



Poetry Musicalization as an Integrative Learning Model: Linguistic, Musical, and Character Collaboration in Secondary Education

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Abstract

Poetry musicalization represents a creative synthesis of literary and musical arts that can enrich language and arts learning in secondary schools. This study analyzes the creative process of poetry musicalization as an intermedial adaptation and examines its pedagogical value for developing students' linguistic, musical, and character competencies. Using a qualitative phenomenological approach, data were collected through in-depth interviews with ten Indonesian and Javanese language teachers at SMA and SMK in Central Java, supported by document analysis and observations of musicalized versions of Sapardi Djoko Damono's *Hujan Bulan Juni* and Goenawan Mohamad's *Z* on YouTube. The findings reveal that the musicalization process involves poem selection, semantic interpretation, melodic and rhythmic composition, arrangement, and audio-visual realization. Classroom implementation requires active collaboration between teachers and students and contributes to improved language proficiency, artistic appreciation, creativity, and self-confidence. In conclusion, poetry musicalization has strong potential as an integrative learning method that balances cognitive and affective domains, promotes contextual and meaningful learning, and supports interdisciplinary classroom practices.

Keywords: poetry musicalization; intermedial adaptation; creative process; literary education

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INTRODUCTION

Poetry and music are two expressive art forms that have long intersected throughout cultural history, both in Western and Nusantara or Indonesian traditions. In the Indonesian context, this relationship is evident in performances such as *babad* (historical prose), *wayang* (shadow puppet), *kentrung* (folk storytelling performance),

Malay *pantun* (oral poetic form), and traditional *tembang* (Javanese songs), which combine verbal and musical elements (Brandon, 2003; Hutomo, 1998; Ras, 2007; Damono, 2018). Within arts education, the relationship between music and language is not merely a form of entertainment but a medium for developing students' aesthetic, cognitive, and affective sensitivity (Reimer, 2003). This integration aligns

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with Campbell et al.'s (2007) perspective, which emphasizes that adolescents' musical experiences become more meaningful when tied to self-expression and culturally relevant contexts.

Poetry musicalization is a form of artistic synthesis that transforms poetry into song by adding melodic, rhythmic, and expressive elements. In practice, this activity not only facilitates students' creativity in interpreting literary texts but also introduces a holistic and multimodal approach to learning. In the context of 21st-century education, which emphasizes collaborative, creative, and culturally literate competencies, poetry musicalization offers an integrative model that bridges language and arts education in a contextual and participatory manner (Bintz & Monobe, 2018; Ilari & Cho, 2023).

Historically, poetry musicalization was first introduced into Indonesian literature education in the 1980s, when Minister of Education Fuad Hasan, alongside Sapardi Djoko Damono, popularized poetry as creative teaching material in secondary schools (Santosa & Djamari, 2013). Since then, the practice has evolved through national competitions and community-based arts initiatives (Kompas, 2020; Nugroho, 2023). Even official textbooks outlining the stages of poetry musicalization have been published by the government (Pusat Perbukuan, 2023). However, its implementation still faces challenges, such as limited integration across subject areas and low teacher preparedness (Antara, 2023; Aprianti et al., 2024).

These challenges are further compounded by the nature of contemporary poetry, which tends to be free of certain fixed meter and rich in symbolism unlike traditional poetry, which is easier to be adapted into a song (Ie, 2005; Todorov, 1985). The transformation of poetry into musical works requires not only a deep grasp of stylistics and textual semiotics (Riffaterre, 1978; Clüver, 2000) but also musical skills such as tempo selection, dynamic control, and the creation of meaningful harmonic arrangements (Sayuti,

2005; Koapaha et al., 2009).

Previous research has largely focused on the technical or aesthetic dimensions of poetry musicalization (Basuki & Hasyim, 2005; Sakila, 2019; Supiarza & Sarbeni, 2021), yet few have examined it as an integrative learning strategy encompassing the development of linguistic, musical, and character competencies. Even existing semiotic studies (Damono, 2018; Esfehani, 2012) have not sufficiently addressed classroom contexts or broader collaborative pedagogical practices. This reveals a research gap in formulating an applicable and contextual interdisciplinary learning model based on the arts for secondary education.

This study aims to address that gap by developing an integrative learning model based on poetry musicalization. The model integrates linguistic interpretation, musical composition, and character development through collaborative engagement. Two poems, "Hujan Bulan Juni" by Sapardi Djoko Damono and "Z" by Goenawan Mohamad, are selected as case studies, as both represent modern poetry that has been adapted into music and other media forms. This research focuses on the creative process, semiotic-musical interpretation, and pedagogical experiences of teachers in senior high schools (SMA) and vocational schools (SMK).

Thus, explicitly, the novelty of this study lies in the following: 1) The development of an integrative poetry musicalization model that combines cognitive (text interpretation), musical (melodic composition), and affective (character building) domains; 2) The use of semiotic-musical analysis as an interpretive approach to the intermedial adaptation of modern poetry; 3) The application of an interdisciplinary approach linking language learning and music education within the context of secondary schools.

The results of this study are expected to enrich discourse in arts and literature pedagogy by offering both theoretical foundations and practical guidance for teachers in designing contextual, collaborative, and transformative learning experiences.

