



## Music Creativity In The Brascong Vijaya Kusuma Keroncong

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### Abstract

Creativity in music can be formed by observing, studying, and understanding existing creative works or creating new music. In the city of Salatiga, there is a *keroncong* orchestra called "Brascong Vijaya Kusuma." This study aimed to determine, analyze, and describe the musical creativity in the brascong keroncong orchestra Vijaya Kusuma in Salatiga. The method used in this study is a qualitative research method that presents a descriptive analysis. This research approach uses musicology. The results of this study indicated that creativity in brascong keroncong Orchestra Vijaya Kusuma transpired because of the encouragement of Ajenrem 073 Salatiga, which, indeed, Brascong has the task of providing entertainment to the soldiers in Ajenrem 073 Salatiga. Musical creativity that exists in brascong Orchestra keroncong Vijaya Kusuma includes: (1) the arrangement of the addition of wind instruments such as trumpet, tenor horn, and trombone into keroncong music inspired by the Corsican in unit Ajenrem 073 Salatiga; (2) the creation of the song "Kr. Tanah Airku" did not use flute/violin prospels instead uses trumpet instruments; (3) in the interlude, brass instruments play blocking notes and play imitations of the main melody; (4) in the coda brass instruments play passing notes and blocking notes and at the end get ritardando; (5) the use of chords in the arrangement of the song "Kr. Tanah Airku" added a chord outside the original keroncong standard chord. Kreativitas music in brascong through the stages of creativity which consist of; aspects of personality, drivers, processes, and products.

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## INTRODUCING

Indonesia is a multicultural country with many different cultures that are practiced and spread throughout the country (Desyandri, 2014). The advancement of communication science occurs due to advances in science and technology, resulting in international communication and the exchange of cultural and musical elements (Romadhon, 2013). The evolution of music, in general, is so rapid and unpredictable that music is constantly evolving for the better and wider. Music development creates new aspects and elements of music and dynamic innovations. As a result, various new musical genres emerged, becoming a source of inspiration for artists (Wai Chen, 2018). According to (Seramasara, 2017), creativity is a human activity that creates meaning for reality through religion, philosophy, science, language, and art. The emergence of various types of musical genres in the evolution of music is the result of human creativity.

Nowadays, there are so many different types of music. The genre of music evolves in tandem with the times. In Indonesia, there are numerous musical genres. Both domestic and international music is featured. Keroncong, karawitan, angklung, campursari, and many more are indigenous to Indonesia. Pop, jazz, ska, and other genres come from abroad. Music is a form of entertainment that everyone can enjoy. Everyone can enjoy music, but everyone prefers different types (genres) of music. Some people enjoy keroncong music, campursari, pop, rock, dangdut, etc. These various types of music have distinct musical characteristics, arrangement styles, and creativity levels.

Distinctive music will have its own identity, as evidenced by the musical instrument's playing technique, presentation, and organological form. There was a keroncong that was different from usual at the commemoration of the TNI's 72nd anniversary, which took place in Solo. In general, the TNI corps performs a musical performance in the form of a brass band or marching band. Ajenrem 073 Salatiga, on the other hand, performed a group performing keroncong combined with brass instruments at the TNI's birthday celebration. Brasscong Vijaya Kusuma is the name of the group.

Keroncong is a type of indigenous Indonesian music flourishing in the country (Rachman & Utomo, 2019). Keroncong music was Indonesia's first popular music (Pasaribu, 1955). The journey of keroncong music into Indonesia was started in the 16th century by Portuguese traders who established trade relations with the natives. The Portuguese was a trading nation that arrived in the Advance Indies in 1498 intending to look for merchandise, and in 1511 they captured Malacca (Soeharto, 1996). It didn't take long for them to adapt and form friendly relationships with the locals; some married. As the nineteenth century approached, keroncong music began to spread evenly to coastal cities on the island of Java (Widjajadi, 2007).

Keroncong music's spread and development continue to grow, live, and develop in the archipelago, particularly on the island of Java, the main development center. Traditional music has significantly impacted the development of keroncong music (Destiana, 2012). Keroncong music no longer appeals to the younger generation (Widyanta, 2017). Known

as "elderly music," a composer from Semarang, Kelly Puspito, was inspired to develop keroncong music that was being abandoned by teenagers, specifically by innovating the development of the original keroncong by developing harmonization and chord progressions and providing variations to melodies, pitch ranges, and rhythms, which is used to adapt the characteristics of adolescent innovators who enjoy challenges and trying new things (Rachman, 2013). This made it easier for keroncong music to spread; until now, keroncong music has received quite a good appreciation in remote areas of the island of Java.

