Jamet Stereotyping in Jedag-Jedug Music: An Analysis of Jedag-Jedug Music Stereotype

Wendy Belinda Tiantini[✉][1]
Universitas Airlangga, Surabaya Indonesia
Nadya Afdholy
Universitas Airlangga, Surabaya Indonesia
Yulia Mega Puspita
Universitas Airlangga, Surabaya Indonesia

Abstract

This research aims to find out the process of jamet stereotypes in jedag-jedug music can change and become a popular trend on social media. The approach used in this research is a qualitative approach using in-depth interviews with participants. The criteria for participants were participants aged 18 years and over who had listened to jedag-jedug music with various economic and educational backgrounds. The researcher explored the participants' views on the stereotypes that exist in jedag-jedug music and how these stereotypes are negotiated and can change. The primary data in this study are interview transcripts and the secondary data used are journal articles, books, and other supporting sources. To analyze the data, the researcher used Shelly Chaiken's Dual-Process. There are three aspects of stereotype formation, namely cognitive, affective, and habitual aspects that will be used to see how stereotypes change in jedag-jedug music. The results found in this study are that participants experienced changes in their views on stereotypes in jedag-jedug music. This change in stereotypes is due to the popularisation of jedag-jedug music on social media which affects the cognitive, affective, and habitual aspects of participants.

✉ Corresponding Author:
  Email : . wendy.belinda.tiantini-2019@fib.unair.ac.id

INTRODUCTION

Jedag-Jedug is a term used to describe EDM music especially for Indonesian remix music. It is known for its fast beat and usually be used in fun activities such as community activities or Indonesia aerobics. Jedag-jedug term was introduced by the netizens in social media that refers to EDM music remixed with dangdut music (Sa'idah, 2020). Although it is part of EDM music, the jedag-jedug music does not always come from an electronic device to create its music, but sometimes it is made from remixes of existing songs and can speed up or be added some beats (either up or down). The jedag-jedug word is onomatopoeia, coming from the music beat "dug, dug". This makes the jedag-jedug music varied from remix music, hip-hop, pop, reggae, and dangdut. There is also a distinction between EDM and jedag-jedug music in general. EDM music has specific criteria such as produced by electric instruments and the tempo is around 126-132 BPM (HipHop Makers, 2023) while jedag-jedug music does not have this specific criteria.

While EDM has a very minor vocal in their songs, this criteria does not become an absolute criteria to define jedag-jedug music. Jedag-jedug can be made with a lot of vocals as long as it has an up or down music. Furthermore, The creators of jedag-jedug music also are not always a singer or a DJ, but as long as someone can create a beat sound, they can be called as jedag-jedug creators.

Pandemic has become an important aspect to introduce jedag-jedug music in social media, especially on the TikTok platform. The terms of JJ or jedag-jedug first emerged from the TikTok platform. Jedag-jedug refers to a music that was made by the TikTok creators (Banetri & Liustri, 2023). Nowadays, jedag-jedug music has spread into social media, especially on the TikTok platform. TikTok is a media social platform that has been downloaded more than 672 times (Statiska, 2022). TikTok provides a visual-audio content that the users can post a video with provided audios. The audios that are provided are various, from popular audios such as popular songs to individual audios since TikTok allows the users to upload their own audios. One of the audious in TikTok is jedag-jedug music. Jedag-jedug is a term to describe music with fast beats and affiliated with a unique video editing. Jedag-jedug videos were trending in Indonesia and got lots of exposure (Rahyadi, et al., 2023).

The exposure of jedag-jedug music is not raised in TikTok platform, but also in other social media such as Instagram, Twitter, and Facebook. In these social media, usually the users use jedag-jedug music as the audio of their contents. The contents are various. As examples, the social media users use jedag-jedug music to edit their photos and videos in an unique way that the photo is shown in line with the music beats.

Due to these edits and usages of jedag-jedug music in social media, there is a different view of how Indonesian people see jedag-jedug music. Some of them see jedag-jedug as a fun audio because its beats can light up the motivation (regarding to the psychology of music) and some of them see jedag-jedug as tacky and jamet music. Jamet is an acronym from Jawa Metal (Prasetya, et al., 2021). This word is an expression for someone who

has metal or rock but is considered tacky. Although using the word 'Jawa' (Javanese people), jamet is not referred only to Javanese People, but for people that are cringe and tacky.

