



CATHARSIS 14 (1) 2025  
34-43

p-ISSN 2252-6900 I e-ISSN 2502-4531

**Catharsis: Journal of Arts Education**

<http://journal.unnes.ac.id/sju/index.php/chatarsis>



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## **The Music Genre Preferences of Malaysian Teenagers Toward Indonesian Music**

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Received 26 January 2025, Accepted 16 March 2025, Published 30 June 2025

### **Abstract**

This study aims to examine the music genre preferences of Malaysian teenagers toward Indonesian music, specifically the Pop and Dangdut genres. The background of the research is based on the growing influence of Indonesian music culture among Malaysian youth. The method used is a quantitative approach with a survey design. The population consisted of 151 Form IV students at SMK Methodist Tanjong Malim, Malaysia, with a random sample of 106 students selected using the Isaac and Michael table. Data were collected through questionnaires and interviews, then analyzed descriptively and in percentages. The results show that 69.8% of respondents preferred Indonesian Pop music, while 30.2% preferred Indonesian Dangdut. These preferences were influenced by environmental factors and ethnic background; students of Chinese and Indian descent tended to be less interested in Indonesian music. The aspects of enjoyment, attention, and willingness toward Indonesian music were found to be high. Respondents favored melodies that are easy to enjoy and lyrics that are relatable to daily life. Their favorite singer was Keisya Levronka. The study concludes that Indonesian Pop music is more popular among Malaysian teenagers. This research contributes to enriching cross-cultural studies in music and international communication in Southeast Asia.

**Keywords:** Malaysian Teenagers, Music Genres, Preferences.

## INTRODUCTION

The development of the times has brought significant changes to human life. Advancing technology enables humans to adapt to and understand these changes. The emergence of the Industrial Revolution 4.0 has led to major transformations in technology, particularly in how humans produce goods. Minister of Industry and Trade (Working Cabinet) Airlangga Hartarto, as cited in Glienmourinsie (2016), stated that "The Industrial Revolution 4.0 allows the production process to operate with the internet as its main foundation. All objects are equipped with technological devices assisted by sensors and are able to communicate independently with information systems." Smart technology is now embedded in daily life, with the Fourth Industrial Revolution representing a continuity of previous revolutions. Following the technological advancements brought by Industry 4.0, solutions to social problems have also been developed through its systems. Windyani (2019:3) states that "Society 5.0 is a technology-based and human-centered society developed by Japan. The implementation of Society 5.0 will assist communities in meeting their needs through automation." This concept is an advancement of the Industrial Revolution 4.0 that emphasizes the role and potential of humans.

Humans and media are closely interconnected. Changes in human lifestyles are significantly influenced by the emergence of media. Media serves as a platform that allows people to communicate quickly and easily without the need for face-to-face interaction. The development of media has become increasingly widespread with the rise of the internet, enabling information to be accessed anytime and anywhere, supported by ever-advancing technology (Sugiarto, 2019). The ease of accessing media especially social media platforms such as TikTok, Instagram, Facebook, and others allows people to communicate directly not only within the country but also internationally. Social media facilitates cross-border communication, making global interaction more accessible. As a

result, media has helped build connections between countries, such as Indonesia and Malaysia. Malaysia is a country located in Southeast Asia and a member of the ASEAN community. Malaysia and Indonesia share Malay ethnic roots and similar languages, which explains why Indonesian music is commonly heard in Malaysia.

Music represents a globally popular cultural form and serves as a modern medium developed by humans to provide entertainment for society (Fitriyadi & Alam, 2020). Music is closely related to culture, which is an essential aspect of human life. From elementary school, students are introduced to various subjects related to culture, such as language, social studies, and the arts. Culture also serves as an identity for a group, including that of a nation. According to cultural expert Liliweri (2002:8), culture is defined as a worldview of a group manifested through behaviors, beliefs, values, and symbols that are unconsciously accepted and passed down through communication from one generation to the next. Thus, culture as a group identity can be preserved and maintained by future generations. According to Santoso, in (Fitriyadi & Alam, 2020), By preserving cultural identity, interactions between one group and another can serve as a means to maintain and strengthen that culture. One effective way to preserve and promote culture is by introducing or promoting it to the international community. As a result, a nation's culture can gain recognition from other countries. With the presence of both culture and media as platforms for promotion especially through music Indonesian musical works have become increasingly recognized abroad, particularly in Malaysia.