METHOD

This study employs a qualitative research design to analyze the practice of poetry musicalization within the conceptual frameworks of intermedial adaptation (Damono, 2018), Guilford's theory of creativity (1967), and the phenomenology of teaching experiences in senior secondary and vocational schools. These frameworks were chosen because poetry musicalization involves multimodal transformation—shifting from linguistic structures to musical expression—and requires understanding both the creative process and the lived pedagogical experience of teachers.

The primary data comprise (1) the audiovisual musicalized versions of Sapardi Djoko Damono's (SDD) "Hujan Bulan Juni" and Goenawan Mohamad's (GM) "Z" accessible on YouTube and (2) the original textual forms of the poems (*Hujan Bulan Juni*, 1994; *Horison*, 1971). These poems were selected because they represent widely recognized works in Indonesian modern poetry that have been adapted into multiple musical versions, thus providing rich material for semiotic, structural, and intermedial comparison. YouTube was chosen because it provides the most accessible, diverse, and widely used repository of contemporary musicalized poetry. Its multiple versions of the same poem enable comparative intermedial analysis and reflect real-world interpretive practices relevant to classroom learning.

To examine how textual meaning is transformed into musical structures, we transcribed the musical notation of selected musicalizations, documenting key signature, tonal mode, tempo, phrasing, harmonic progression, and structural components (intro, verse, bridge, refrain). These transcriptions were used to analyze interpretive equivalence between poetry and its musicalized forms.

In addition, we conducted semi-structured interviews with Indonesian and Javanese language teachers at senior secondary and vocational schools to explore how poetry musicalization is implemented

as a creative, analytical, and character-building learning activity. Secondary data were obtained from relevant scholarly articles and journalistic publications discussing the two poems, their adaptations, and their pedagogical use.

This study adopts a qualitative interpretive approach informed by phenomenological perspectives on lived teaching experience. Phenomenological perspectives were chosen because they provide an in-depth exploration of the participants' reflective processes, interpretive horizons, and subjective meaning-making related to the implementation of poetry musicalization in their classrooms.

Participants

This study used purposive sampling to select teachers with direct experience in teaching poetry appreciation or in conducting poetry musicalization projects. The participants consisted of 10 teachers from public, private, and international schools across Central Java. All participants taught either Indonesian or Javanese, with an instructional emphasis on poetry appreciation.

Interviews were conducted between March and June 2024 using three guiding questions: 1) How do teachers encourage student creativity in producing musicalized poetry?; 2) What is the function of poetry musicalization in fostering critical thinking within language and music education?; 3) How does poetry musicalization contribute to character education in terms of collaboration, discipline, and mutual respect?. Participant data are presented in Table 1.

Table 1 is presented to provide contextual transparency regarding participants' teaching backgrounds and to support the interpretative analysis of pedagogical experiences reported in the Results section

Data Collection and Analysis

This study employed a listen-and-record model to collect data from the original poetic texts and their audiovisual

Table 1. Profile of Teacher Participants in the Study

Participant	City/Regency	Subject Taught	School Type
P-1	Semarang City	Indonesian Language	Senior High School / International
P-2	Batang Regency	Indonesian Language	Islamic Senior High School / Private
P-3	Semarang City	Javanese Language	Vocational School / Public
P-4	Ungaran, Semarang Regency	Javanese Language	Islamic Senior High School / Private
P-5	Pati Regency	Indonesian Language	Vocational School / Public
P-6	Temanggung Regency	Javanese Language	Senior High School / Public
P-7	Tegal Regency	Indonesian Language	Islamic Senior High School / Public
P-8	Kudus Regency	Javanese Language	Vocational School / Private
P-9	Semarang City	Javanese Language	Senior High School / Public
P-10	Semarang City	Indonesian Language	Senior High School / Public

musicalized versions. We recorded full quotations from the poems and extracted audiovisual data in the form of excerpts, transcript quotes, and video screenshots as supporting evidence. Considerations included the number of views, popularity, audience comments, and relevance to the research. We also interviewed teachers who taught poetry musicalization, focusing on three key aspects: its educational value in fostering student creativity; its role in enhancing students' critical thinking; and its contribution to character education through the development of social skills in the classroom. We present screenshots of the YouTube musicalizations and quotations from teacher interviews.

To ensure data validity, the researchers employed data triangulation techniques (Creswell, 2019; Denzin & Lincoln, 2011) by comparing the musicalization process with teaching experiences. We present the data using the interactive model (Miles et al., 2014; Miles & Huberman, 1994), which includes data reduction, data display, and conclusion drawing. At the end of the study, we summarize the key findings and conclusions derived from the analysis and provide recommendations for the future implementation of poetry musicalization in classroom practice, as well as for further research. Data interpretation was guided by a phenomenologically informed qualitative approach focusing on

teachers' reflective teaching experiences. The analysis prioritizes interpretive depth and pedagogical meaning-making rather than strict phenomenological procedural coding.