The stereotype in jedag-jedug music came from TikTok video editing at the first time this application launched. People who are considered as jamet are those who use the metal fashion such as tight pencil jeans, long straight hair, and oversized clothes (Maulana, 2020). In other situations, jamet term is also used for those who do cringe editing videos.

Although jedag-jedug music is stereotyped as jamet music, this kind of music does not come from an urban subversion culture such as HipHop and Rock. Jedag-jedug videos are a popular trend and become an efficient communication way to attract audiences (Pradika & Sumardjijati, 2023). TikTok also provides the users to do jedag-jedug editing by collaborating with a video editing application, CapCut. The users can use the jedag-jedug template that the users only need to put photos or videos and the application will do the editing. Therefore, the jedag-jedug videos are easy to make.

The jedag-jedug popularization also makes jedag-jedug music available to be accessed outside the TikTok platform. YouTube and Spotify provide jedag-jedug music to be listened by the audience, even in the full version of the songs. In Spotify, jedag-jedug DJ TikTok playlist is liked by 230.986 people and one of the popular jedag-jedug music, DJ Tukeran Sempak, reached 2.922.542 streams. Compared to Spotify, jedag-jedug music on YouTube also reaches a fantastic number. For instance, one of the popular jedag-jedug music, DJ Preset Witbek, reaches 366.000 streams and Di Dunia Ini Tenang Aja reaches 12.000.000 streams on YouTube.

There are several studies that explain about jedag-jedug music, but the focus is still on the marketing or its use for education such as a study conducted by Sari et. al (2023) about jedag-jedug as one of digital marketing strategies and Herawaty (2022) study about the education for children about media social's visual audio content. Furthermore, there is no study discussing music stereotypes with Chaiken's theory. Therefore, this study is conducted to see about the new point of view in jedag-jedug and Chaiken theory research. The writer wants to see how the participants see jedag-jedug music by using in-depth interviews. The data collected will be analyzed using Shelly Chaiken theory, Dual-Process Theory, about stereotypes changes.

METHOD

The researcher uses a qualitative approach by using in-depth interviews. A qualitative approach helps to understand and explore the participants point of view (Gerring, 2017). Purposive sampling is used in this research which are: 1. Participants are in the age range 17-40 years old; 2. Ever listening to jedag-jedug music.

The reason why the researcher chose those criteria is because in that age range, individuals have already understood about stereotype concepts and are the age range that actively use social media. Furthermore, the second criteria are chosen to see participants' view toward jedag-jedug music.

The writer spread a google form to find the participants. Then, the writer contacts the participants to conduct the interview. The participants are followed below.

No.	Initial	Age	Occupation
1.	ADA	23 years old	College Student
2.	MGJ	22 years old	Social Media Analyst
3.	MAFS	23 years old	College Student
4.	MRN	21 years old	Fresh-graduate
5.	AMI	21 years old	College Student
6.	HPR	20 years old	College Student
7.	MI	21 years old	College Student

The participants' answers to these questions are used as the primary data in this study and the related literature are used as the secondary data. Therefore, the data is analyzed using Shelly Chaiken theory, Dual-Process Theory, about stereotypes changes. Chaiken introduced this theory in her book "Dual-process theories in social psychology" (Chaiken, 1999). She explained there are two processes in individual minds: reflective and impulsive. She elaborated these aspects by dividing them into three models: cognitive component, affective component, and behavioral component. Those three aspects influence the attitude toward objects or entities. This theory is used in this study to understand how the stereotypes in jedag-jedug music can be changed because of the cognitive and affective component and form the behavioral component of the participants.

RESULT AND DISCUSSION

Stereotypes in *Jedag-Jedug* Music

TikTok plays important roles in promoting *jedag-jedug* music. Both of the participants know *jedag-jedug* music from TikTok. According to the participants, when they heard the *jedag-jedug* music for the first time, they think that the music is typical of *jamet* music due to the beats. They found the music at TikTok videos and were unfamiliar with the music.

> *"First time I heard this music, I was unfamiliar with this kind of music and I thought this music was weird because it is very jamet. However, the music is used oftenly on kpop content, funny content, and the content always showing up on my FYP after that" (MGJ/27 March 2023)*

Another participant also stated a similar opinion toward *jedag-jedug* music. However, she liked the content so she does not really mind the *jedag-jedug* music stereotype.