Keroncong music has succeeded in capturing the local community's attention in Salatiga. Salatiga already has many keroncong orchestras, one of which is Brascong Vijaya Kusuma. TNI personnel, particularly those from the Ajenrem 073 Substance Salatiga, make up this keroncong orchestra. They are working with the Brascong keroncong orchestra to preserve keroncong music in the TNI subs of Salatiga. Brascong is made up of 16 people. The instruments used are also in keeping with the name Brascong, with additional brass instruments such as trumpet, tenor horn, and trombone being used.

With the advancement of time, numerous packages of musical performances present artistic and cultural values that have their appeal in society. One of them is fostering creativity so that music artists can continue to thrive and evolve. Furthermore, many artistic activists at this time are very creative in composing songs (arrangements) to make them interesting so that interest

in certain musical genres grows. As in the Brasscong Vijaya Kusuma keroncong orchestra, creativity is fostered by creating a beautiful piece of music and developing it through song arrangement. In this case, the creativity of the arrangements in Brascong Vijaya Kusuma is collaborating the Brasswind instrument with the keroncong musical instrument, where the TNI corps is usually associated with the character of struggle music.

Munandar (1992) Creativity is the ability to generate new combinations based on data, information, or existing elements. According to Munandar, creativity does not require creating something new but rather combining things that already exist, whether data, information, or previous creations. So, by collecting existing items, you can create something new and interesting. The existence of a music group called Brascong Vijaya Kusuma is one example of TNI-AD personnel and civil servants' creativity at Ajenrem 073 Salatiga. Because they were Indonesian Army and Civil Servants members, Ajenrem 073 Salatiga could be creative by adding keroncong musical instruments with Brass instruments. The researcher choose to investigate what musical creativity Brascong Vijaya Kusuma had done.

## METHOD

The qualitative descriptive method is used in this study, with a musicological approach. Direct observation and in-depth interviews with informants yielded primary data. Observation, interviews, and documentation were used to collect data. This study focuses on creativity

in Brascong Vijaya Kusuma and music creativity in Brascong Vijaya Kusuma. The researchers employed interactive model data analysis techniques, including data reduction, data presentation, and conclusion. The data validity technique was used, which involved comparing the results of data obtained from interviews, observations, and document studies with field conditions.

## RESULT AND DISCUSSION

### Ajenrem 073 Salatiga

Ajenrem, also known as the Adjutant General of the Military Resort, is a TNI corps that is part of the Ajendam division. Ajendam, also known as the Directorate of Adjutant General of the Army, is one of the TNI AD corps responsible for developing and organizing administrators in the fields of personnel administration, general administration, and the moral welfare of soldiers and civil servants (PNS).

Ajenrem 073 Salatiga is a unit stationed in Salatiga to help with tasks related to their function (Balak aju unit) for Korem 073 Salatiga. Ajenrem 073's activities are in charge of assisting Korem 073 in administrative. However, in the base administration unit (satminkal), Ajenrem 073 reports to Ajendam.

Ajenrem 073 is located at Jalan Jendral Sudirman, Kalicacing Village, Sidomukti District, Salatiga City, Central Java. Ajenrem is located 1.0 km south of the Salatiga roundabout and takes approximately 2 minutes to reach by motorized vehicle on the right side of the road. Ajenrem 073 Salatiga is easy to get to because it is located on the side of Semarang- Surakarta's main road.

In Central Java, Ajenrem is divided into four regions. Purwokerto, Yogyakarta, Solo, and Salatiga are the first stops. Ajenrem 073 Salatiga is located on Jl. Jendral Sudirman, Kalicacing, Kec. Sidomukti, Salatiga City, Central Java. Ajenrem 073 Salatiga is responsible for encouraging soldiers by providing entertainment, housing services and preparing a workforce distribution program for soldiers. A section called Minujahril is in charge of this task (General Administration of Moral Welfare).

Mr. Alif Muchtohar, the entertainment section director, held Jahril, who provided entertainment, in the first task, where the Brascong Vijaya Kusuma keroncong orchestra entered the entertainment section.

### *Brascong Vijaya Kusuma Profile*



Figure 1 (Source: Afrit Documentation 2022)

### *Brascong Vijaya Kusuma*

Brascong Ajenrem 073 Salatiga is a keroncong group with TNI and civil servants as members. This group is still under the supervision of Ajenrem 073 Salatiga, and it has been in Salatiga for nine years. Brascong Ajenrem 073 continues to exist with its various creative innovations and is appreciated by Ajenrem 073, its staff, and the community.