Limitations

This study is limited to two widely recognized Indonesian modern poems and a selected number of musicalized versions available on YouTube. The analysis therefore focuses on specific intermedial interpretations and does not encompass all existing adaptations of the texts. In addition, the participants were drawn exclusively from senior secondary and vocational schools in Central Java, which may affect the transferability of the findings to other educational contexts. Classroom observations were not conducted, meaning that the study relies on teacher reflections rather than direct documentation of teaching practices. These limitations open opportunities for future research to examine other poetic works, broader musical adaptations, and classroom-based implementations across different regions.

RESULT AND DISCUSSION

This section presents empirical findings derived from teachers' pedagogical experiences and intermediary analysis of poetry musicalization. Given the qualitati-

ve and interpretive nature of this study, the results and discussion are presented integratively, with theoretical interpretations provided to contextualize the findings.

The process of poetry musicalization presents the interconnectedness between the meaning of the text and its interpretation in melodic arrangement. The composition of melodies and their coherence with the poem's content emphasizes originality, which, according to Guilford (1967), stems from a musician's auditory ability or the capacity to process sound. Writers, on the other hand, tend to develop their abilities more in the realm of semantics. Guilford (p. 319) underscores the importance of structuring ability based on two views: Cowell's assertion that musical creation, driven by auditory imagery, is centered around thematic development; and the perspective of Patrick and Stauffer, who argue that poetry originates from an ongoing incubation of semantic processes. Nevertheless, music, which derives from tonal sensitivity, is not identical to poetry, which relies more on linguistic sensitivity. In the context of poetry musicalization, there is a transmission of ideas from language into tonal accentuation. According to Guilford's concept of "divergence," this transmission requires a novel effort in translating the theme. This act of bridging the two forms involves both cognition and memory.

If melody is a manifestation of an idea or theme, and poetry serves as the source of that idea, then the musical elements follow the poem's central theme and meaning. The poem is the primary subject, while the arranger interprets and transmits its theme and meaning into a new form through divergent thinking. Each arranger or literary artist has their own unique creative preferences. In interpreting this uniqueness, in terms of diction, sound play, and rhyme, cognitive processing is needed to translate linguistic meaning into sound meaning (Falma & Putra, 2024). These differences evolve into varied interpretations, allowing each composer of musicalized poetry to possess their own interpretive

horizon and to derive differing meanings from the same poem. This is what signifies both creative thinking and originality.

Sapardi Djoko Damono's Poetry Musicalization Process

Sapardi Djoko Damono's (SDD) poetry anthology *Hujan Bulan Juni* (HBJ) marked the beginning of intermedial adaptation practices in Indonesia. The musicalization process began with M. Umar Muslim in 1989 and continued with Ari Malibu and Reda Gaudiamo (hereafter referred to as Ari Reda) who performed musicalized versions of poems from HBJ. The poems were also adapted into other literary and artistic forms, including a novel with the same title, *Hujan Bulan Juni* (2015), a comic adaptation (2013), and a feature film (2017).

Several studies show that these adaptations involved adjustments tailored to the respective media, all of which maintained a semiotic connection in interpreting and adapting the poems into various formats. In the comic version, the elements of "rain" and "June" from the original text function as the initial language that shape the meanings of uncertainty, melancholy, and sensitivity. These textual elements are then transformed into illustrations of places filled with nostalgic memories in a rainy setting (Faisal et al., 2018). In the novel version, the poem becomes embedded within character dialogues that convey the poem's underlying ideas (Suseno & Nugroho, 2018). These transformations do not significantly alter the meaning of the original work, and the core concepts and moral messages remain intact (Purnomo & Kustoro, 2018). This consistency may be attributed to the fact that SDD himself adapted his own poems into the novel format, while the film adaptation, although directed by a different filmmaker, also maintained a similar interpretive outcome.

An interesting phenomenon is the emergence of various musicalizations of the HBJ by different composers on social media platform YouTube. As Mikhaeil & Baskerville (2019) argue about the multip-

Hujan Bulan Juni

Tak ada yang lebih tabah dari hujan bulan Juni

Dirahasiakannya rintik rindunya kepada pohon berbunga itu

Tak ada yang lebih bijak dari hujan bulan Juni

Dihapusnya jejak-jejak kakinya yang ragu-ragu di jalan itu

Tak ada yang lebih arif dari hujan bulan Juni

Dibiarkannya yang tak terucapkan diserap akar pohon bunga itu

(Sapardi Djoko Damono, 1989)

licity of meaning in social media, we also found diverse interpretations of HBJ's musicalization on YouTube. The poem has even been adapted as the original soundtrack (OST) for the film version of the HBJ novel. Several videos feature musical renditions of the poem, including those by Ari Reda, Ghaitsa Kenang, Mega Lazuardi, among others. While the poem's text remains the same across these versions, transmitting the concept of "rain" and romantic longing, the distinction lies in how each composer portrays the concept of "rain," whether through romantic interpretation or contemporary youth popular culture.

The musicalization by Ari Reda was published on the IndonesiaKaya YouTube channel (2017) with a duration of 3 minutes and 40 seconds. This arrangement closely resembles the version on Reda Gaudiamo's personal YouTube channel (2022), which lasts 3 minutes and 57 seconds. These performances do not feature additional illustrations or dramatic acting to enhance the expression of longing. Instead, the distinctiveness of this version lies in its use of melodic tone to transmit the semiotic concept of "rain," employing a diatonic minor scale to convey a wistful mood (see Figure 1), with a consistent

Rain in June

No one is more patient than the rain in June

it hides its longing for the blossoming tree.