"When I found the jedag-jedug video for the first time, I thought that the music is typical of jamet music. People or netizens said that jedag-jedug music is a jamet thing. However, I do really like the video content, it was about make-up. So, I think it was still a good video." (ADA/25 March 2023)

According to the MGJ participant, she already heard *jedag-jedug* music before it appeared on TikTok. She explained that she never heard *jedag-jedug* music in public anymore before its appearance on TikTok.

"I heard this music when I was in elementary school, at angkot or at an aerobics event that was participated in by ibu-ibu. However, I never heard or listened to this music anymore, then I heard it again on TikTok." (MGJ/27 March 2023)

As well as MGJ, HRP also experiences the same that she came from one of the districts in Indonesia in the countryside. She explained that in her district, *jedag-jedug* music was a common thing that she grew up with.

"I come from a district and the people there like jedag-jedug music. I grew up with this music and am very familiar with it. However, the urban people said it is tacky or something like that. Sometimes it is affiliated with jamet." (HRP/12 Juni 2023)

The tacky and jamet stereotypes emerge from the netizens in the TikTok application. This music is used to edit pictures or videos that get along with the beats either up or down. This music at the beginning of its viralness was used by some jamet people either for dancing or editing their videos. The jamet term is also mentioned by the netizens in TikTok that refers to people who are tacky in social media.

"I think this music is not contemporary music like HipHop or RnB. Actually I know this music is jamet music from the netizens. I saw the comments in jedag-jedug videos saying that the music is very jamet. Therefore, I know that the music is often used by jamet people." (MGJ/27 March 2023)

Then, the participants explained about the jamet term that they have mentioned before. MGJ participant explained that jamet is word to describe a person with a cepmek hairstyle or emo hairstyle, using many earrings, and has eccentric fashion style such as ripped pants. She also explained that jamet is considered a low social class.

"For me, Jamet is a person like Alif Cepmek with an emo hairstyle or asymmetric hairstyle, using many earrings and eccentric fashion styles such as ripped pants. Usually, jamet is a low class person, such as street children." (MGJ/27 March 2023)

Figure 1. TikToker Alif Cepmek (Source: TikTok @alif_cepmek)

Another participant, MRN, describes jamet as people who have a jeprak hairstyle and dance in the water container. He explained that there is no specific definition of jamet, but he stated that jamet people are tacky and have a weird culture.

"I refer to jamet as people who use a jeprak hairstyle and are tacky. There is no specific definition about jamet, but I think people can be called jamet when they are tacky and have a weird culture." (MRN/12 June 2023)

However, not all participants agree with the jamet stereotypes in jedag-jedug music. AMI participant explains that jedag-jedug is an unique music that is made by Indonesian people's creativity. The social media helps this music to go internasional and be used by foreigners. Furthermore, he explains that the jedag-jedug music has emerged even for the long times that are usually used for aerobics. He explains that listening to jedag-jedug music gives him happiness because of its fast beat. When he feels sad, his mood can be better when listening to jedag-jedug music.

"Jedag-jedug music is an Indonesian remix music that you will never find outside of Indonesia. Indonesian people are creative, they can remix all the songs even the sad songs. For me, jedag-jedug music is the most outstanding music in Indonesia. Therefore, If I am sad, and I want to hear jedag-jedug music to make me forget my

sadness, it can make my mood better." (AMI/12 June 2023).

Meanwhile all the other participants focusing on the jamet and tacky stereotypes in jedag-jedug music, MAFS participants explained that the jedag-jedug music is part of EDM music that should be praised due its creation. He explains that the EDM music that uses many waves to create this music is hard to replicate. Therefore, it is the uniqueness of jedag-jedug music as part of EDM music regardless of its uses by the netizens in social media.

"I think jedag-jedug music stereotypes are not changing because its function to hype or to give energeticness toward its listener is still there. The jedag-jedug, as EDM music, uses many waves and electronic devices to create the sounds. So, it will be hard to replicate the music except you own the template" (MHAS/12 June 2023).

Although jedag-jedug music was stereotyped as jamet music before, due to its popularization, the music has become a popular trend now. The participants' view toward jedag-jedug music. According to the participants, they started to like the music because of its appearance in their FYP (For Your Page, social media timeline name for TikTok).

"I started to like TikTok because the music is often used and shown on my FYP. It gives me earworms. At first I was in denial that I liked this jedag-jedug music, but now I accept that I like it." (MGJ/27 March 2023).