### **Background to the formation of Brascong Vijaya Kusuma**

The beginning of the formation of Brascong, Ajenrem 073 Salatiga, was in 2013. Before the existence of Ajenrem 073's Brascong there had already been some entertainment music in the 1970s, both in karawitan music, wayang performances, and keroncong music. But in the 2000s, the karawitan, wayang, and keroncong players retired, and there were no more successors, so the musical instruments, wayang, and keroncong were not used. In 2013 during his term of office, Major CAJ Daniel S. and the entry of Pak Alif Muchtokhar as a civil servant in Ajenrem. Mr. Alif saw several Ajenrem 073 who can play keroncong and combo musical instruments just for entertainment in their free time. From here, he had the idea to collaborate the keroncong musical instrument with the brass instrument in the music unit (Korsik) so that the Brascong Ajenrem 073 Salatiga group was formed.

At the beginning of its formation, Brascong Ajenrem 073 Salatiga only focused on office activities such as Ajenrem Train's farewell, music entertainment during thanksgiving, and official music entertainment. However, as time passed, Brascong Ajenrem 073 developed to fill events at weddings, churches, and so on that were outside officialdom.

### **Musical Creativity Brascong Vijaya Kusuma**

The musical creativity in the Brascong Vijaya Kusuma keroncong orchestra is the result of product dimension creativity, which is in the form of the arrangement of the song

"Kr. Tanah Airku" and a composition from the original Brascong Vijaya Kusuma entitled "Satria Pembina."

#### **(1) Arrangement**

Arranging is an activity to compose pre-existing music. In this case, we should make the song we arrange more beautiful than the original song (Artanto, 2016). In terms of arrangement creativity, the Brascong keroncong orchestra Vijaya Kusuma created his arrangement of a song entitled "Kr. My homeland". In making this arrangement, the Brascong Vijaya Kusuma keroncong orchestra added several creations in instrumentation, intro, interlude, coda, chord use, and filler.

#### **Tool Instrumentation**

Just like keroncong instrumentation, Brascong Vijaya Kusuma uses keroncong instrumentation in Cak, Cuk, stringed cello, bass, and guitar. However, there are differences, namely the melodic instrument in the form of a violin/flute taken by the keyboard when needed due to a lack of available resources, and the additional form of brass wind instruments, namely trumpet, tenor horn, and trombone.



Figure 2. Cak Instrument (Source: Afrit Muzaqi 2022)

The cak musical instrument functions as a tool that emphasizes ankle rhythm and double rhythm. Cak and cuk are one unit in keroncong music. The pattern of playing on cak intersects with the pattern of playing cuk.



Double cuk pattern

Cak Enkle game pattern:



Created to be



Double C game pattern:



Created to be



Figure 3. Cuk Instrument (Source: Afit, 2022)

The cuk musical instrument serves as an instrument that plays intact in filling the nuances of keroncong music. The pattern of the game is intertwined with the pattern of the cak. So between cuk and cak rhythm, the blow's direction will reciprocate each other.

Cuk enkle pattern:

Created into

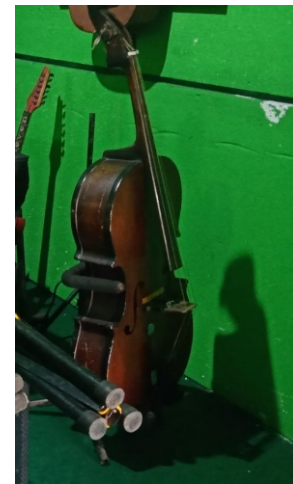


Figure 4. Stringed Celo Instruments

(Source: Afit, 2022)

The cello instrument functions as a control regulator in the keroncong game, which is the one that regulates the hinge or double rhyme. Cellos are imitations of kendang instruments in keroncong music. The string sequence in the keroncong cello is D-G-d.

Cello enkle game pattern:



Created into





Cello doble game pattern

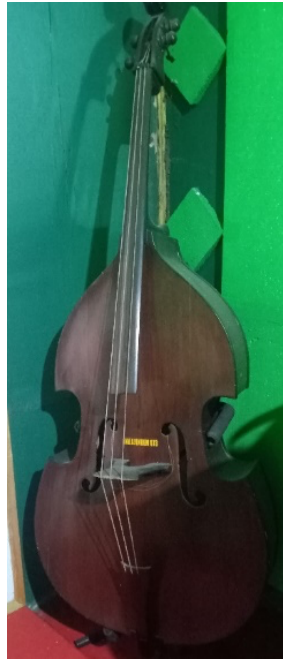


Figure 5. Bass Instruments (Source: Afit, 2022)

The bass instrument serves as the foundation of the chords used. The bass playing pattern on keroncong music is played on the first and third beats. The play of bass and cello are interrelated, as is the imitation of drums and gongs.