No one is more gentle than the rain in June

it erases its wavering steps from the wandering path.

No one is more wise than the rain in June

it lets the unspoken be drawn into the roots of that flowering tree.

rhythm that mirrors rainfall. The piece is written in 3/4 time signature with an andantino tempo (approx. 85 bpm), creating a steady musical flow. This musicalization avoids an expressionist vocal style, instead maintaining a smooth, flowing delivery. The romantic atmosphere as a whole evokes the popular culture of the 1980s-90s, although the musical style tends more towards the 1970s, reminiscent of arrangements by artists such as Ebiet G. Ade and Chrisye.

Figure 2. Musical score of the poetry musicalization of "Hujan Bulan Juni" by Ari Reda

Ghaitsa Kenang's version, featured on the Warner Music Indonesia YouTube channel (2017) and lasting 3 minutes and 27 seconds, leans more towards contemporary pop trends preferred by younger gene-

rations. The piece is used as the soundtrack for the HBJ film, and the video includes scenes from the film set in the 1970s–80s that convey a lighthearted mood reflective of youthful love in the 2000s–2010s. While Ari Reda's version emphasizes melancholic music in a minor key, this rendition utilizes a diatonic major scale (see Figure 2), 4/4 time signature, and a moderato tempo, projecting a cheerful, romantic tone rather than somber longing.



Figure 3. Musical score of the poetry musicalization of "Hujan Bulan Juni" by Ghaitsa Kenang

To reinforce the meaning of "rain" in the video, it includes a splash of water imagery that suggests an intertextual relationship between the poem and its musicalization. In the video's comment section, viewers respond with a variety of perspectives, some comparing Ghaitsa's musicalization with the "magical" quality of Sapardi's original poetic voice, while others question why the film's soundtrack chose this version instead of Ari Reda's. Nevertheless, many expressed appreciation for the creativity shown in Ghaitsa's unique interpretation of the poem.

Mega Lazuardi's version, uploaded to his personal YouTube channel (2016), is shorter with only 2 minutes in duration. This arrangement leans towards early 2000s musical aesthetics, employing a minor key to evoke a wistful, melancholic tone. Although it captures feelings of longing and nostalgia, this rendition includes visual aids such as actual rain imagery and the sound of dripping water. The cognitive framing of the poem is directed towards

the experience of longing triggered by rainfall, thereby preserving the semiotics of "rain" through both visual and auditory elements. In this respect, the visual style bears some resemblance to that of Ghaitsa Kenang's version.



Figure 4. Visual Presentation of the Poetry Musicalization "HBJ" by Ghaitsa Kenang
Source: Warner Music Youtube Channel.



Figure 5. Visual Presentation of the Poetry Musicalization "HBJ" by Mega Lazuardi.

Goenawan Mohamad's Poetry Musicalization Process

Goenawan Mohamad (GM), one of Indonesia's foremost poets and social critics, has produced poetic works that deeply reflect the country's social realities. GM experienced fluctuations in his literary career, particularly around the time of the Cultural Manifesto era before 1965–1966 (Jones, 2007; Wardojo et al., 2021), and later established the Ganzheit school of literary criticism with Arief Budiman (Tayeb & Amaruli, 2021). Santosa (2000), in the literary column "Kakilangit", a column aimed at high school readers published in *Horison* magazine, described GM's writing as a fusion of journalistic reality and literary art, likening them to two sides of the same coin. Santosa also noted GM's use of *pasemon* (allegory or metaphor), a

style that earned him an award from A. Teeuw, a Dutch literary scholar, in 1992. The hallmark of GM's work lies in its linguistic density, yet it conveys profound meaning. Several studies of his literary output highlight the strong influence of stylistics (Nabila & Hasanah, 2021), his use of referential phrases to establish a sense of "communication" with the reader (Pehala et al., 2017), and his critique of social issues such as justice and equality (Banita et al., 2020). In certain cases, translating GM's poetry requires precision to avoid semantic ambiguity (Tirtayasa & Setiajed, 2018). Therefore, GM's metaphor-rich literary works offer rich material not only for literary analysis but also for adaptation into broader forms of contemporary literature.

Similar to Sapardi's poetry musicalizations, GM's poems have also inspired musical reinterpretations. However, based on our YouTube search, musicalizations of GM's poetry remain relatively limited. At least two of his poems, namely "Z" and "Surat Cinta" (Love Letter), have been adapted into musical compositions, most notably by the duo Ari Reda. These two musicalizations appear in their album *Suarra dari Jauh* (Voices from Afar, 2017), with durations of 2 minutes and 48 seconds and 2 minutes and 39 seconds, respectively. The musical arrangements were composed

by M. Umar Muslim. In addition, other creators have uploaded content using the same arrangements. For example, the YouTube channel Adha Buyung (2016) features a musicalization of "Z" with a duration of 3 minutes and 22 seconds, while the channel Natalia de Cordova Gracia (2019) includes a musical rendition of "Surat Cinta" lasting 1 minute and 15 seconds.

