

"Keroncong Ambyaran": Innovation in Keroncong Carrying by Keroncong Syahdu in Semarang

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Abstract: Keroncong music, as one of Indonesia's cultural heritages, is often considered obsolete by the younger generation. However, the development of contemporary music presents an opportunity to revitalize this genre. This article discusses the innovation of "Keroncong Tapi Ambyaran," a new approach to the performance of keroncong that combines elements of traditional music with the theme of heartbreak (ambyar) typical of the younger generation. This study uses a qualitative method with in-depth interviews with modern keroncong musicians and analysis of musical works. The results of the study show that this approach successfully captures the attention of young people through the use of relevant lyrics, fresh arrangements, and collaborations with musicians across genres. In addition, social media plays a crucial role in the spread and popularity of this concept. This study concludes that "Keroncong Tapi Ambyaran" not only maintains the traditional values of keroncong, but also makes it relevant to the younger generation, paving the way for the continuity of keroncong music in the modern era.

Keywords: Keroncong Ambyaran, Keroncong Dangdut

1. INTRODUCTION

Music is a form of art in the form of sound produced through songs or compositions, which reflect the thoughts and feelings of its creator. Along with the times, different types of music continue to emerge. Each type of music has its own characteristics and characteristics, both in terms of song structure, instruments used, and how it is presented. With these various uniquenesses, each individual has the freedom to choose the type of music they want to listen to or that they like. Everyone's taste in music is different, and generally they will choose music that suits their mood or feelings when listening to it. (Jamalus, 1988)

One of the original types of Indonesian music is keroncong, which has existed since the 16th century. This music was originally introduced by the Portuguese when they came to Indonesia. At that time, the arrival of the Portuguese to the archipelago aimed to establish trade relations, especially in the spice trade. Keroncong music initially served as entertainment for Portuguese slaves living in Indonesia. (Stuttgart, 2011)

Keroncong is a traditional Indonesian music genre that has undergone various transformations along with the times. In Semarang, innovations in keroncong carrying, especially known as "Keroncong Ambyaran", are an important highlight in efforts to revitalize and modernize this genre. In recent years, there have been various studies that show how keroncong can adapt to contemporary musical tastes, thus attracting the interest of the younger generation. (Darini, 2012; Rachman, 2016; Rachmawati, 2017; Riandi & Amaruli, 2023)

Seeing this phenomenon, a group of young people are worried about the current condition of the development of keroncong music. As a form of care, they try to preserve keroncong music by presenting it in a new format that is more interesting and can be enjoyed by various groups. stated that one of the strategies to maintain the existence of keroncong music is to combine it with other music genres. This approach

is designed to attract interest from both listeners and musicians. In addition, according to , performing keroncong songs with a repertoire of popular songs in the modern era can increase the appeal of keroncong music among the younger generation. Henry & Wijaya 2017; Muhammad & Rachman, 2020 Andini et al. 2021; Widyanta , 2017; Winasis , 2014

The city of Semarang is one of the regions in Indonesia that has many keroncong artists, including a music group called Keroncong Syahdu. Keroncong Syahdu is a band that carries the Dangdut Ambyar genre combined with the Keroncong genre and comes from Semarang. The band was formed in 2020 on the terrace of the house, when its members were gathering with friends. Initially, Keroncong Syahdu was established only as a way to fill free time. Their songs were recorded and uploaded to the internet without great expectations.

At the beginning of his career, Keroncong Syahdu focused on original keroncong music. However, over time, they began to adjust to the music industry market. This encouraged them to develop their musical style, creating a unique blend of keroncong and dangdut. Currently, Keroncong Syahdu consists of six core members: Bimo as vocalist, Uki on drums, Faisal as drummer, Pakdhe Kenang in the cuk position, Joe as a cak player, and Zalmon on keyboard. Keroncong Syahdu's songs include several dangdut sub-genres, such as classical dangdut, dangdut koplo, dangdut jaipong, and dangdut asolole, which adds to the richness of their musicality. (Arjaya et al., 2021; Frederick, 1982; Muttaqin, 2006; Rahmanda & Salim, 2018; Setiaji, 2017; Douglas, 2001; Widjaja, 2011)

