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Keroncong Performance Adaptation Strategies in the Context of Creative Industries (Case Study of the Congwayndut Group)

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Abstrack

Keroncong performances in Indonesia are now increasingly difficult to find both in rural and urban areas. The demands that arise due to the demands of the performing arts industry make keroncong also have to adapt to follow the direction of the creative industry to survive, including the Congwayndut group as performers of the performing arts creative industry. This study aims to analyze the adaptation strategy of the Congwayndut group's keroncong performance in dealing with the performing arts creative industry. The type of research used is descriptive qualitative using data collection techniques of observation, interviews, and documentation. Data analysis methods used are data collection, data presentation, data reduction, and data verification. The results showed that the form of the Congwayndut group's keroncong performance adapted from theatrical performances and made a breakthrough by renewing the keroncong performance combined with wayang art. The adaptation strategy used by the Congwayndut group to survive is by shifting to digital platforms (shifting to digital), building relationships in creative containers (creative hub), and rediscovering potential and opportunities (reinventing the trend). This is intended so that in the future the keroncong performance can be well received by the community. In addition, the creative industry practices contained in the adaptation strategy used will be able to improve the welfare of the Congwayndut group's artists.

Keywords: keroncong, strategy, adaptation, creative industries.

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INTRODUCTION

Performing arts in Indonesia in the current era are increasingly showing very dynamic changes following the direction of global change. The rapid development of technology has forced the performing arts to start improving to keep up with the times. According to (Edi Sedyawati, 1981) performing arts is a cultural expression, a vehicle for conveying cultural values and the embodiment of aesthetic norms that develop according to the times, and the area where the performing art form grows and develops. Examining the performing arts can also be viewed from the social, political, and economic perspectives of a country or region where the performing arts grow and develop.

Talking about performing arts in Indonesia, there are various performing arts with various forms and structures. Recent technological developments have caused performing arts in Indonesia to be increasingly eroded by contemporary culture, one of which is the keroncong performance. According to (Becker, 1975) keroncong is a general term for popular and sentimental songs which are believed to have been introduced by the Portuguese around the 16th century. Currently, keroncong performances are increasingly difficult to find in both rural and urban areas. The condition of lack of audience interest and the decrease in the frequency of performances resulted in many keroncong performance groups experiencing suspended animation or even stopping altogether. The impact of cultural change has inspired artists to make new visions in developing forms of keroncong music (Wuryanto et al., 2016).

Because of that, nowadays there are many keroncong performances that are starting to improve from the packaging area to breakthrough innovations in creating performances in order to survive. Keroncong music has experienced various developments, both in terms of musical structure as well as in the way it is performed. Several types of keroncong music such as original keroncong,

style, stambul, and extra kroncong (Harmunah, 1987).

Keroncong Wayang Gendut or better known as Congwayndut is one of the many groups that have made a breakthrough by reforming the creation of keroncong performances that are rooted in traditional art. The breakthrough made by the Congwayndut group was to reform the keroncong performance combined with wayang art, thus forming a performing art with new packaging. The idea to create performance art in society is basically to fulfill various kinds of needs. As stated by (Soedarsono, 2003) a group of people forms art with different purposes such as for ritual purposes, performing arts to express aesthetic taste, and entertainment purposes. With these different interests, various kinds of art appear in a community group.

The phenomenon of keroncong music which is less attractive to the public, especially the younger generation, has prompted the Congwayndut group to make an update in the presentation of keroncong performances by including keroncong music as illustration music in wayang performances. The keroncong music presented is different and tends to use musical genres such as pop, rock, hip-hop, classical, and dangdut. Keroncong music is a fusion of various kinds of music that tries to combine several types of musical instruments in a new version (Rachman & Lestari, 2012).

The demands of keroncong performances on technological developments that have emerged as a result of industrialization processes and market economic systems require that forms of performances must begin to develop and adapt in order to survive. In addition, many artists depend on the performing arts of keroncong to fulfill their economic needs. Old habits that can no longer be developed due to the industrialization process and the market economy system have made keroncong performances now begin to shift towards the creative industry.

The creative industry is an industry that originates from the utilization of individual creativity, skills, and talents to produce a particular product with the aim of creating prosperity and employment (Ministry of Trade of the Republic of Indonesia, 2008). A creative process is needed to collaborate on ideas in creating creative work so that this work can create a sustainable economic cycle and the process chain in the creative industry can be maintained.