The poem "Z" conveys a wistful tone of longing through its musical arrangement. In an article in *Kompas*, Eko Endarmoko (2021) recounts how the interpretation of the word "Marly" differed between Teeuw and his students. While the students understood "Marly" as an acronym for "March-July," implying a span of time, Teeuw interpreted it as a weekend destination in France. This divergence in meaning highlights the depth of feeling for a beloved figure who has since left. This emotional dimension was then interpreted musically by Ari Reda in a romantic setting, and later adapted by other content creators, who acknowledged the original arranger in their credits. The musical arrangement uses a 4/4 time signature with a moderato tempo (125 bpm), evoking warm nostalgia for the past without becoming overly dramatic.

Our review of government-issued BSE (*Buku Sekolah Elektronik*) or electronic

Z

*Di bawah bulan Marly
dan pohon musim panas
Ada seribu kereta api
menjemput pada batas.*

*Mengapa mustahil mimpi
mengapa waktu memintas
Seketika berakhir berahi
begitu bergegeas.*

*Lalu jatuh daun murbei
dan air mata panas
Lalu jatuh daun murbei
dan engkau terlepas*

(Goenawan Mohamad, *Horison*, 1971)

Z

Under the Marly moon
and the summer trees
A thousand trains arrive
at the point of parting.

Why must dreams be impossible
why must time race ahead
Desire ends abruptly
in such a hurry.

Then fall the mulberry leaves
and the hot tears
Then fall the mulberry leaves
and you slip away.

textbooks reveals that opportunities for structured learning through poetry musicalization remain limited. For example, the 12th-grade music curriculum does not cover the technical aspects of poetry musicalization. Similarly, the Indonesian language curriculum, which addresses poetry in the 10th grade, does not reference musicalization at all. A viable option for cultivating musical skills would be through extracurricular training in poetry musicalization (Antara, 2023; Aprianti et al., 2024), or through interdisciplinary collaboration between music and language teachers in a shared instructional space. Rather than promoting competition alone, educators and stakeholders should revisit the alignment between poetry theory (as taught in 10th grade of senior high school) and creative music instruction (taught in 12th grade), so that students' academic needs are met and they can perform optimally in competitive settings.

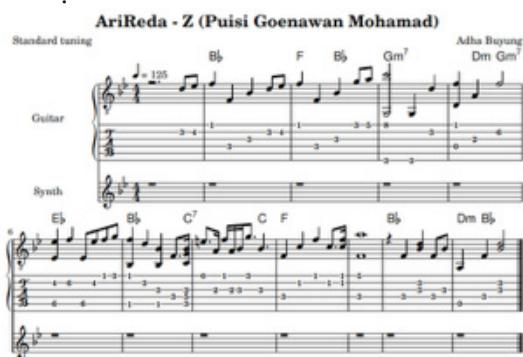


Figure 6. Musical score of the poetry musicalization of "Z" by Adha Buyung, a reproduction of Ari Reda's arrangement.

From our examination of selected works and curricular challenges, we identify a theoretical and technical gap between reading poetry and translating it into melodic form. When reading a poem, the reader constructs a pragmatic interpretation of the original text. This involves a cognitive process that transforms lexical meaning into rhythmic and melodic expression. The reader of a poem conveys sorrow through facial expressions, gestures, vocal firmness, intonation, and other

emotional cues. There is a sensory dimension or the "sense" involved in the reading process, making the act of reading poetry a secondary stage of meaning-making. This second stage of interpretation varies, depending on the individual's psychological process in internalizing meaning. Some poets simply read their poems aloud, while others perform them in a declamatory style. Some integrate poetry with theater, while others pair it with music. In this process, when aligned with Ie's view on poetry musicalization, various forms of musicalized poetry are created, each with different rhythms and scales. The involvement of semiotic elements in the musicalization process produces interpretive meaning, which the composer then transmits into a melodic structure according to the genre of the music.

Based on standard song structure, there are eight structural components, namely: intro, verse, bridge, pre-chorus, chorus/refrain, interlude, coda, and outro. Each line or excerpt of a poem undergoes a process of structural transformation, in which these excerpts are integrated into the corresponding components of the musical structure. The composer is given the freedom to translate each poetic line into song lyrics that occupy these structural components. In doing so, the composer must carefully consider syllabic segmentation and coherence without altering the original meaning of the poem. Lines that carry the core message of the poem are typically emphasized, either by placing them in the chorus or by assigning them a distinctive melodic pattern. However, this arrangement process does not always follow a formal structure, as musicians or composers of poetry musicalization must also take into account the length and form of the original poem.

We underline Damono's view on the three elements of poetry musicalization, there is an inherent necessity, an unavoidable imperative, in the creative process to carry out adjustments in the form of additions, omissions, or repetitions of certain lines within the musical piece. This com-

bination results in a harmonious fusion of melody and poetic text. For instance, if a poem conveys joy, the accompanying music and arrangement will reflect a sense of happiness. If it addresses romantic love, the musical arrangement tends to evoke a melancholic tone. Even when the structure of meaning and melodic harmony is well established, composers may still adjust other artistic elements in the performance.