Faradhina. et.al (2022) It is evident that the development of Indonesian music is increasingly favored by many people in Malaysia. This can be seen through various digital platforms, where a significant number of Malaysians especially teenagers listen to and even sing Indonesian songs. On the music platform Spotify, there is a playlist titled "*Jiran Baru*" (New Neighbors), which features songs currently popular in Malaysia. As of May 4, 2025, the top song on the *Jiran Baru* playlist was

“To The Moon and Back” by Indonesian artist Karleb J. Another Indonesian song, “Tak Ingin Usai” by Keisya Levronka, a young singer from Indonesia, ranked fifth on the same playlist. In fact, many other Indonesian songs have also gained popularity in Malaysia.

Musical collaborations between Indonesia and Malaysia are also common, particularly in the pop genre. A notable example is the duet between Malaysian female singer Siti Nurhaliza and Indonesian male singer Chakra Khan, who produced a song titled “*Seluruh Cinta*.” Saraswaty (2022:1) states that “*Seluruh Cinta*,” performed by Siti Nurhaliza and Chakra Khan, was first released in 2014. The official lyric video, uploaded to the YouTube channel My Music Records, has been viewed over 73.9 million times. Furthermore, the song also trended on TikTok after previously reaching the number one trending spot on YouTube. This popularity is attributed to the emotionally deep and meaningful lyrics about a soulmate (Kurnia, 2022:1). As a result, the song created by artists from both countries has been well-received by listeners across various platforms

in both Indonesia and Malaysia, generating significant popularity.

Surya H. (2022:1) revealed that several Indonesian songs have also gained popularity in Malaysia, such as the song “*Tak Ingin Usai*” popularized by Keisya Levronka, which received an award in Malaysia at the 23rd Anugerah Industri Muzik as the Best Foreign Artist. Furthermore, at the same 23rd Anugerah Industri Muzik event held in Malaysia, the song “*Bismillah Cinta*” performed by Ungu and Lesti Kejora, “*Memilih Aku*” by Arsy Widianto and Tiara Andini, as well as two songs by Rossa, “*Tertalu Berharap*” and “*Masih*,” were also nominated. These recognitions indicate that Indonesian musicians’ works are well-known among the Malaysian public.

Besides listening to and singing Indonesian music on digital platforms, many Malaysians also frequently visit Indonesia to attend music concerts. In addition to enjoying Indonesian music, Malaysian teenagers often deepen their interest by performing Indonesian

songs themselves. According to Rosyaidah in Nugroho (2013:1), songs created by Indonesian musicians deeply touch the hearts of Malaysians. Indonesian songs have sincere melodies and lyrics, as noted by Timi in Nugroho (2013:2). Besides the heartfelt lyrics and melodies, the relatively small language differences and the fact that the languages share common roots are among the reasons Malaysians appreciate Indonesian music, making it easily accepted (Nugroho, 2013:1). These factors explain the attraction of Malaysian society, especially teenagers, to Indonesian songs across various genres.

Considering these facts many Malaysian teenagers enjoy Indonesian music there is still limited understanding of Malaysian teenagers’ preferences for Indonesian music genres. Preference can be described as an individual’s tendency to choose something from various options. Although many teenagers have different perceptions and reasons for their interest or disinterest in certain Indonesian music genres, some show little or no interest in specific genres. Based on this, a research problem arises that needs to be addressed: the preferences of Malaysian teenagers toward Indonesian music genres. Therefore, the purpose of this study is to identify and describe Malaysian teenagers’ preferences for Indonesian Pop and Dangdut music genres.

Previous studies have largely focused on the general popularity of Indonesian music in Malaysia, the factors behind Malaysian listeners’ appreciation for Indonesian songs, and musical collaborations between the two countries. For example, Nugroho (2013) highlighted emotional connections and language similarities as reasons why Indonesian songs are well received in Malaysia. Faradhina et al. (2022) examined the prominence of Indonesian songs on Malaysian digital platforms. Saraswaty (2022) discussed music collaborations like “*Seluruh Cinta*,” while Surya (2022) provided data on Indonesian songs that won awards in Malaysia.