Through this creative industry, it is able to encourage the Congwayndut group to adapt and process creatively to make a breakthrough by renewing the creation of keroncong performances combined with wayang arts, thus forming performing arts with new packaging. The main objective is none other than to educate, provide entertainment to the public, and maintain the continuity of the arts so that they can survive, as well as increase economic welfare through creative industries for the artists of the Congwayndut group.

Keroncong music which collaborated with wayang performances makes these two performances have to adapt to the new performance packaging. According (Jazuli, 2011) argues that adaptation is a system that must adapt to the environment and adapt the environment to its needs. Meanwhile (Widiastuti & Utomo, 2019) argues that adaptation is the ability to defend oneself to survive in social and cultural life. Thus, adaptation focuses on the social system's necessity to deal with the environment by adapting to changing conditions that exist outside and innovating using several technological developments and resources in certain groups to be used as a tool in achieving goals, namely adaptation to the times.

The Congwayndut group combines keroncong music as illustration music in wayang performances, which initially usually used karawitan. Basically, keroncong music has a unique character because it can adapt to various arts in Indonesia, one of which is wayang art. As stated by (Harmunah, 1987) that the keroncong music that developed in

Central Java was influenced by Gamelan music. This adaptability proves that keroncong music can be well received by Indonesian people.

The problem that arises at this time is that people lack respect, feel ashamed, and do not want to learn keroncong music and wayang arts. This happens because people perceive keroncong and wayang music as boring performances. This form of performance that doesn't want to keep up with the times is what makes keroncong music and wayang art increasingly abandoned by its supporting community. The low quality of education and management of the performing arts is not only caused by little interest, but also a lack of understanding, appreciation, awareness, and commitment to the importance of continuing keroncong and wayang music.

Therefore, an innovative strategy is needed in keroncong and wayang performances to attract public interest with interesting forms of performances. Innovation is a concrete effort that needs to be carried out by art groups or artists, to develop the arts themselves (Wrahatnala, 2021).

The importance of anticipating the reduced public interest in keroncong and wayang performances must be carried out immediately. Efforts that need to be made are an adaptation of the form of keroncong performances to keep up with the times so that they can be well received by all levels of society and creative industry practices in the performing arts sector that can be developed to increase the welfare of the artists.

The Congwayndut group is interesting to study because it has great potential to be developed and empowered so that it can provide benefits for both artistic and economic development purposes. So far there have not been many written works that specifically discuss the Congwayndut group, therefore to know and understand the Congwayndut performance, it is necessary to carry out this research.

METHODS

This research uses an interdisciplinary approach. The interdisciplinary approach is used to understand or measure a problem that is outside the tradition of studying a scientific discipline and is carried out according to its use. The interdisciplinary approach is to use more than one discipline as one (Rohidi, 2011).

The research method used is qualitative. Data collection techniques that will be used by researchers in conducting this research are observation, interviews, and documentation. Observations were made by means of free housing (not participating) and involved observation (participating) by witnessing the Congwayndut group's keroncong performances both during rehearsals and on stage. Interviews are conducted by researchers to be able to find problems that must be studied, and also if researchers want to know things from respondents who are more distant and in-depth in a small number of respondents (Sugiyono, 2015). This study also uses interviews to strengthen the data that has been obtained from observation. Specifically, the interviews conducted in the study aimed to obtain accurate data from informants or informants.

The types of interviews that will be used in this study are structured interviews and unstructured interviews which can be done face-to-face or by telephone (Sugiyono, 2015).

Unstructured interviews were conducted with several informants consisting of (1) Artists from the Congwayndut group (2) Heads of the Congwayndut Studio and (3) Management from the Congwayndut group. Documentation Since 2011, Congwayndut has performed many shows. The show was heavily highlighted by the mass media. This makes it advantageous for researchers to retrieve data from the Congwayndut group's keroncong performances from the mass media.

The data collection process is the first process carried out, namely through observation, interviews, recordings, and

documents. After obtaining various data in the field, data analysis is carried out through the second stage, namely data reduction. Reducing data means summarizing and selecting the main data and focusing on the important things, and removing unnecessary data. Reducing the data that has been obtained will get a clearer picture that makes it easier for researchers to carry out further data collection.

The next step after data reduction is data presentation. (Milles, 2007) suggests that what is most often used to present data in qualitative research is narrative text.