Thematic collaborative performances often necessitate creative adjustments, for example, combining poetry musicalization with theatrical poetry or tailoring a musicalization performance around a specific theme. It is in the production stage that the composer crafts new adaptations to "translate" the meaning of the poem into melody, including arranging the piece according to thematic focus and the intended audience segment. While intertextual connections may give rise to various forms of artistic integration, poetry musicalization ultimately centers on its melodic arrangement. The use of theatrical elements or videography in the performance serves only as an additional layer of meaning to enhance poetic expression.

terrelated and continuous stages. The process begins with Selection of Poem, which involves choosing a poem based on its theme, expressive potential, and musicality. The second stage, Interpretation of Meaning, focuses on analyzing the poem's literal and connotative meanings through stylistic analysis as the basis for determining its musical mood. Next is the Composition of Melody & Musical Arrangement stage, where the musical composition is developed by organizing melody, harmony, tempo, and tone color in accordance with the poem's character. The fourth stage, Adjustment of Rhythm, Tempo, and Structure, involves technical modifications to the poem's structure to ensure rhythmic and musical alignment, including line segmentation, vocal intonation adjustments, and the arrangement of dynamics and timing patterns. This stage is followed by Collaboration and Rehearsal, where students work in groups, assign roles, and practice vocal and instrumental skills in a coordinated manner. Finally, the process culminates in Performance or Audio-Visual Production, where the work is presented either in a live performance or as a digital production that can be published online. This figure demonstrates that poetry musicalization is an artistic practice that balances linguistic meaning-making and musical expression within an integrative and transdisciplinary educational framework.



Figure 7. The creative process of poetry musicalization

Figure 7 illustrates the creative process of poetry musicalization in the form of a circular diagram consisting of six in-

Meaning Transformation from Poetic Text to Musical Expression

This subsection examines how poetic meaning is transformed into musical expression through choices of tempo, meter, tonality, and formal structure in the musicalization of poetry. The theme of restraint and unspoken longing in **Hujan Bulan Juni** is musically articulated through the use of a 3/4 meter and a minor key, creating a subdued and contemplative atmosphere.

Poetry musicalization, as a form of intermedial adaptation, is a transformative process that relies not only on sensitivity to language but also on musical skills in

structuring harmony and emotional expression. In this process, the poetic text is reinterpreted as a musical work through the selection of time signature, tempo, scale, and arrangement style that resonate with the poem's meaning (Koapaha et al., 2009; Damono, 2018).

Ari Reda's version of *Hujan Bulan Juni* exhibits a ternary structure (A-A-B-A) with symmetrical phrasing, a 3/4 time signature, and an andantino tempo (± 85 bpm). A minor key is employed to create a subdued, contemplative atmosphere, reinforcing the themes of solitude and resilience in Sapardi Djoko Damono's poem. The arrangement features acoustic guitar and legato vocal style with minimal vibrato, thereby emphasizing emotional intimacy. This approach aligns with the 1980s Indonesian folk-pop style, as exemplified by the works of Ebiet G. Ade and Chrisye (Bachmann, 1989; Basuki & Hasyim, 2005).

A different interpretation of the poem's meaning emerges in Ghaitsa Kenang's version, in which the sense of longing is rearticulated as a lighter, more romantic expression through a 4/4 time signature, a moderate tempo, and a major key. This arrangement reinterprets the poem's meaning as lighter and more romantic, tailored to appeal to a younger audience in the context of a film. This stylistic choice illustrates that poetry musicalization is not singular or fixed, but open to a plurality of musical interpretations (Baroni et al., 1989).

In both versions, the principles of musical semiotics are at play, illustrating how elements such as tempo, harmony, and vocal dynamics function as a secondary level of meaning-making (Clüver, 2000; Abdalla Mikhaeil & Baskerville, 2019). Music is not merely an accompaniment to poetry; it becomes a parallel interpretive medium that stands on equal footing with the literary text. The intermedial adaptation here is dialogic and creative, as Damono (2018) argues that poetry's musicalization is a form of "intermedial transfer" that relies on the equivalence of meaning across media.

Furthermore, in an educational context, the appropriate selection of musical structures constitutes an act of critical and creative thinking. Students do not merely compose melodies; they interpret texts, choose stylistic approaches, and shape authentic artistic expressions. Reimer (2003) asserts that music education is not solely about technical skill but about cultivating sensitivity to the meanings and aesthetic values embedded in musical experiences.

The musical descriptions presented above are intended to illustrate processes of meaning transformation and pedagogical interpretation, rather than to function as autonomous musicological analyses.

An Integrative Model of Poetry Musicalization and Its Educational Impact

Drawing upon the creative processes found in the musicalizations of SDD and GM's poetry, a framework emerges for understanding, adapting, and producing new works based on meaningful equivalence. As a classroom practice in secondary education, poetry musicalization can offer an alternative approach to literary appreciation. In addition to understanding the concepts of intermedial adaptation and linguistic meaning, the learning process can serve as a means to foster classroom inclusivity by involving multiple individuals within a single group.

Language in literary texts possesses aesthetic qualities that determine their beauty, both in original and adapted forms. In poetry musicalization, a range of interpretive creations emerges from semiotic meaning-making, resulting in diverse conceptual interpretations. This indicates that the primary skill in poetry musicalization is not the technical ability to play music, but rather semiotic proficiency in transforming literary language into conceptual language. In the learning process, language skills are developed through interpreting texts, artistic creativity through musical performance, and interactive abilities through coordination and time management. This framework applies to both modern Indonesian and Javanese poetry.