Previously, several researchers had conducted research on Keroncong music. Several researchers conducted research on the existence and development of Keroncong music. The research article that was revealed entitled "Sing Important Keroncong": An Innovation of Keroncong Music Performance in Semarang describes the innovation of performance in its performance using a representative stage layout. RRI Semarang broadcasts the event live and interactively, with listeners being able to request the song they want and watch the live stream via YouTube. This shows that keroncong can be presented in a more modern format and appeals to a wider audience expressed by Abdul Rachman and Udi Utomo. Therefore, strategic steps are needed to revive keroncong music, both through innovations in genres and cultural awareness campaigns for the younger generation. An additional study conducted by Kelly Puspito titled "The Form and Analysis of Kelly Puspito's Original Keroncong Music and Its Relevance for Adolescents in Developing Original Keroncong Music" found that the composer of Keroncong music in Semarang, Kelly Puspito, contributed to the creation of a new Keroncong song. Rachman & Utomo (2017) (2018) Rachman (2013)

Research related to the merger of Keroncong with Dangdut Ambyaran has not been found, but a similar study was conducted by Wahyu Budi Susilo in his research entitled Study of Mixing Dangdut-Reggae Music Genres in the Karanganyar Savanna Music Group. This study analyzes the process of mixing the two genres in terms of musical and performance contexts, as well as understanding the factors that drive and impact of such mixing. The study concludes that the fusion of dangdut and reggae genres is not only driven by musical creativity, but also marketing strategies to increase popularity and commercial appeal. By combining elements from both genres, the Savana Karanganyar music

group seeks to attract a wider audience and maximize potential profits. (Susilo, 2018)

This research by Wildan Qurrata A'yun and Abdul Rachman discusses Sir'yai's innovation in combining elements of keroncong music with Jamaican sound music, especially ska, in Bandung. This innovation uses band instruments, brass sections, and keroncong to create new genres with unique rhythm patterns. This qualitative descriptive research revealed that this approach succeeded in attracting the interest of teenagers, so that keroncong music was better known and demanded by the younger generation. As a result, keroncong music remains sustainable through the fusion with ska, which offers a new color in the modern music world. (A'yun & Rachman, 2019)

Research by Erlina Dwi Januariski entitled *Musical Changes in the Style of Keroncong of the Eight Voice Group in Surakarta* describes the musical transformation that occurred in the Keroncong Suara Eight group in Surakarta, which included the incorporation of elements from other genres, orchestral approaches, and the development of arrangements with their own distinctive styles. The findings of the study suggest that these changes are influenced by relationships with senior figures such as Sutopo and Sartono, as well as the internal drive of group members to create new works. In addition, various Keroncong music festivals and events in Solo also motivate the younger generation to continue to be creative and innovative, both in visual and musical performances, in order to win awards and attract public attention. (Stuart Stuart, 2019)

Based on previous research, research on the innovation of combining keroncong music with several music genres in Indonesia has not been researched that discusses keroncong music with the dangdut ambyaran genre. In this study, the researcher will examine the innovation of keroncong music combined with dangdut ambyaran music. The focus of this research will be to examine the innovation of keroncong ambyaran music from Keroncong Syahdu in Semarang, Central Java.

2. METHOD

The researcher focused on the arrangement in the Keroncong Syahdu song entitled "Langen". A qualitative descriptive approach is the most appropriate method for this study. The researcher conducted direct interviews with the informants to obtain information about the arrangement in the Dangdut-Keroncong genre song.

Sugiyono (2019) He said this qualitative data was obtained by interviewing techniques, observation results, and document analysis. Data was obtained directly from the main source through interviews with informants involved in the process of arranging the Langen song. The informants consist of composers, and musicians who play an active role in making songs. The interview was conducted in depth to obtain comprehensive information about the arrangement and game techniques in the Keroncong Dangdut genre.

The research was conducted at the Keroncong Syahdu basecamp on Jalan Kalicari IV RT07/RW03 Kalicari Village, Pedurungan District, Semarang City, Central Java Province and Agape Produzione Semarang has a studio on Jalan Perum Korpri Block 12 Sendangmulyo Village, Tembalang District, Semarang City, Central Java Province. The research at Agape Produzione Semarang will be carried out for two days from October 23, 2024 to October 24, 2024 to obtain the necessary data.

3. RESULTS AND DISCUSSION

3.1 Keroncong Syahdu

Keroncong Syahdu comes from the daily habits of Bimo and three members of his family when playing cards. They became more interested in exploring and playing keroncong music which is now part of their musical identity, because of this calm atmosphere. Keroncong Syahdu has grown from just a hobby and family interaction to a musical group that combines tradition and innovation. There was a time when the group started uploading simple recordings to YouTube. Initially it was just for entertainment, but after several uploads attracted the attention of the audience and received a positive response, Keroncong Syahdu was encouraged to be more serious about working on music and improving the quality of his production. The support of friends and the growing number of followers on YouTube motivate them to continue producing better content.