However, there is still limited research that specifically explores Malaysian teenagers’ preferences regarding Indonesian music genres,

particularly Pop and Dangdut. In other words, we still lack in-depth understanding of which Indonesian music genres are favored or less appreciated by Malaysian youth, and the underlying reasons behind these preferences. This gap is what the current study aims to fill.

This study is urgent and relevant as it offers deeper insights into the transculturation process between Indonesia and Malaysia through music. Both countries share common Malay cultural roots, yet each has developed its own distinct cultural identity. Music acts as an effective medium to bridge cultural differences. By exploring Malaysian teenagers' preferences for Indonesian Pop and Dangdut genres, we can observe how Indonesian music is received, integrated, and even reshaped within Malaysian youth culture. This understanding contributes not only to cultural preservation and mutual appreciation between the two nations but also to strengthening ASEAN regional identity and cultural diplomacy efforts through music.

## **METHODS**

### **Type of Research**

The research method used in this study refers to a quantitative approach with a survey type. The term quantitative derives from "quantity," which means the amount or number of something. The quantitative approach is characterized by quantifying and collecting data, thus providing numerical values to the quality of a particular subject (Donatus, 2016). The survey type used in this study is a descriptive survey, which aims to obtain a general overview of the population's characteristics. This survey method is applied to gather data regarding Malaysian teenagers' preferences for Pop and Dangdut music genres, which can then be described narratively. According to Sugiyono (2006:7), survey research is scientifically conducted by distributing questionnaires to collect data or information from a specific location.

### **Time and Place of the Research**

This research was conducted online at SMK Methodist, Perak, Malaysia, in May 2025. The questionnaire was administered on a rotating schedule each day, and selected teenagers were interviewed by the researcher to gather information regarding predetermined aspects.

### **Population and Sample**

Population in research refers to the area or group that the researcher intends to study. According to Sugiyono (2011:80), "Population is a generalization area consisting of objects/subjects that have certain qualities and characteristics determined by the researcher to be studied and then drawn conclusions." Arikunto (2006) also states that population is the entire subject of the research. These definitions serve as references for the researcher in determining the population. The population in this study consists of all 151 fourth-grade students at SMK Methodist Tanjong Malim, Malaysia.

A sample is a portion of the population to be studied. Sugiyono (2011:81) explains that "A sample is part of the number and characteristics possessed by the population." The sample must truly represent the population (Sugiyono, 2010:62). Therefore, in this study, the researcher used a simple random sampling technique. Sugiyono (2017:82) reveals that simple random sampling is the selection of sample members from the population conducted randomly without considering the strata within the population. The sample in this study consists of fourth-grade students selected randomly, as each teenager in the population has an equal opportunity to be chosen as a sample (Sukmadinata, 2008:253). The total sample size in this study is 106 students. This number was determined using the Isaac and Michael table with a significance level of 5% (Sugiyono, 2011:87).

### **Data Collection Techniques**

The data collection techniques used in this study include questionnaires, interviews, and documentation. Questionnaires were distributed to the fourth grade students of SMK

Methodist Tanjong Malim who were selected as the research sample.

### Data Collection Instruments

The data collection instruments used in this study consisted of both closed and open-ended questionnaires containing key questions that respondents could answer freely. To achieve satisfactory research results, the researcher designed a blueprint (grid) for the research instruments. The purpose of the blueprint is to show the relationship between the variables being studied and the data sources or relevant theories (Arikunto, 2006). In the questionnaire, respondents were asked positively framed questions regarding their preferences for Indonesian music genres, based on indicators including enjoyment, attention, and willingness towards Indonesian music genres. Below is the instrument blueprint that served as a guideline in developing the research instruments.