First, with regard to linguistic and artistic competence: poetry appreciation in the classroom enhances students' abilities to explore vocabulary and metaphorical language (Bakri et al., 2019; Suwastini et al., 2023). A central aim of poetry musicalization is to stimulate creativity through interpreting poetic texts and restructuring them into songs (P-1 to P-10). However, the creative goals faced by students across participants P-1 to P-10 diverge in two aspects: the infusion of a new artistic form into the music and the expression of extrinsic meanings within the poem as a form of expressive freedom.

As a medium for introducing arts and literature, poetry musicalization allows students to explore musical instruments alongside literary texts. It serves as a linguistic "laboratory" where students can experiment with musical genres, vocal styles, and create unique musical-literary works (P-2.1 & P-6.1). This creative process emerges through the combination of music and literature, enabling students to add interpretive layers to literary texts (P-5.1). Moreover, students' creativity lies in their ability to interpret texts and compose musical accompaniments (P-8.1 & P-9.1). Through this dialogic engagement between poetry and music, students become more imaginative and expressive, making it easier for them to understand literature as something "alive."

Musicalization enables students to view literature from a different perspective. When students transform literary texts into songs, they engage in a creative process that demands imagination and innovation. They are able to explore various musical genres and vocal styles, which enriches their interpretation of the text. In this way, musicalization makes literature learning more engaging and dynamic, while also providing space for students to express themselves in unique ways.

(P-6, March 16, 2024)

In the context of meaning-making creativity, poetry musicalization serves as a medium to negotiate subjectivity and individual taste (P-1.1). Within this dialogic process, a synthesis emerges in an effort

to find a "middle ground" in textual interpretation. In another excerpt, this new process of interpretation is seen to stimulate students in discovering new alternative meanings, devising modes of delivery, and transmitting feelings and emotions embedded in literary works (P-3.1 & P-10.1). Simultaneously, poetry musicalization provides students with the opportunity to view literature from a different and dynamic perspective (P-6.1). It also functions as a vehicle for expressing freedom through art and the exploration of new ideas (P-7.1).

Composing a poetry musicalization involves two distinct skill sets: musical and poetic. These two skills are integrated and adapted according to each individual's personal taste. And when it comes to taste, it is, naturally, subjective. Such subjectivity gives rise to each individual's unique creative power.

(P-1, March 9, 2024)

Second, poetry musicalization sharpens students' critical, progressive, and evaluative thinking skills. Learning literary appreciation fosters students' analytical and evaluative abilities to uncover deeper meanings (Johnson, 2006). When such abilities are linked with other extrinsic elements, the integration of poetry and the arts generates a dialogue of cultures and social perspectives (Montero, 2012). Beyond reproductive skills, poetry musicalization develops critical thinking through the process of understanding meaning and group decision-making when transforming a text into a musicalized piece (P-1 to P-10). In this process, three key components shape students' critical thinking development, namely analyzing the reasons behind text production, identifying the appropriate musical structure, and mastering semiotic concepts such as denotative and connotative meaning.

Critical analysis of the background behind a text's creation helps students grasp the intricacies of diction choice and the author's psychological nuances. Poetry is inherently polysemous due to the differing interpretive horizons of authors, musicians, and listeners. Students interpret

the author's intent and present it in the newly created musical work (P-1.2; P-3.2; P-5.2; P-8.2; P-10.2). Critical thinking also manifests in efforts to build performative harmony by selecting appropriate musical genres (P-2.2; P-6.2; P-7.2). In terms of stylistic comprehension, critical thinking is evident in both the first and second phases of understanding the denotative and connotative structure of the poetic text (P-4.2; P-9.2).

Poetry musicalization enhances students' language proficiency and critical thinking skills by requiring them to comprehend every detail of the text. The process involves analyzing the language and structure of the poem and making critical decisions about how to convey the message through musical elements such as melody and tempo. As a result, students become more critical and analytical in both understanding and expressing textual meaning.

(P-5, April 27, 2024)

In creating a fusion between poetry and music, students must think critically in order to harmonize the two.

(P-2, June 14, 2024)

Third, poetry musicalization provides a learning experience in social skills. As Raharjo (2005) stated, since there are various forms of poetry musicalization and the involvement of many individuals, the learning process also entails active interaction among students. Because it is based on creative processes, poetry learning that engages multiple individuals also sharpens social awareness (Majorana & VanDeusen, 2022). Students become more enthusiastic in learning due to the influence of musical creation (Eady & Wilson, 2004). In poetry musicalization learning, students become more prudent in managing timelines and in collaborating with peers within their group. This is indicated by efforts to cultivate discipline (P-3.3), cooperation and appreciation of peers' contributions (P-3.3; P-5.3; P-7.3; P-8.3; P-10.3), harmonic coordination (P-1.3), and social awareness between teachers and students (P-9.3).

They must divide responsibilities, listen to one another's ideas, and integrate different perspectives to produce harmonious music.