The final step is drawing conclusions and verifying. The expected conclusion in qualitative research is new findings that have never existed before. The findings can be in the form of a description or description of an object that was previously. After the data has been compiled, the next step is to reconfirm the data with more competent respondents. Furthermore, what is no less important is that all data that is relevant to the framework that has been built by the researcher will be re-interpreted intensively to construct a unified concept with the research results. So that the initial concept and the research results will make an integral entity. It is also the goal to get a conclusion according to the problem formulation and research orientation.

The analysis is an action or activity to study a work in more depth. Researchers after conducting research will obtain various kinds of data in the form of observations, interviews, and documentation to be further grouped and described. Data analysis techniques performed by researchers used the procedure described by (Milles, 2007) which contained three procedures, namely: data reduction, data presentation, and conclusion. The steps for obtaining data are by (1) choosing a problem in this case is an adaptation to the Congwayndut group's keroncong performances, (2) formulating the problem to be studied, namely about how adaptation strategies in keroncong performances in the context of the creative industry (3) collect data

- data related to research, (4) analyzing data, and (5) writing research results with conclusions.

Furthermore, the presentation of data in the form of information allows the taking of action and conclusions. The data obtained through observation, interviews, and documentation are presented in full after being reduced. Data is presented in the form of descriptions, sketches, pictures, and photos which are explained clearly and systematically. Then the final stage is verification. At the end of the analysis, conclusions will be drawn, or efforts will be made to find themes in the issues raised.

RESULTS AND DISCUSSION

Congwayndut Group Profile

Keroncong Wayang Gendut or better known as Congwayndut is a group of keroncong and wayang performing arts originating from Karanganyar Regency. The leader of the Congwayndut studio is Dwi Suryanto or better known as Dalang Fat. At the beginning of Congwayndut's appearance in 2010, he used a breakthrough by working on both musicals and performances. Congwayndut was born starting from wayang with the concept of using keroncong music until now it has developed using modern keroncong music.

From the beginning of the formation of Congwayndut from 2010 to 2014, Congwayndut used Swastika keroncong music. However, at the end of 2014, there was a change in the formation of the keroncong group. Even though it still uses the idiom of keroncong music, there are additional musical instruments such as percussion, saxophone, electric guitar, and electric bass. Since then until now the Congwayndut group has had something new in its musical aspect.

At the beginning of 2015, the Congwayndut group began to be recognized by the public because they often staged promotions from one place to another without charge. So, at the beginning of Congwayndut's

appearance in public, he did not receive any financial support for the performance, but the aim was to let the public know that a keroncong performance with wayang was present as an innovation and could become an alternative show for young people. The innovation made by Congwayndut is a conservation effort for keroncong performances and wayang arts, especially so that the younger generation is interested (Romadona, 2019).

Congwayndut consists of young artists who have a strong background in traditional arts and who happen to be alumni of the Surakarta Indonesian Art Institute (ISI). The keroncong music performed by the Congwayndut group is original keroncong music like other keroncong groups, but the Congwayndut music group does not only play original keroncong songs, but can also perform pop, dangdut, and Malay music performed with keroncong rhythms.



Figure 1. Congwayndut group performance

The Challenges of the Keroncong Performing Industry in Indonesia

Today's increasingly advanced technology has made the performing arts begin to follow the direction of change, especially in the performance space. Currently, technology has become the foundation of human activities. Various human activities are very dependent on technology, therefore the performance space must be present to be able to follow these human habits. It becomes a challenge when performing arts are displayed in a virtual space. In the beginning, this is a

strange thing to do, but over time, performing arts in virtual space can answer this challenge.

Performances in virtual spaces are a means to express oneself and maintain existence with the support of technology on social media. In addition, behind the existence of virtual performing arts there must be several inhibiting factors, apart from the many limitations that will occur there must also be obstacles such as a lack of enthusiasm or energy in the process of presenting a work of performing arts through virtual performances.

Various art activities that are carried out virtually will always develop following the times. This is part of the adaptation process for artists and connoisseurs of art amid the high development of this increasingly advanced technology. Watching performing arts through virtual spaces such as Zoom, Youtube, or social media is nothing new. Artists and art connoisseurs have started to adapt to this. In addition, there is a willingness and creativity to learn new things behind the virtual space in the performing arts. Although it cannot replace the direct experience of physical interaction with art, art performances in virtual spaces can keep the breath of art alive for a long time.