**Tabel 1.** Research Instrument

KVariabel	Indikator	Butir soal	Nomor butir
Kesenangan	Sikap remaja Malaysia terhadap musik pop Indonesia	Pop	4
	Sikap remaja Malaysia terhadap musik dangdut Indonesia	Dangdut	4
Perhatian	Perhatian remaja Malaysia terhadap lirik lagu	Pop	2
		Dangdut	2
	Perhatian remaja Malaysia terhadap irama dan melodi lagu	Pop	2
		Dangdut	2
Kemauan	Kemauan remaja Malaysia dalam mendengarkan musik Indonesia	Pop	2
		Dangdut	2
	Kemauan remaja Malaysia dalam mempelajari musik Indonesia	Pop	2
		Dangdut	2

In this study, the instrument used is a Likert scale. Sugiyono (2008:93) states that the Likert scale is used to measure attitudes, opinions, and perceptions of a person or group regarding a social phenomenon. In this research, the instrument is in the form of a questionnaire where each item can be answered by choosing from four alternative responses with the following point values: Strongly Agree (SA): 4; Agree (A): 3; Disagree (D): 2; and

Strongly Disagree (SD): 1 for positively phrased statements.

### Validity and Reliability

Sugiyono (2016:177) explains that validity indicates the degree of accuracy between the data that actually occurs in the object and the data collected by the researcher. Instrument validity consists of two types: content validity and construct validity. Content validity refers to the extent to which the instrument represents the content being measured (Ary et al., 2011:295). Meanwhile, Sari (2011:38) states that construct validity examines how well the components within the instrument reflect the theoretical constructs being measured, ensuring that each item is capable of measuring the intended trait.

In this study, the validation of the instrument involved both content and construct validity. Content validation was carried out by consulting two experts there are Drs. Agustianto, M.Pd. and Drs. Sرياتanto, M.Pd. Both are academic experts in the field of music education. The results of the validation process from these experts are attached in the appendix. Construct validation was conducted by testing the instrument on 74 students who expressed a preference for Indonesian Pop music and 32 students who preferred Dangdut music. The data obtained were then analyzed using the Product Moment correlation formula (Fraenkel in Siregar, 2010:163).

$$r_{xy} = \frac{n\sum xy - (\sum x)(\sum y)}{\sqrt{n\sum x^2 - (\sum x)^2}(n\sum y^2 - (\sum y)^2)}$$

#### Explanation of the Formula:

**rx<sub>y</sub>** : item correlation coefficient

**n** : number of respondents

**x** : score of the item (respondent's answer)

**y** : total score of the variable for each respondent

### Instrument Reliability

Instrument reliability is used to determine the effectiveness and consistency of an instrument. Reliability is one of the essential

criteria for a research instrument to be considered valid. Sugiyono (2008:121) states that a reliable instrument is one that, when used repeatedly to measure the same object, yields consistent results. Therefore, reliability testing can be understood as a method to recognize the stability of a measurement tool and to determine whether the tool provides consistent measurements over repeated use.

In this study, the instrument's reliability was measured using **Cronbach's Alpha formula**. The formula for Cronbach's Alpha used in this study is as follows (Siregar, 2012:175):

$$r_{II} = \left[ \frac{k}{k-1} \right] \left[ 1 - \frac{\sum a_b^2}{\sum f^2} \right]$$

#### Explanation of the Formula:

- $r_{II}$  : nstrument reliability coefficient
- k: number of items/questions
- $\sum a_b^2$  : sum of item variances
- $a_f^2$  : total variance

**Tabel 2.** Instrument Validation

Case Processing Summary			
		N	%
Cases	Valid	74	100.0
	Excluded <sup>a</sup>	0	.0
	Total	74	100.0

a. Listwise deletion based on all variables in the procedure.

Based on the results shown in the table above, it can be seen that all variables demonstrate good reliability, with a Cronbach's alpha value of 0.794, which is greater than the threshold of 0.6.

#### Data Analysis Techniques

According to Sugiyono (2018:482), data analysis is the process of systematically searching for and arranging data obtained from interviews, field notes, and documentation by organizing the data into categories. In this study, the data used were obtained through questionnaires, and the data analysis technique employed was descriptive and percentage analysis. Ghozali (2011) states that descriptive

statistics provide an overview or description of data by examining the mean, standard deviation, variance, maximum, minimum, sum, range, kurtosis, and skewness of the data distribution.