*Musicalizing *geguritan* (traditional Javanese poem) requires practice, consistency, and dedication to self-development. Students learn to appreciate each group member's contributions, to understand, and to embrace differing interpretations and artistic expressions.*

(P-3, May 18, 2024)

Interpreting the meaning of a poem demands a long and in-depth process, as the meaning is not always immediately clear in the first reading. It also requires the role of an instructor or teacher to facilitate learning (Coe, 2014). Although poetry musicalization offers students a platform for skill development, the teacher, as facilitator, must still guide and oversee their progress. In our interviews, participant P-9 emphasized the importance of the teacher's role as a facilitator who bridges the musicalization process within groups, between groups, and across different class sections.

*"As a teacher, I certainly do not just take a hands-off approach. I have carefully designed the lesson plan so that in every session I monitor the progress of each group. For example, in the first meeting, we assign groups, choose a *geguritan* text, and analyze its content. Students must be disciplined in completing their tasks. The teacher acts as a facilitator in the classroom. The same applies in subsequent meetings. Students also learn to appreciate each other, as in each session, each group reports on their progress, and both the teacher and other groups offer feedback and appreciation."*

(P-9, March 22, 2024)

Today, poetry musicalization can be carried out more flexibly through online media as a platform for peer appreciation. According to participant P-9, the practice of musicalizing *geguritan* using YouTube has been in place since 2020, when the COVID-19 pandemic began. In addition to sharpening students' creativity in videography, this model provides a broader platform for literary appreciation through features such as likes and comments.

*"Since 2020, during the pandemic, I have implemented *geguritan* learning through musicalization, or what we call musicalizing *geguritan*. *Geguritan*, which was traditional-*

ly understood only through comprehension reading or aesthetic reading, is now transformed into a musicalization ... The result of this assignment is a music video uploaded to the class social media account. The comment section also functions as a platform for appreciation and student discussion." (P-9, March 22, 2024)

From the explanation above, the process of poetry musicalization unfolds gradually and continuously. In the first stage, both teachers and students elaborate on the linguistic, musical, and character aspects of students. Linguistic, musical, and interpersonal concepts are simultaneously cultivated. The simultaneous work of these three aspects must run in balance in order to arrive at a conclusion in the form of text interpretation. In the second stage, students process the results of textual and musical interpretation into an audiovisual product that allows both students and teachers to provide feedback in the form of artistic critique of the poetry musicalization. This feedback then becomes a means to appreciate creativity, collaboration, and empathy among students, while also affirming the character education outcomes derived from poetry musicalization.

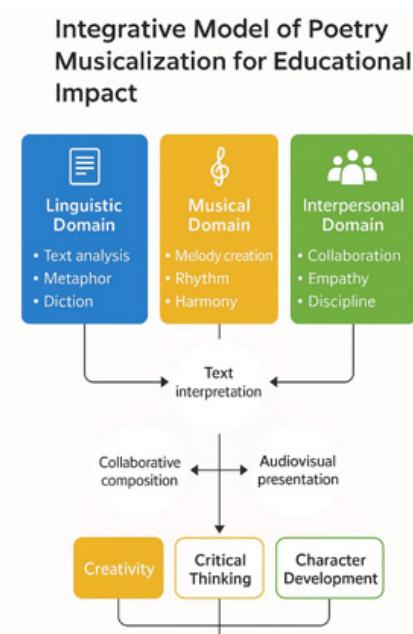


Figure 8. Diagram of the integrative poetry musicalization model and final educational outcomes

This diagram illustrates the interconnection between the linguistic, musical, and interpersonal domains in the process of interpreting poetic texts, which culminates in collaborative composition and audiovisual presentation aimed at developing students' creativity, critical thinking, and character as key educational outcomes.

CONCLUSIONS

Poetry musicalization in Indonesia has evolved as a response to the limitations of conventional poetry reading, which is often perceived as rigid and emotionally disengaging. In the educational context, poetry musicalization emerges as an appreciative strategy that not only fosters students' connection with literary texts but also enriches their aesthetic experience through musical engagement. This process requires a deep understanding of poetic meaning, the semiotic transformation of text into sound, and a basic grasp of musical arrangement. Similar to declamation, which emphasizes gesture and intonation, poetry musicalization demands more complex expressive processing, making interdisciplinary collaboration essential for its implementation in schools.

This study offers both theoretical and practical contributions by linking linguistic, musical, and semiotic dimensions within an integrative learning model. The approach encourages students to develop analytical skills, critical thinking, and artistic creativity, particularly in the production and performance of musical texts. The freedom to interpret poetry and adapt it into musical form allows students to engage in contextual multimodal literacy practices.

The study demonstrates that poetry musicalization serves as an integrative learning model that enhances linguistic interpretation, musical creativity, critical thinking, and character development."

However, the findings of this study are limited by the focus on two poems, a small number of musicalized versions, and the absence of classroom observations, which may affect

the transferability of the results.

Thus, this article proposes a new direction in arts and literature education through the musicalization of poetry as an interdisciplinary learning method aligned with 21st-century educational goals. The model is expected to inspire teachers to design creative, participatory, and transformative learning strategies. In the future, similar research may be expanded to explore a wider range of musical genres, different poetic traditions, or project-based curricular integration that combines arts, language, and technology in broader and more innovative ways.

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