



The Analysis of Lyrics in Indonesian Folksong as Local Traditional Music

Arief Saripudin ⁽¹⁾, Andi Tenrisanna Syam ^{(2)*}, St. Hartina ⁽³⁾,
Fadhliyah Rahmah Muin ⁽⁴⁾, Yuyun Ruqiyat Said ⁽⁵⁾

⁽¹⁾ Sunan Gunung Djati State Islamic University, Bandung, Indonesia

⁽²⁾⁽³⁾⁽⁴⁾⁽⁵⁾ State Islamic Institute of Palopo, Palopo, Indonesia

* anditenrisannasyam86@gmail.com

Abstract

Indonesia is a country with thousands of cultures. The cultural enrichment in Indonesia was caused by this country's diversity, including various ethnic groups, languages, dialects, traditions, religions, local dances, and local music. Folksong is one of the cultural varieties in Indonesia, especially from a music perspective. In Indonesia, almost every region has its folksong, and every folksong has its different language, which can be distinguished from one another because its nature that every folksong is unique. Therefore, this research aims to analyze the lyrics in Indonesian folksong and the recognition of Indonesian traditional music, specifically folksong. The effort in this research is shown as the writer's dedication to searching the material resources through journals, books, and other reading media as this research adopts the narrative review approach. The result shows the philosophical and cultural comprehension or understanding regarding the lyrics of Indonesian folksong.

Keywords

folksong, local music, lyrics, culture, Indonesian traditional music

Introduction

Folksong, as a local traditional music, has received less attention today. It can be seen that people's interest in musical culture these days is more into modernism; people nowadays prefer modern music to traditional music (Imam & Sisworo, 2021). From a musical perspective, contemporary music such as pop, rock, hip hop, DJ, electro, and other genres dominate the music industry. Therefore, it is difficult to bring up the local traditional music when several people have already abandoned it as time passes.

Traditional music is less desirable by society, especially teenagers and youngsters who always want something new; they consider traditional music to be more exciting and old-fashioned for them to be concerned about (Kurniawan, 2014). However, if they look further into conventional music, especially folk music, they will realize that the local traditional music, especially folk music, is actually enchanting. It has been proven that Indonesian folk songs are unique due to the various languages this country has because Indonesia has several different regions. Besides that, the uniqueness of folksong in Indonesia is affected by the various languages and dialects used to sing folksong by other ethnic groups in Indonesia.

Folksongs are literary works that represent people's reflections on life. It explores various topics imaginatively and creatively, including success, failure, love, hate, peace, conflict, forgiveness, and retaliation. Folksongs contain ancient beliefs and moral lessons that are typically transmitted from generation to generation through metaphors or parables. Because they contain social and spiritual qualities, folksongs are among the most essential cultural aspects to study. In addition to their creative and linguistic diversity, folk songs have noble principles infused throughout their lyrics. Folk songs can, therefore, serve as moral instructors that need to be upheld in a global society that is becoming increasingly materialistic (Perangin-angin & Dewi, 2020).

Folk songs serve various purposes; these include (1) providing comfort, such as clever songs, cradle songs for kids, and songs to go along with games; (2) providing encouragement, such as marching songs and work songs; (3) acting as a tool for historical preservation, such as the folk song "Hoho," which is used in the Nias area to preserve genealogies or clans; and (4) serving as a medium for social protest against social injustices (Nitayadnya et al., 2014).

Several scholars have investigated folk songs. In West Kalimantan, folk songs are called *tundang*. Because of human creativity, *tundang* reflects the values, ideas, dreams, philosophy, and collective consciousness of those who create it, literally and allegorically. It also expresses, intentionally or unintentionally, how a collaborative community thinks, acts, and behaves, manifesting various mental attitudes, mindsets, and values and immortalizing things developed in the form of a questionable rhyme (Wulan et al., 2019). Nugroho (2021) investigated Sumba folk songs. Sumba folk songs are called Ludu Pahangu, which are secular and profane in nature (low culture) and not related to rituals or religious purposes. The characteristic of Ludu Pahangu itself is that it is an everyday song, so it is easier to hear and sing/imitate again by ordinary people in the East Sumba area. Karsana et al. (2020) investigate the Kaili song from Palu. They stated that Kaili's

ethnic folk songs could be used to build the nation's character. Character building is in the form of educational values. The educational values contained in Kaili folk songs are religious, love for the homeland, cooperation, responsibility, friendship or communication, and obeying norms and rules.