The classification of characteristics in this descriptive statistical analysis was determined through frequency distribution. According to Hasan (2001:43), frequency distribution is the arrangement of data according to certain interval classes or categories in a table. In conducting the frequency distribution, percentage calculations were used to classify each variable. The data that had been collected were analyzed using the following percentage formula:

$$P = \frac{f}{N} \times 100\%$$

#### Explanation of the Formula:

- P : Percentage
- F : Frekuens
- N : Sample Size (Walizer, 1993:96)

## RESULT AND DISCUSSION

SMK Methodist Tanjong Malim is one of the secondary education institutions in Malaysia, located in the city of Tanjong Malim, Perak, approximately 80 kilometers from the capital city, Kuala Lumpur. The school was established in 1925 by a married couple, Mr. Emanuel and Mrs. Ester. Although it operates under a Christian foundation, SMK Methodist Tanjong Malim is inclusive and accepts students from various religious and ethnic backgrounds. Muslim students, for instance, are allowed to wear religious attire such as the hijab.



**Figure 1.** Music education activities at SMK Methodist Tanjong Malim, Malaysia



The school's diversity reflects the multicultural composition of Malaysian society, which is predominantly made up of three main ethnic groups: Malay, Chinese, and Indian. Under the leadership of Pn. Devi A/P Maniam, the school is committed to continuously improving the quality of its educational services. This commitment is reflected in its vision, "Quality Education, Educated Individuals, Prosperous Nation", and mission, "To sustain a quality education system to develop individual potential and fulfill national aspirations". The school also upholds the motto, "We Commit, We Do." This school was selected as the research site because it is the only school in the Tanjong Malim area that offers Music as a subject. The presence of this subject is highly relevant to the research focus, which aims to explore Malaysian teenagers' preferences toward Indonesian music genres, particularly Pop and Dangdut.

**Tabel 3.** Respondent Characteristics Based on Gender

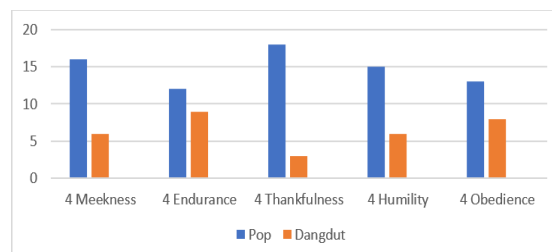
Jenis Kelamin	Frekuensi	Presentase
Laki-laki	40	37,7%
Perempuan	66	62,3%
Total	106	100%

Based on Table 3, it is known that the number of male respondents is fewer than female respondents, with 40 male students accounting for 37.7%, while female respondents amount to 66 students or 62.3%.

**Tabel 4.** Preferences of 4th Grade Students at SMK Methodist Tanjong Malim Toward Certain Types of Music

Genre Musik	Jumlah Responden	Presentase
Pop	74	69,8%
Dangdut	32	30,23%
Total	106	100%

Based on the table above, it can be explained that 74 teenagers, or 69.8%, like pop music, while 32 teenagers, or 30.2%, prefer dangdut music. From this data, it can be concluded that the majority of fourth-year students at SMK Methodist Tanjong Malim prefer pop music. This is also supported by the fact that many television programs currently popularize Indonesian pop songs and singers, and Indonesian pop music is also popular on social media platforms, especially those used in Malaysia. Below is the distribution of students' interest in certain types of music by each class.



**Figure 1.** Frequency of Music Preferences Among Fourth-Year Students of Meekness – IV Obedience Towards Certain Music Genres

Teenagers' preferences for Pop and Dangdut music can also be seen through supporting aspects that shape these preferences, namely Enjoyment, Attention, and Willingness.