Bass playing pattern:



Figure 6. Guitar Instrument (Source: Afit, 2022)

The playing of guitar instruments in keroncong music differs from general, played in an *arpeggio* manner interspersed with chromatic notes.

Guitar playing patterns:



## Combo Band

Using combo bands in the *Brascong* Vijaya Kusuma group only uses musical instruments in the form of keyboards and drums. Due to the lack of a power source, violin/flute instruments are replaced on the keyboard. In this case, the keyboard plays the flute stuffing and the violin, after which it only plays full chords.

Drumming pattern:

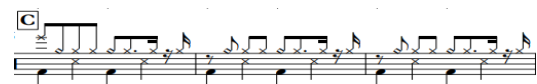




Figure 7. Brass Wind Instruments  
(Source: Afrit,2022)

The *brass wind* instruments used in the *Brascong* Vijaya Kusuma keroncong orchestra are trumpet, tenor horn, and trombone. The playing pattern on wind brass instruments is accent reinforcement and *passing notes*.

Accent reinforcement pattern by Trumpet, Tenor Horn, and Trombone instruments on the song "Mendung Tanpo Udan"



*Passing note* patterns by Trumpet, Tenor Horn, and Trombone instruments on the song "Kr. Homeland"



### Intro Section

The intro part of an original keroncong song uses a violin/flute

*prospel*, but the creation of the *Brascong* Vijaya Kusuma keroncong orchestra uses trumpet instruments in the intro and interlude



Figure 13 Score Arrangement of the Song  
"Kr. Motherland" Rhythm 4-5

In the arranged song titled "Kr. My Homeland", the intro begins with the inclusion of a trumpet instrument that plays an imitation of the principal melody played in the E Major scale, and the scale on the trumpet instrument is Fis Major. Here's a piece of melody on the trumpet:



The above fragment of the score is found in rhythms 1-4. The melody is the intro of a song played by a trumpet instrument, which in the 3-4th rhythm is part of the development of the original melody. Nevertheless,



the development of the melody still takes into account the fall of the chords of the original song. In this case, the 3-4th rhythm on the song Kr. Tanah Airku has a component of movement from chords IV – V – I. The development of this melody is part of the creativity of *Brascong* Vijaya Kusuma. Then when it falls on chord I on rhythm 4, it is followed by the melody of a guitar instrument based on the chords I–V–I. Here's a cut of the melody on the guitar



Based on the fragment of the score above, it can be seen that the melody on the guitar instrument has its creation, which is an arrangement of *Brascong* Vijaya Kusuma. Although the guitar playing pattern differs from the original melody, the motif played still adheres to the main chord.

#### Interlude Section



The score fragment above is a fragment of the song "Kr. Tanah Airku" interlude. This part of the interlude has similarities with the intro section, where a trumpet instrument holds the melody. However, in the interlude section, *block chords* and *Passing notes* from horn and trombone tenor instruments are added. In rhythms 1-2, the trumpet instrument separates the main melody of the song Kr. Tanah Airku, where the horn and trombone tenor instruments form chords IV – V – I. The creativity in *Brascong* Vijaya

Kusuma makes the trombone instrument take the tone of the tert and the instrument of the horn tenor on the tone, which in rhythm 2 of the trombone takes the tone of *tonika* and the tenor horn on the tone of the *terst*.

In rhythms 2-3, the melodies of horn and trombone tenors are made to knit each other so that the melodic pattern feels moving. So that the function of horn and trombone tenor instruments is not only to block *chords* but to form a melody that has a role in accompanying the trumpet game.

#### Coda Parts

It can be seen in the fragment of the score above before heading to the coda, namely the rhythm of 1 beat to 3, there is a creation from the *Brascong* Vijaya

Kusuma keroncong orchestra. The creation was in the form of an additional guitar melody as a bridge to the iv chord. Then on the 2nd rhythm was greeted with the inclusion of a brass wind instrument in the form of a *block chord* that formed a chord iv and a passing note. *The blocking chords* in wind brass instruments become an accompaniment to the melody on guitar instruments. Then on beat 3, use a *passing note* pattern that forms the chord iv. Then three rhythms before the ending of the creation added by *Brascong* Vijaya Kusuma added *rit* to the beat to 3.