Figure 1 Keroncong Syahdu Personnel



The first song from Keroncong Syahdu is titled Kota Lama Dadi Saksi written by Aris Gotapol. This song tells the story of a couple who make a promise in the Old City, Semarang. They promised that they would meet again when they went to work out of town for a year. After some time, this group created several songs in the keroncong dangdut genre with the titles Lego Atiku, Nadyan Sewengi, Jeritane Ati, Nyawang saka mburi, Nrimo Ing Pandum, Cerito Angkringan, Enough, and Langen. This time the researcher will discuss the arrangement in the song Langen. The song Langen tells the story of a man who is initially duped by his current partner, but the man eventually falls in love again with a new woman.

3.2 Keroncong Ambyaran Innovation by Keroncong Syahdu

The uniqueness of Keroncong Syahdu's music lies in the refreshing blend of genres between traditional keroncong and dangdut, creating a distinctive combination that distinguishes them from other musical groups. By retaining keroncong elements such as cuk and cak, they added an innovative touch called Kropong. This new genre brings together keroncong with elements of jaipong music, using kendang to provide a more energetic and festive rhythm. The result is a more dynamic and relatable musical feel across generations. This experiment not only enriches the color of keroncong music but also makes it easier to enjoy by various groups, from fans of classical keroncong music to the younger

generation who love dangdut music. This new style highlights Keroncong Syahdu's courage in embracing change without losing their traditional roots, presenting works that appeal to ears looking for freshness in Indonesian music.

3.2.1 The Musical Form of Keroncong Ambyaran from Keroncong Syahdu

Keroncong Syahdu has applied various dangdut sub-genres to enrich his music with a variety of diverse styles, making it unique and dynamic among his listeners. They incorporate classic dangdut, known for its slow rhythms and soft melodies, giving it a touch of traditional nostalgia. In addition, there is a more energetic and fast dangdut koplo with intense drum beats, giving it a more vibrant element. They also give the asolole genre a style, which creates an enthusiastic and festive atmosphere, making their music feel lively and fun. The combination of various sub-genres creates works that are popular and easily accepted by cross-generations, enriching the color of keroncong music with fresh and innovative elements.

3.2.2 Innovations in the tools used by Keroncong Syahdu

The turmoil of the soul who wants to maintain keroncong music, Keroncong Syahdu makes keroncong ambyaran, which always maintains keroncong musical instruments. Keroncong Syahdu uses keroncong musical instruments including combo or band musical instruments and drums. Kendang serves to provide an ambiguous atmosphere that is currently loved by young people.

The instruments used in keroncong are generally according to the cello, contrabass, melodic guitar, Cuk, and Cak. However, Keroncong Syahdu only uses Cuk and Cak because it adjusts to the portion of the game of each player. Then in the combo and dangdut ambyaran musical instruments according to the form of drums, kendang ketipung, two keyboards, rhythmic guitar, melodic guitar, flute, tambourine, and drum jaranan. However, the combo and dangdut ambyaran musical instruments used by Keroncong Syahdu are drums, kendang ketipung, sample pad kendang (DTX), and electric guitar. (Budiman, 1979) Ramadan & Wulandari (2023)

3.2.3 Innovations in the Bringing of Keroncong Syahdu

1) Carry

The researcher chose the song "Langen" to be researched based on the musical instrument used. The Langen song is one of the iconic works of the group Keroncong Syahdu, which is known as a pioneer in the modernization of keroncong music in Indonesia. Created in July 2024, this song aims to present a lighter and more touching atmosphere of keroncong, without leaving its traditional roots. The name "Langen" itself is taken from the Javanese language, which means "lestari" or "abadi," describing the essence of keroncong music as a means of consolation of the heart. The story in this song is a man who was initially cheated on by his current partner, but the man eventually fell in love again with a new woman.

a. Vocal

The emotional appeal of the song "Langen" from Keroncong Syahdu is strengthened by its vocals. The vocalist conveys the lyrics with feelings,

creating a melancholy nuance that is able to touch the listener's heart with a singing style that is typical of the keroncong ambyaran genre. The instruments used are traditional keroncong instruments and band instruments such as cuk, cak, drums, guitar, bass, and drums combined harmoniously with the vocals in "Langen". Vocalists often fill in the gaps between the notes of the instrument with gentle improvisation, adding a unique artistic dimension.