## Enjoyment

**Tabel 5.** Statistical Data on the Enjoyment Aspect

		Pop	Dangdut
N	Valid	74	32
Mean		13.65	13.25
Median		14.50	13.00
Mode		15	13 <sup>a</sup>
Std. Deviation		1.905	2.064
Variance		3.628	4.258
Range		6	7
Minimum		10	9
Maximum		16	16

a. Multiple modes exist. The smallest value is shown

The level of enjoyment among adolescents, which includes listening to Indonesian music during their free time, Indonesian music that matches their feelings, and music that makes them feel happy, is categorized as high. The enjoyment of adolescents toward their preferred music genre falls into the high category because the mean or average score shows a number above 13, which is close to the maximum score for the enjoyment aspect, which is 16.

## Attention

**Tabel 6.** Statistical Data on the Attention Aspect

		Pop	Dangdut
N	Valid	74	32
Mean		13.58	13.31
Median		14.00	14.00
Mode		16	13 <sup>a</sup>
Std. Deviation		2.081	2.416
Variance		4.329	5.835
Range		9	9
Minimum		7	7
Maximum		16	16

a. Multiple modes exist. The smallest value is shown

The level of attention among adolescents, which includes their focus on Indonesian singers or bands, the lyrics of Indonesian songs, and the rhythm and melody of Indonesian music within their preferred genres, falls into the fairly high category. This is supported by the mean scores of 13.65 and

13.25, which are close to the maximum possible score of 16 for the attention aspect.

## Willingness

**Tabel 7.** Statistical Data on the Willingness Aspet

		Pop	Dangdut
N	Valid	74	32
Mean		14.05	13.81
Median		15.00	14.00
Mode		16	13 <sup>a</sup>
Std. Deviation		2.214	1.975
Variance		4.901	3.899
Range		9	7
Minimum		7	9
Maximum		16	16

a. Multiple modes exist. The smallest value is shown

The level of willingness among adolescents, which includes the willingness to learn the Indonesian language, willingness to attend Indonesian music concerts, and willingness to study Indonesian music, is categorized as high. The willingness of adolescents toward their preferred music genres falls into the high category, as indicated by the mean scores of 14.50 and 13.25, while the maximum score for the willingness aspect is 16.

Based on the research results obtained, it can be explained that Indonesian Pop music is the genre most favored by Grade IV students at SMK Methodist Tanjong Malim, while Dangdut music is less favored. This is supported by the percentage of students who like Pop music, which is 74 students or 69.8%, and those who like Dangdut music, which is 32 students or 30.2%. This is also consistent with the results of interviews conducted with adolescents at SMK Methodist Tanjong Malim, both in groups and individually, where most adolescents prefer Pop music. This preference is influenced by the environment where the students live, as they are more often exposed to Indonesian Pop music.

According to the author's observation, the preference of adolescents at SMK Methodist Tanjong Malim is very significant and aligns with the research findings regarding the aspects of enjoyment, attention, and



willingness toward music genres. These research results are in line with Abror's (1989) explanation that a person is said to be interested in something if they possess several elements, including willingness, interest, motivation, perseverance, and attention. Generally, students have an interest in music; some make listening to music a routine activity, while others listen to music to fill their free time and relieve stress.

## CONCLUSION

Based on the research results and discussion presented, it can be concluded that Malaysian adolescents have a stronger preference for the Indonesian Pop music genre. This is evidenced by a percentage of 69.8% (74 students) showing interest in Indonesian Pop music, while 30.2% (32 students) prefer Indonesian Dangdut music. Most adolescents prefer Pop music, which is influenced by the environment where the students live. Adolescents of Chinese and Indian ethnicities show less interest in Indonesian music due to their environment, where Mandarin and Tamil are predominantly spoken.

The aspects of enjoyment, interest, and willingness among adolescents toward Indonesian Pop and Dangdut music are generally high. This is seen in their enjoyment of listening to Indonesian music during their free time and music that matches their feelings. Their attention to Dangdut and Pop music is reflected in the many Indonesian singers and bands they can name, with Indonesian female singer Keysia Levronka being the most favored. This indicates that they follow the developments in Indonesian music. Furthermore, the reason Malaysian adolescents like Indonesian Pop and Dangdut music is because of the rhythms, which are easy to enjoy, and the lyrics, which are based on everyday life events. The aspect of willingness can be seen from their eagerness to learn music and the Indonesian language, as well as their desire to attend Indonesian Pop and Dangdut music concerts.

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