"I like jedag-jedug music because it appears often on my FYP." (ADA/25 March 2022).

They also explained that the uniqueness of jedag-jedug music makes them attracted to this music and the content on TikTok also takes a part. ADA participants listen to jedag-jedug music outside the TikTok application.

"Jedag-jedug music is giving me earworms. Usually the music is remixed, I am not sure what genre it is. It is not EDM, but close to EDM or Pop I think. The unique thing from this music is the beats, umm, what is it called? Bass, yes I think the bass. It beats in the ear and mostly there are several instruments. The music is loud but enjoyable. Furthermore, the vocals are remixed, usually at 2x speed." (MGJ/27 March 2023).

"The beats are really attractive. Furthermore, the content that is shown in my FYP is also interesting. I started to listen to jedag-jedug music not only in TikTok but also outside TikTok. I use YouTube. I love listening to jedag-jedug music while I am doing my activities or cleaning my room." (ADA/25 March 2023).

They also explained how jedag-jedug music as jamet music fading from their perspective. They stated that many people use it and they are attracted to the music. Due to the stereotype changes, the ADA participants also participated in making jedag-jedug video editing. She uses CapCut to do her editing by using templates or making videos on her own.

"Now, I have made several jedag-jedug video editing. I made the video at CapCut, either edited by myself or used the CapCut template. The content that I made are make-up, funny videos, or to congratulate my friends' achievement." (ADA/25 March 2023).

AMI participant also explains how he uses jedag-jedug music to have fun with his friends after hanging out or celebrating something. He is even known as the most JJ (Jedag-Jedug) person in his class.

"My friend calls me and my other friend as the most JJ person in the class. If I don't post jedag-jedug music or editings, they will ask me why I do not upload jedag-jedug music on my story." (AMI/12 June 2023).

MGJ never listens to jedag-jedug music outside the TikTok application. She also never participates in making jedag-jedug videos. She explained that the music is not her style, but her friends have edited a video with jedag-jedug music with her photos.

"Only listening to jedag-jedug music on TikTok. I never listened to it outside TikTok. Moreover, I never use the sound in TikTok. My friend has edited my pictures with this music, but I never do it myself because it is cringe. Although it is fun, I never do it because it cringes because it is not suitable to my image. If my friend edits a jedag-jedug video for me, I share it with close friends on Instagram." (MGJ/27 March 2023).

From the findings above, we can see how there is a stereotype in

jedag-jedug music. However, there are two perspectives toward this stereotype. The first perspective sees that this stereotype is no longer affiliated with jedag-jedug music while the second perspective still sees jedag-jedug music as jamet or tacky music. Furthermore, jedag-jedug music is used in many ways. The audiences are not only listening to the music to enjoy it, but it is also used to increase their mood and to have fun with their friends.

Participants Cognitive toward Jedag-Jedug Music

The participants' cognitive component relies on their knowledge about jedag-jedug music. There are two types of participants: the participants that have listened to jedag-jedug music before its viralness in social media and the participants who know jedag-jedug music from social media. This different point of view gives different perception toward the jedag-jedug music.

This attitude and behavior comes from the social cognitive that becomes an attitude structure or system (Chaiken, 1987). This cognitive model is shaped by how the common society sees an objective. It is proven by two kinds of participants: (1) The participants who have listened to jedag-jedug music before its appearance on TikTok consider jedag-jedug music as normal music and they are familiar with it; and (2) The participants who know jedag-jedug from TikTok.

On the first type participants, they explain how the music actually is

a unique music from Indonesia that cannot be replaced by other music. They explain that this kind of music is part of art and cannot be replicated without the template. In contrast, the second type participants that know jedag-jedug from TikTok application consider the jedag-jedug music as jamet and tacky. The jamet and tacky person is labeled as negative by the participant.

In online situations, there is also a form of 'othering' (Harmer & Lumsden, 2018, p. 2). Harmer and Lumsden explained this as 'online othering' that shows hierarchical power toward specific actors or groups. In this context, the other group is jamet or Jawa Metal, which refers to those who are homeless and in low social culture.