b. Squirt

Figure 2 Langen Song Notation Ankle Part



A cuk musical instrument is plucked arpeggio, or a guitar technique called "rasgueado" (Spanish) is a repetition of a single string based on the chords performed. The ankle pattern is played on the intro and song, as shown in Figure 2. In the classic dangdut section, cuk players play their musical instruments using the engkle technique, which is accompanied by a variation of top notes. This variation sometimes involves adding the VII note of the chords played, giving a distinctive and dynamic feel to the rhythm of the music. According to the cuk player from Keroncong Syahdu, the cuk game technique in classic dangdut has characteristics that are integrated with the drum game. This is due to the cuk playing pattern that goes hand in hand and harmonizes with the rhythm of the drum, creating a distinctive harmony and reinforcing the traditional elements of classic dangdut.

Figure 3 Langen Song Notation Double Part



Meanwhile, the double cuk game technique is applied to the dangdut asolole part. This is done to adjust to the pattern of kenong accompaniment that is characteristic of the piece. The double cuk technique adds an extra touch of energy to the rhythm of the music, while reflecting the complexity of the more dynamic accompaniment patterns. The combination of double cuk playing and kenong pattern creates a strong identity that distinguishes the dangdut asolole part from the rest, giving it its own attraction for listeners.

c. Cak

Figure 4 Langen Song Notation Ankle Part



On the other hand, the higher pitched cak and its sharp attack characteristics provide an energetic and dynamic accent. The strumming technique in this song is arranged to be in harmony with the tempo, creating rhythmic variations that provide an interesting contrast to the cuk playing pattern. The combination of cuk and cak game patterns creates a harmonious interaction, resulting in a distinctive feel in keroncong music.

Figure 5 Cak Lagu Langen Double Part Notation



In the classic dangdut section, cak players use the engkle technique to produce a rhythm that is in harmony with the characteristics of the section. Meanwhile, the double cak game technique is applied to the dangdut asolole part. This is done to match the cuk accompaniment pattern which also plays a double pattern, creating an harmony that enriches the dynamics of the music.

d. Kendang Ketipung

Figure 6 Drum Notation of Langen Song Classic Dangdut Part



The game of kendang ketipung tends to prioritize simple patterns but still rich in traditional nuances. Kendang is played with smooth and rhythmic strokes to give an elegant and profound impression. The dung punch on the dut drum is combined with the tak punch on the ketipung to create a soft but firm rhythm. This pattern strengthens the basic groove of the song, maintains harmony with the cuk game, and highlights the distinctive classic dangdut feel. The variation of the beats is done while maintaining the smoothness of the transitions between the parts of the song, so as to give the impression of a flowing flow of music.

Figure 7 A Song of Solomon by Dangdut Koplo



In the dangdut koplo section, the game of kendang ketipung becomes much more dynamic and aggressive. The large drum is played with a stronger, faster beat, while the ketipung provides repetitive non-tak accents to create a vibrant rhythmic pattern. Variations of double or even triplet punches are often included to add intensity and energy, especially in the break or build-up sections. Playing techniques such as slap or tap on the ketipung are also used to accentuate fast and orderly rhythmic accents. This pattern reflects the characteristics of dangdut koplo which is energetic and evocative of listeners, making this part the culmination of the dynamics of the Langen song.

e. Bass

Figure 8 Bass Notation of Langen Song Classic Dangdut Part



Bass playing in dangdut uses several distinctive techniques to create dynamic grooves and rhythms. The walking bass provides a steady flow of melody, while slap and pop add a rhythmic accent with a percussive and bouncy sound. Ghost notes are often used to fill in rhythm gaps and create dynamics, while double stops add depth to harmony by playing two notes at once. Syncopation creates a rhythmic shock with notes beyond the main beat, and octave jumping adds a dynamic feel through the transition between basic and octave notes. This technique combines with improvisation to blend with drums and other instruments, resulting in a typical dangdut groove.

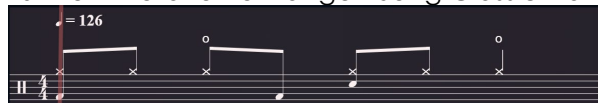
Figure 9 Bass Notation of Langen Song Dangdut Koplo



On the other hand, in the dangdut koplo part, the bass playing becomes more dynamic and aggressive. Playing patterns are often enriched with slap and pop techniques to create a sharp and energetic rhythmic accent. The bass moves more actively to the rhythm of drum and ketipung, with a more complex and fast note combination.