Next is a collaboration which is a challenge in keroncong performances. Collaboration is a meeting of two or more arts/artists from different countries or nations or cultures who work together or work together to create a work of art. Keroncong music has experienced collaborations since it emerged and developed until today. The collaborative nature of keroncong music has different characteristics in each period. Collaboration motivation, goals, forms, benefits, and ways of working are the main causes.

Collaboration at least involves elements of artists and or art. The procedure, Each collaboration has a different quality and level. In the current global era, many collaboration practices are less serious. Collaboration is often interpreted as a jam session that prioritizes practical skills in improvisation,

concepts or idealism are no longer prioritized. At this stage, the collaboration is still focused on technical issues such as the use of scales, rhythm, style, selection of forms, and so on which often results in friction.

The most important element which is also the main problem in collaboration is communication. Music is believed to have universal characteristics so it is believed that there are no obstacles in communication, but in reality, it is not that opinion. Keroncong music is believed to be unifying music in Indonesia because of its style and language that can be accepted by the audience, but keroncong music is not only interpreted as a means of communication, keroncong music can also indicate something that is sometimes full of symbols, especially in the lyrics of the song. Keroncong music often finds it difficult to escape from the burdensome cultural frame, namely: era, environment, function, and so on.

Keroncong music currently requires space for expression to collaborate with other types of music or arts in Indonesia. It is intended that keroncong music can adapt to the development of the tastes of today's society. Some examples of keroncong music collaborations are keroncong music as theatrical music, both traditional and modern.

Keroncong music as an initiator of collaboration is still very minimal to be found in the process of developing performances in Indonesia, often keroncong music is used only as a complement to a work of performing arts. Collaborative positions are often unequal, and keroncong music does not play a significant role.

A successful collaboration must at least understand the spirit or essence of the art, for example paying attention to how to play musical instruments which vary greatly between ethnicities, and the artist's personality in the context of various times and spaces. Each collaboration provides its challenges, starting from the correct understanding of the form of composition, instrumentation, scales, rhythm, harmony, dynamics, playing

techniques, and so on. Everything is a means to express a piece of music as well as a way to understand the content of art and the artist. Through a good understanding, you will get a deep understanding and are expected to be able to make wise decisions in collaboration. The adaptation strategy steps taken by the Congwayndut Group are shifting to digital, creative hubs, and reinventing the trend.



Figura 2. Congwayndut group collaboration

Shift to Digital Platforms (Shifting to Digital)

The development of digital technology offers solutions to move various creative activities into digital platforms. With this shift, creative activities can be accessed more widely. At this time, performing arts have begun to be widely watched through digital platforms such as Zoom, Youtube, and other social media. Social networking technology must consider the values, norms, beliefs, and religion of society (Lekhanya, 2013). This is the background for the Congwayndut group to continue to exist in the performing arts creative industry.

According to (Magaudda, 2011) the digitization process that occurs in the realm of music and performing arts is a change in the market for consumption of people's culture, which means that it is increasingly important to digitize content. The Congwayndut group digitizes content by recording it to enter the digital platform. Apart from that,

the Congwayndut group has also created a YouTube channel and often makes live performances to make it interesting and more watched by art connoisseurs throughout Indonesia, not limited to just one area. This is an advantage with minimal production costs but can reach a wider audience.

The development of information and communication technology in recent years has had a major impact on the performing arts creative industry. Performing arts are required to be able to adopt technological developments in every performance. Finally, performing arts with digital media were born which used internet technology and influenced the presence of the audience in digital media. Performing arts in digital media are becoming very popular nowadays and some even predict that performing arts in the digital world will be more crowded with audiences with the existence of internet-based media technology.

Keroncong performances, which were originally conceptualized to be performed live on stage, were then transferred to recorded media in the form of virtual performances. In this way, more audiences from various regions can enjoy keroncong performances without having to see the form of the performance directly. With so many performances held virtually, it is hoped that it will be able to improve in the field of keroncong performances.

Building Relationships in a Creative Container (Creative Hub)

A creative hub is a new way to organize innovation and the development of creative industries. One of the ways that the Congwayndut group can continue to exist amid today's popular culture is to build relationships in a creative environment. The congwayndut group builds relationships with various other performing arts groups and

collaborates in various events or events. As said (Sawyer, 1999) that collaboration often results in the creation of group products designed for the same purpose among professional musicians and theater performers. This must continue to be done so that the Congwayndut group can be better known by the wider community. Apart from that, it is also to preserve the culture of keroncong music performed by the Congwayndut group.