Although the participants did not have direct intention to do othering toward jamet people, their cognitive about jedag-jedug music makes them consider jedag-jedug music as alay and tacky without judging the music based on the music quality. In the cognitive structure, there is a social issue that several groups' ideologies are more integrative compared to the others (Chaiken, 1987). This cognitive structure is not only built by the value in a direct way, but also comes in the social media. The narrative of the correlation between jedag-jedug music and jamet emerged in social media and shaped the participants' cognitive toward this music. Hence, the narrative creates a jamet stereotypes to the jedag-jedug music in general even though there is no jamet representation in the TikTok

videos. Along with the development of TikTok and the use of the jedag-jedug music, this stereotype changes. Fuch (2009) stated about social media ability to enable participation toward the users. Furthermore, social cognition works in parallel and influences each other's cognitive processes (Chaiken, 1987). This means that the discourse in social media is dynamic and possible to be changed. Based on the data from interviews, the trending of jedag-jedug music and the user participation changed the stereotypes toward jedag-jedug music. The user participation in making jedag-jedug videos gives new knowledge to the social media users that jedag-jedug music is not only used by jamet people but can be used in general. Hence, there is a normalization toward the jedag-jedug music.

Participants Affective Toward Jedag-Jedug Music

In the dual-process of stereotyping changes, the affective part plays after cognitive aspects (Chaiken, 1987). As mentioned in the previous discussion, the cognitive of the participants affects the affective aspects because of its perception toward this jedag-jedug music changed. For some participants, jedag-jedug music can become a mood booster whenever they are tired or sad.

The mood booster effect by the jedag-jedug music happens because of the psychology of music. Music becomes part of emotion expression and it influences the listeners' psychology (Salcha, 2019).

The part of music can detect human emotion (Fritz, et al., 2009). Therefore, this music can give any psychological effects toward the listeners. However, the effect of this music is not only to give a mood booster, but also a mood breaker for the participants that hate jedag-jedug music. The participant feels annoyed whenever he listens to this music. Therefore, it is found that the affective aspect is influenced by the cognitive aspect that the participants can feel a sense of belonging to the specific music genre or they hate the music itself.

Participants Behaviour Toward Jedag-Jedug Music

The Behavior aspect is the last aspect in Chaken's theory. This aspect is influenced by the two previous aspects, cognitive and affective. Someone tends to have the same music taste in their surroundings (Soley & Spelke, 2016). Familiarity becomes an important aspect to like music. Furthermore, the music preferences are chosen by society stereotypes. This stereotype is constructed and relevant with any music aspects (Sherman, et al., 2005). Therefore, music can be a representation of a certain culture or social community.

Other than emotional expression, music acts as social identity and cultural stereotypes (Shaleha, 2019). This means that there is a stereotyping toward music that belongs to a specific community. Shaleha gives an example of gamelan that is affiliated with the Javanese people. Furthermore, these cultural

stereotypes influence how people like a certain music genre.

The stereotype toward jedag-jedug music happens due to the society's construction that the music is stereotyped with the jamet people. Jamet people refers to those who are tacky or in a low-class economy. This becomes the reason why in the cognitive aspect, the participants stated about the jamet stereotypes. However, the stereotypes are not absolute, not all participants consider jedag-jedug music as jamet music or tacky. This happens because of their cognitive aspect that has been familiar with jedag-jedug music. Furthermore, the emergence of jedag-jedug music in TikTok makes this music popular culture. Therefore, people are more familiar with it.

Chaiken explains this phenomenology as dual-process, where the stereotypes can be changed by these three aspects (Chaiken, 1989). The participants get new knowledge that renews their cognitive and influence their affective toward jedag-jedug music. Therefore, it changes their behavior from negatively seeing the music to accepting the music as popular music. There is a process of normalization in this music and the stereotypes are shifted. They start to accept the usage of this music. It is proven by the participants' behavior to use jedag-jedug music as the editing backsound and they also use it on TikTok videos. Therefore, the participants make a playlist on YouTube or Spotify and listen to the jedag-jedug music outside the TikTok to improve their mood when they are sad or when they need a mood booster.

CONCLUSIONS

Music stereotypes are not separated from how society sees the music. There are three aspects how an individual sees this stereotype based on their cognitive, affective, and behavioral skills. These three aspects are one unity and cannot be separated. In the context of *jedag-jedug* music, the first environment statement toward this music influences how an individual sees and listens to *jedag-jedug* music. Therefore, the internet stereotype toward the *jedag-jedug* music as *jamet* emerged in the participant. However, due to the viralness of this music, the music becomes a popular trend and the stereotypes have been negotiated as a popular music. As the result, the participants accept and consume the *jedag-jedug* music.

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