Based on the statement above, the writers aimed to analyze the lyrics of Indonesia's folksong, recognize the folksong in Indonesia, and conserve the folksong itself, with the hope that traditional music, especially folksong, will not be forgotten. The benefit of this research is evident because by recognizing the Indonesian folk songs, people would be more aware and pay more attention to them as this research contains the cultural knowledge of folk songs as Indonesian traditional music. If we do not recognize Indonesian folk songs, how can we conserve or introduce them to global outsiders? Therefore, this research has a good impact on the cultural perspective of Indonesian traditional music, specifically on folksong.

Method

This research adopts the qualitative method of narrative review approach in the process of writing. The qualitative method is focused on the reports of descriptive data which cannot be adequately expressed numerically. In other words, this method is focused on description and interpretation that lead to developing new concepts, theories, or evaluation of organizational processes (Hancock, Ockleford, & Windridge, 2006). The analysis used in this research is content analysis, where the data is often only analyzed according to its content. Therefore, this method is supposed to identify the content from journals, books, articles, magazines, the web, or any information related to the title of the journal to look for resources or variables (Hasan, 2002).

Results

Language Philosophy and Culture

Language and culture can be philosophized as a field of interdisciplinary study that is ontologically mixed from linguistics and culture as scientific pillars or, in other words, as an interpretive discipline that explores language to find cultural understanding across fields. Based on the descriptions of language in the gates of language philosophy, it can be explored through an ontology perspective (Warami, 2016).

Language is one of the subsystems of the cultural system, or in other words, it is one of the aspects of culture. The perspective obtained on other aspects of culture is to be described through a theoretical understanding of a language, diachronically or synchronically. Diachronically, language is seen as a system always in a state of change. This change can occur according to a line of development in an ancient society that experienced divisions and separation into several groups that migrated and settled in different geographical areas.

Synchronically, language is seen as a system involved in the continuity and continuity of human social culture as a momentary vision of that life. Attempts to understand

language as a synchronous system produce a dichotomous model that distinguishes aspects of embodiment on one side (parole) and ideal aspects (langue) on the other (Mbetse, 2004).

Local Music and Culture

Talking about local music and cultural diversity, Indonesia, as an archipelago country, has numerous different cultures, from Sabang to Merauke. The art of music is one of Indonesia's cultural varieties, including traditional and modern music. Local music is the musical arts that develop in local regions and can also be called traditional music. Like traditional music, local music consists of folk songs, ritual songs, and local musical instruments. It is essential that the folk songs in Indonesia be conserved and as highly appreciated as possible (Munawaroh, 2017).

In December 2008, Conway claimed that the Indonesian folksong entitled "Rasa Sayange" from Maluku was their own. Not only folksong but several arts and cultures, such as Reog Ponorogo and Angklung, also claimed to be theirs. This happened due to the need for more appreciation or action in popularizing and preserving Indonesia's folksong and local arts (Imam & Sisworo, 2021). This would not happen if the society in Indonesia appreciated the local art and Indonesian folksong. At least show more effort to make outsiders recognize Indonesia's folksong and local art.

Popularity of Indonesian Folksong

Based on the popularity, some folksongs are generally unknown, and others are the opposite. In fact, several folksongs with high popularity are often sung by people in Indonesia. The folksongs that considered famous or well-known are: "Bungong Jeumpa" from Aceh, "Soleram" from Riau, "Bubuy Bulan" from West Java, "Yamko Rambe Yamko" from Papua, "Ampar-Ampar Pisang" from South Kalimantan, "Apuse" from Papua, "Tokecang" from West Java, "Gundhul Pacul" from Central Java, "Rek Ayo Rek" from East Java, "Badindin" from West Sumatera, "Manuk Dadali" from West Java "Burung Kakatua" from Maluku, "Cublak-Cublak Suweng" from East Java, "Rasa Sayange" from Maluku and "Sajojo" from Papua (Wirachmi, 2021; Arifin, 2019).