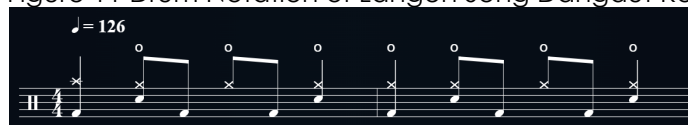
f. Drum

Figure 10 Drum Notation of Langen Song Classic Dangdut Part



Drumming in dangdut ambyaran combines traditional and modern techniques. The syncopated kick drum pattern creates a dynamic groove, while the varied hi-hat and snare accentuation reinforce the typical rhythm of dangdut. In the classic dangdut section, drumming tends to be simple but still provides a solid rhythmic foundation. The drumming pattern focuses on using a closed hi-hat with a steady tempo, combined with the kick drum beats on the first and third beats, and the snare drums on the second beat. The drum playing in dangdut ambyaran music is not too prominent so as not to collide with the drum game

Figure 11 Drum Notation of Langen Song Dangdut Koplo



Meanwhile, in the dangdut koplo part, the drumming becomes more dynamic and aggressive. Hi-hats are more often played in an open position to provide a more "thunderous" accent, while kick drums are played with a fast double beat pattern to reinforce the energetic nuances typical of dangdut koplo. Snare drums are also played with a variety of rimshot beats to provide a sharper sound texture. In addition, in transitions between sections, drummers often use more complex fill-ins by utilizing tom-toms and crash cymbals to add intensity. This pattern of play not only highlights the spirit of koplo music but also keeps the listener's spirit high throughout the song.

g. Guitar

Figure 12 Langen Song Guitar Rhythmic Notation



In this genre, rhythm guitars generally use dynamic and simple-patterned strumming patterns, but with regular beats and the right accents to maintain the power of the rhythm. The guitarist will play chords at a fast tempo using downstroke and upstroke techniques, providing a distinctive energy and drive feel of dangdut ambyaran. In certain parts, rhythm guitar playing can be given a slight accent or friction on the strings to add a deeper sense of feeling, according to the emotional nuances contained in the lyrics of dangdut ambyaran songs, which often focus on the theme of heartbreak or loss. In addition, in the rhythm guitar playing of dangdut ambyaran, the use of muting or dampening techniques on the strings is crucial to create a distinctive sound suppression effect and keep the guitar sound from being too dominant. By utilizing the palm muting technique, guitarists can give a thick and dense impression to the rhythmic sound without disturbing other elements in the musical arrangement. This technique reinforces the rhythmic component of the song, giving room for other instruments such as drums and bass to stand out more, while keeping the tempo and beat maintained. Overall, the rhythmic guitar playing in the dangdut ambyaran song not only serves as a complement, but also as a main element that helps support the flow of the music and enrich the overall composition.

4. CONCLUSION

Keroncong ambyaran is an innovation in the world of keroncong music that has succeeded in combining traditional elements with themes that are closer to the lives of today's young people. The genre emerged in response to the younger generation's need for music that was more relevant, emotional, and relatable. Lyrical themes such as heartbreak, loss, and emotional feelings that are commonly felt by teenagers are very often raised in keroncong ambyaran, creating a closer emotional connection with the listener. Through this method, keroncong ambyaran not only becomes a form of music, but also becomes a medium of expression of personal feelings and experiences that can be accepted and enjoyed by various circles, especially young people. Musically, keroncong ambyaran still retains traditional musical instruments such as *cuk* and *cak*, but with updates that mix modern instruments such as guitar, bass, drums, and drums. The combination of traditional musical instruments and modern bands results in fresh harmony, where the soft and heartfelt rhythm and melody of keroncong are still heard, but with a more energetic and dynamic musical color. The style of playing the instrument is also adjusted to musical patterns that are easier to digest by the younger generation, with the use of more modern arrangements and can be adjusted to various more contemporary lyrical themes.

With the presence of keroncong ambyaran, the keroncong musical tradition is now easier to accept by various circles, especially young people who tend to be more open to musical experimentation. In addition, keroncong ambyaran also plays a role in encouraging diversity in the Indonesian music world, creating space for young musicians to create innovative works, while maintaining the authenticity of existing

cultures. This music proves that traditional music can remain relevant and dynamic, keeping up with the times without losing its deep cultural roots.

AUTHOR CONTRIBUTIONS

Nur Faqih Imam Khoiruddin is the main author as a contributor to ideas for discussion and analysis of topics, and Abdul Rachman, S.Pd, M.Pd is the second author as well as a supervisor and keroncong activist in Semarang City who provides insight as well as criticism and suggestions for writing in this study.

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