In the fragment of the score above, it can be seen in the three rhythms before the ending that the creation added by *Brascong* Vijaya Kusuma is to add *rit*. The purpose of using the *rit* at the end of this song is to interrupt the song with a flowing impression, not to stop or stop with a *special pattern*, because as the image of the keroncong song, which has swinging music. *Brascong* Vijaya Kusuma's keroncong orchestra applies the concept by using *rit* in the *coda* of the song Kr. Tanah Airku. The harmonization in rhythms 1-2 above uses a closed *cadence*, giving a calm impression to the song's ending.

#### Use of Chords

Commonly, the original keroncong song uses chords with the order I – IV – V – I, and modulation from II – V and almost always after modulation to chord V or dominant continued with chord IV (Harmunah, 1987). In the creation of the *Brascong* Vijaya Kusuma keroncong orchestra, it uses pakem chords, but some using chords are used outside of pakem chords.

The use of chords in rhythm 18 is seen using chords iii towards chord ii, which in general, there is rarely chord iii to chord ii in the original keroncong song. However, the creation of the *Brascong* Vijaya Kusuma keroncong orchestra uses chord iii as a bridge to lead to chord ii.

In rhythms 21-22, the chords used by *Brascong* Vijaya Kusuma are chords I – VI – ii – V. Use of chords VI is useful as a bridge to chords ii, which in general is very rare to find the movement of chords VI – ii in keroncong music. However, the *Brascong* Vijaya Kusuma keroncong orchestra has creations that add the chords as a bridge.

#### (2) Composition

Commonly, the composition is the content or elements of a work of musical art, namely rhythm, tone, melody, rhythm, and harmony. The musical work in *Brascong* Vijaya Kusuma is the result of the creativity of a product entitled "Satria Pembina." This song was created by Pak Budi, who served as a civil servant in Ajenrem 073, as well as the arranger of the song in *Brascong* Vijaya Kusuma, besides Alif. The song "Satria Pembina" tells the story of the Ajen *corps* institution in recruiting new members and how to nurture its members and tasks for the TNI, especially the Army (AD).

*Keroncong Satria Pembina*

*Intro*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

*Legu*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

*Interlude*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

*Coda Ending*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Figure 8. Score of the Song "Satria Pembina"

The song entitled "Satria Pembina" is an original song produced by the product of creativity from the *Brascong Vijaya Kusuma* keroncong orchestra. They use instruments such as Cak, Cuk, Cello, Bass, and brass wind instruments, namely trumpets and trombones. This song has a keroncong music genre with the addition of *brass instruments*.

In the intro section of the *brass instrument* song playing unison, the unison *brass* playing pattern is shown in the intro and the interlude and coda sections. The basic tone used in the song "Satria Pembina" in D Major, where the brass wind instrument casts the basic tone of E Major. The chords

used in this song are the original keroncong chords, but in the intro and coda, there are chords that are outside the original keroncong pakem chords. As seen in figure 4.23, the intro section 1-3 rhythms use the chord arrangement I – V – II. Rhythm 3 beats to 3, chord used are <sup>b</sup>VII. Continued on rhythms 4-6 using the chord arrangement I – IV – V. then, on rhythm seven, chords used are I – I<sup>7</sup>, and on the 8th rhythm are chords IV – V.

In the coda part of the song "Satria Pembina," the chord arrangement used from rhythms 1-3 is I – <sup>b</sup>VII – I, rhythm three beats 4 I<sup>7</sup>. Then on the 4th beat one chord IV, beat three

chords V. rhythm to 5 beats one chord  
b VI, beat three chords V. rhythm 6  
uses chords <sup>b</sup> VI, beats three chords V.

## CONCLUSION

Based on the results of the study, it can be concluded that the creativity in the Brascong Vijaya Kusuma keroncong orchestra occurred due to the encouragement (*press*) of Ajenrem 073 Salatiga, which, indeed *Brascong* had the task of providing entertainment to the soldiers at Ajenrem 073 Salatiga. The musical creativity in the *Brascong* Vijaya Kusuma keroncong orchestra includes: (1) the arrangement of adding trumpet wind instruments, horn tenors, and trombones to keroncong music inspired by the presence of corsics in the unit ajenrem 073 Salatiga; (2) the creation on the song Kr. Tanah Airku does not use flute/violin prospels but uses trumpet instruments; (3) in the interlude section of the *brass* instrument, it allows block notes, and the trumpet plays imitations of the principal melody; (4) in the coda part of the brass instrument plays passing notes and block notes and at the end gets *a rit*; (5) the use of chords in the arrangement of the song " Kr. Tanah Airku " adds chords outside the original keroncong chords. Music creativity in brascong goes through stages of creativity which consist of; aspects of persons, drivers, processes, and products.

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and rhythms 7-8 chords used are chords I.

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