Folksong Lyrics and Meaning Analysis

Folksong is cultural because the art of music connects with culture regarding traditionality; a region will create a folksong with its regional language. The language used in the lyrics of a folksong will determine which region a folksong has created. Therefore, to understand the meaning of the lyrics in a folksong, we have to find out which language is used in the folksong, which dialect can be heard, and which region is related to the folksong. For example, look at the folksong lyrics below:

Tokecang

from West Java

Tokecang tokecang

bala gendir tosblong

Angeun kacan, angeun kacang

(Tokecang, tokecang)

(stealing the hollow pot)

(Bean soup, bean soup)

sapependil kosong	(one empty pot)
Aya listrik di masigit	(There is electricity in the mosque)
meuni caang katingalna	(and it looks very bright)
Aya istri jangkung alit	(There is a tall skinny girl)
karangan dina pipina	(with mole on her cheeks)
Tokecang tokecang	(Tokecang, tokecang)
bala gendir tosblong	(stealing the hollow pot)
Angeun kacang angeun kacang	(Bean soup, bean soup)
sapependil kosong	(one empty pot)

The language used in the lyrics is Sundanese. Therefore, this folksong is from West Java. Tokecang is a blending of tokek makan kacang or, in English, a gecko-eating bean. This song is about someone who overeats or is greedy (Setiowati, 2020). It contains a reminder that eating a lot or overeating is not good. This symbolizes gluttony or greed, so you do not care about other people and only think about yourself. Humans are social creatures who need each other and should be able to share and help each other.

Bekatak Kurak Kariak

from Bengkulu

<i>Bekatak kurak kariak</i>	(Kurak karik the sound of a frog)
<i>Nyemuni di ghupun seghai</i>	(Hiding in the clump of lemongrass)
<i>Katau kakak ai mela baliak</i>	(Big brother said come on, let's go home)
<i>Katau ading kelau kudai</i>	(Little brother said wait a minute)
<i>Bekatak kurak karik</i>	(Kurak karik the sound of a frog)
<i>Melumpat ke dalam payau</i>	(Jump into a puddle of water)
<i>Ulam pepat kakak ngajak baliak</i>	(Many times big brother asking him to go home)
<i>Tapi ading lum nyerilau</i>	(But little brother doesn't even move yet)
<i>Kurak karik, kurak kariak</i>	(Kurak karik, kurak karik)
<i>Luluak itu muni bekatak</i>	(That is how a frog sound)
<i>Mela baliak, mela baliak</i>	(Let's go home, let's go home)
<i>Tapi ading lum kila galak</i>	(But little brother doesn't wanna go home)
<i>Bekatak kurak kariak</i>	(Kurak karik the sound of a frog)
<i>Nyemuni di ghupun seghai</i>	(Hiding in the clump of lemongrass)
<i>Katau ading lum ndak baliak</i>	(Little brother said he still wanna stay)
<i>Ndak nunggu cecirut kudai</i>	(Waiting for another sound)

According to the language used, this one is believed to be a folksong from Bengkulu. This song is about an older brother trying to persuade his little brother to go home, but he does not want to go home because he enjoys the sounds (Yulistio, 2017). The language ontology here is that the truth essence is "There sound as language," which lyrics written from the sound of a frog are actually "there" and have meaning to the song.

Caping Gunung

from Central Java

<i>Dhek jaman berjuang</i>	(In the time of war)
<i>Njuk kelingan anak lanang</i>	(I remember my son)
<i>Biyen tak openi</i>	(I used to take care of him)
<i>Ning saiki ana ngendi</i>	(Now he is somewhere unknow)
<i>Jarene wis menang</i>	(He said he has won)
<i>Keturutan sing digadang</i>	(What he wants is fulfilled)
<i>Biyen ninggal janji</i>	(He made promise before)
<i>Ning saiki apa lali</i>	(Now it's probably a lie)
<i>Ning gunung</i>	(On the mountain)
<i>Tak jadongi sega jagung</i>	(I provide him corn rice)
<i>Yen mendung</i>	(If it's cloudy)
<i>Tak silihi caping gunung</i>	(I lend him a mountain hat)
<i>Sukur bisa nyawang</i>	(Thank goodness if he can see)
<i>Gunung desa dadi reja</i>	(That the mountain village is now evolve)
<i>Dene ora ilang</i>	(Until wouldn't disappear)
<i>Gone padha lara lapa</i>	(The memories when we struggling)