One example is the Congwayndut group building relationships with the Karanganyar Regency Government and is often invited to official events to further introduce keroncong performances and wayang arts to the community, especially the younger generation in Karanganyar Regency. In addition, the Congwayndut Group also builds relationships and collaborates with various content creators on the YouTube digital platform. This is intended so that the audience of the content creator can get to know more about the form of the Congwayndut show. In addition, this can also be a promotional medium for the Congwayndut Group with minimal costs but can still be known by the wider community.

According to the results of interviews with artists in the Congwayndut group, artists must have a Youtube channel, especially traditional art artists. This must continue to be done because more viewers want to watch the show live because they have watched it on Youtube before. So the Congwayndut Group must continue to perform live and virtual performances.

Rediscovering Potential and Opportunity (Reinventing The Trend)

The development of globalization in this digital era includes the increasingly widespread popular culture that is present in Indonesian people's lives, which has directly or indirectly marginalized the existence of keroncong performing arts. Efforts to increase interest in keroncong performances need to be made considering that this performing art has become part of the cultural identity of the Indonesian people. In the current era of

globalization, local culture has the opportunity to rise to color national culture and global culture. The existence of local culture has a great opportunity to form a new cultural identity, by carrying out various innovation efforts (Ruastiti, 2020).

The Congwayndut group also saw this great opportunity by making an adaptation so that this keroncong performance would survive until now. The strategy carried out by the Congwayndut group is by exploring technology and digital platforms to introduce and disseminate it to the wider community. In addition, keroncong performances that are presented virtually have the potential to generate economic value with the advertisements included in them.

The resulting opportunities for creative industry activities contribute to improving the welfare, and health of individuals and society (Hill et al., 2021). In addition, the creative industry also provides space for Congwayndut group artists to think about and re-arrange strategies that can be implemented for the development of works that have characteristics or differences from other performances. Efforts to take advantage of digital space, redefine products and consumers, change promotion strategies and product lines, and even change professions or changing product lines are examples of strategies that have been implemented.

Creativity in Congwayndut Performance

Keroncong performances in the Congwayndut group have their own creativity in composing the music. The opinion (Stokes & Wilson, 2005) states that creativity (the emergence of new ideas) is basically an individual action, but also depends on interactions with others. For the needs of musical illustrations in wayang performances, Dwi Suryanto was determined. Meanwhile, in compiling the overall musical composition, several Congwayndut group keroncong musicians assisted such as Muhammad Subhan, Danis Sugianto, Aji Agustian, Dwi Hardjanto, and Nurseto Bayu Aji. All

keroncong musicians and puppeteers play a role in translating musical ideas arranged to meet the musical needs of each performance.

Keroncong music in the Congwayndut group is functionally exactly the same as music in theatre, this is what distinguishes it from music in wayang puppets. Theater music is music that is used to build the atmosphere of the opening and closing scenes of a theatrical performance. A musical exploration of each part that most determines the musical style of the Congwayndut show. This section requires more time and effort than the other stages. The essence of the creativity that is formed is the musical exploration part.

The uniqueness of keroncong performances in the form of music is rarely used as a musical illustration for wayang, theater, or in any scene. That reason is the background of the Congwayndut group that keroncong music can also be creative in the world of wayang.

The keroncong music used in the wayang music illustrations uses modern keroncong arrangements. The music played in this puppet show is divided into several parts, namely: opening music, illustration music, transitional music, sound effects, and closing music.

The creativity in the Congwayndut Show is a step in increasing public interest in keroncong performances and wayang arts. Apart from that, the Congwayndut performance is a model of performance art that is conceptually breaking through the standard but is actually able to attract the interest of the public, especially the younger generation.

CONCLUSION

The reduced public interest in keroncong performances is considered necessary for immediate prevention. One step that needs to be done is an adaptation to keroncong performances to keep up with the times. The Congwayndut group has three strategies used to adapt the keroncong

performance. The three adaptation strategies are shifting to the digital, creative hub, and reinventing the trend. This is intended so that in the future the keroncong performance can be well received by the community. In addition, the creative industry practices contained in the adaptation strategy used will be able to improve the welfare of the Congwayndut group's artists.

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