefore, the song form is categorized as a compound ternary form.

Part	Function	Musical Content
A1	Main Theme	Intro, melody main
B	Development & Contrast	B1, B2, Interlude, Bridge, B3,
A'	Affirmation/Closing	Coda, Repetition, Initial Idea

2 Table. Three-part song form

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The last section, A', is the Coda or repetition, located in measures 173-end, which serves as the song's conclusion by returning to the initial idea. The melody returns to the initial motif, but with a gentle approach, the harmonization repeats the initial progression Am - D - G - Am - D - G - Am - C, and the tempo and dynamics in this section decrease towards the conclusion. Section A repeats itself in a reflective form and as a thematic affirmation. Although the melody is similar, the emotional nuance is deeper because it has gone through the dynamic musical journey in section B. This creates an impression of resolution, both musically and emotionally.

In relation to the above discussion, this work shows that modern keroncong music is not only capable of preserving the integrity of traditional music but also effective in conveying deeply emotional messages. In this context, the integration of musical structure, poetic lyrics, and musical expression,



conveyed through dynamics and tone color, makes the song *Tau Nduweni* a complete work that embodies artistic beauty, reflective depth, and strong communicative power for the listener.

### Marketing Strategy for the Song *Tau Nduweni* by the Keroncong Group Titi Laras

Marketing strategies are crucial elements in supporting the sustainability and development of an art group. For the Keroncong Titi Laras Music Group, marketing activities are not only aimed at expanding their audience but also at maintaining their relevance as a traditional music group in the digital age. *Tau Nduweni*'s work represents Titi Laras's efforts to present a modern keroncong style that combines classical keroncong elements with contemporary arrangements and expressions. Marketing through social media focuses on creating and managing engaging content to attract the audience's attention. This platform has become an effective means of reaching the public, especially Generation Z, who are more responsive to digital media (Afifi, 2024).

This work reflects the adaptability of keroncong music to contemporary tastes and dynamics, particularly in reaching younger listeners who consume music through modern digital and visual media. Musically, this song presents a soft keroncong sound, characterized by distinctive instruments such as the *cak*, *cuk*, and violin, all played delicately. However, the song still conveys strong emotional content, primarily through its poetic, thematic lyrics about love, loss, and sincerity.

The success of the song *Tau Nduweni* in attracting public attention cannot be separated from the adaptive and creative distribution and marketing strategies employed. The keroncong group Titi Laras utilized digital platforms such as YouTube, TikTok, and Instagram to promote this song, including presenting aesthetic audio and video versions and making the chorus go viral. This shows that the use of digital technology, particularly social media and streaming platforms, can be an effective strategy in popularizing modern keroncong music to a broader audience.

Thus, the song *Tau Nduweni* proves that traditional music such as keroncong not only has historical and cultural value but can also survive and thrive in the modern digital music landscape when packaged and marketed with a relevant, emotionally appealing approach. To see how the Titi Laras Group implemented its marketing strategy, here are three main marketing approaches applied in promoting the song *Tau Nduweni*.

Positive Impact	Evidence/Description
Audience increased audience	Audience members who attend tend to share the song link
The emergence of informal communities	A discussion and a request for a re-performance at other music festivals
Emotional support was stronger	Many audience members said this song " <i>hit home</i> " because they heard it directly from its creator

### 3 . Direct marketing strategy

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This strategy combines the power of personal communication with local cultural values, so that promotional activities are not merely understood as economic activities but also as a form of appreciation for the arts and an effort to preserve traditional music. Direct marketing is a promotional approach carried out without intermediaries, in which artists or production teams interact directly with potential listeners and target communities through personal, face-to-face communication.

In an effort to promote the song *Tau Nduweni*, the Keroncong Titi Laras Group implemented this strategy through two main forms, namely: (1) direct digital distribution and (2) offline promotion through live performances. Direct digital distribution was carried out by personally distributing the work to the target community through several communication channels, including:

1. WhatsApp groups for keroncong communities and local musicians
2. Telegram groups for lovers of Javanese and indie music
3. Email networks of fans, art enthusiasts, and event organizers.

Positive Impact	Evidence and Indicators
Increased emotional engagement	Comments expressing a personal connection with the song
Encouraging content to be re-shared	Lyric snippets in reels reaching hundreds of shares
Providing educational value and enlightenment	The songwriter's storytelling is considered inspiring and touching
Strengthening the image and identity of the music group	Distinctive visuals, traditional style, and deep narratives that consistent

Table4 . Content Marketing Strategy

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The findings indicate that content marketing strategies not only play a role in promotional activities but also effectively create and maintain sustainable relationships among works, creators, and audiences.

Positive Impact	Evidence and Indicators
Reach increased exponentially	User videos featuring this song have reached thousands of views on TikTok.
An occurred two-way interaction.	Comment replies, live sessions, Q&A
Loyalty and community building	Many users feel represented by the song.
Emotional branding is stronger.	The song is associated with feelings of melancholy, sincerity, and memories.

Table5 . Social Media Marketing Strategy

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The implementation of a well-planned, innovative, and communicative strategy shows that even though keroncong music is rooted in tradition, this genre still has the potential to survive and thrive in the digital age. This can be achieved through an approach that is adaptive to contemporary music consumption patterns and that involves the active participation of audiences in interactive digital spaces.

Through the implementation of three synergistic marketing strategies, namely direct marketing, content marketing, and social media-based marketing, the song Tau Nduweni has successfully expanded its audience reach across generations and backgrounds, including young people who were previously unfamiliar with keroncong music.

#### 4. CONCLUSION

Based on the results of the study entitled The Song Tau Nduweni by Keroncong Group Titi Laras: A Perspective on Song Form and Marketing Strategy, it can be concluded that the musical form of this song has a ternary form: A – B – A'. Part A conveys the main theme, Part B develops the emotional conflict, and Part C serves as the musical resolution. This structure provides balance and unity to the song's overall form. The main motif is presented in bars 1-3. The phrases in this song are composed of musical phrases that form complete sentences, with a consistent question-answer phrase structure in sections A and B. The successful spread of the song Tau Nduweni was also supported by the marketing strategies implemented, namely direct marketing via WhatsApp communities, live performances, and personal interactions that strengthened audience loyalty. Content marketing involves producing music videos that are shared on Instagram Reels and YouTube. This content provides emotional value and encourages reactions from listeners. Social media marketing utilizes TikTok, Instagram, and YouTube.


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#### AUTHOR BIOGRAPHY



**Lailatus Sa'diyah**  <https://orcid.org/0009-0008-6750-9473> is a student in the Music Program, Faculty of Language and Arts, Surabaya State University, Indonesia. Her research focuses on the song "Tau Nduweni" created by the Keroncong Titi Laras group from the perspectives of song form and marketing strategies. She can be contacted via email: [lalailatus18@gmail.com](mailto:lalailatus18@gmail.com)