The language used in the lyrics is Javanese. Therefore, it can be assumed that this folksong is from Central Java. This song is about a father who missed his son, who joined the war. However, his son has not yet come home until the village is different (Kristiyani, 2019). The language ontology in this folksong is that the reality essence is "There memory in a language," in which lyrics are written to remember past events are actually "there" and make the song have meaning. In contrast to Kristiyani, Syafiuddin (2023) stated that the lyrics of "Caping Gunung" are works of art and a medium that enriches our understanding of Javanese cultural elements, including history, values and the relationship between humans and nature. The lyrics of *Neng gunung tak cadhongi sego jagong* describe Javanese culture's close relationship between humans and nature. It can also be considered a symbol of nature and harmonious relationships in creating a happy and straightforward environmental atmosphere. *Sukur Biso Jiwang Gunung Ndeso Dadi Rejo* depicts the meaning of the hope of the ancestors to one day be able to see and witness that the prosperity of the Javanese land will be obtained from the preservation of Javanese culture.

Marudan Marlas Niari

from Madura

<i>Asalkon ma na lalu sikolami</i>	(As long as you graduate from your school)
<i>Hari margonti bulan</i>	(Days into months)
<i>Bulan margonti taon</i>	(Months into years)
<i>Hari margonti bulan</i>	(Days into months)
<i>Bulan margonti taon</i>	(Months into years)
<i>Pasikolahon pe murmabahan</i>	(School fees are also increasing)
<i>Umur pe mur matobang</i>	(Our age is getting old)

<i>Tai dung sannari ho dung magabe</i>	(But now that you've success)
<i>Hami pe inda diingot ko be</i>	(You even forget us)
<i>Tai dung sannari ho dung magabe</i>	(But now that you've success)
<i>Hami pe inda diingot ko be</i>	(You even forget us)
 <i>Holong ni orang tua ima da tu anak na</i>	 (The love of parents for their children)
<i>Sadalam ni lautan salembut ni sutera</i>	(As deep as the ocean and as soft as silk)
 <i>Inda jungada mandokkon loja</i>	 (Never complained of being tired)
<i>Inda jungada mangido upa</i>	(Never ask for anything in return)
<i>Asalkon ma baya anakki marbahagia</i>	(As long as my child is always happy)
<i>Asalkon ma baya anakki marbahagia</i>	(As long as my child is always happy)
 <i>Marudan marlasniari utaon doi amang</i>	 (Rain and sun heat I fight for my son)
<i>Manjalaki parabiton mi</i>	(To look for your clothing needs)
<i>Bope na dalam marutang ubaen doi amang</i>	(Even though I have to borrow money)
<i>Asalkon ma na lalu sikolami</i>	(As long as you graduate from school)
<i>Manangkok dohot manuan utaon doi inang</i>	(Even if I have to climb up-down the hill)
<i>Mandalani hangoluan on</i>	(To live this life)
<i>Bope na maridi hodok utaon doi inang</i>	(Even though I'm drenched in sweat I try)
<i>Asalkon ma na lalu sikolami</i>	(As long as you graduate from school)

This folksong lyrics is written in Maduranese. Therefore, this folksong is from Madura. This folksong has the perspective of a parent to his/her child. Analyzed by the lyrics, the story is about the struggle of a parent to give his child the proper education and happiness. However, in return, the child does not bother remembering his/her parent after he succeeds (Pulungan, 2018). The language ontology here is that the truth essence is "There emotion in a language," which lyrics written from the emotion that expressed is actually "there" and create a meaningful song.

"Ae Kapuas"

from Pontianak

<i>Hei sampan laju</i>	(Hey wooden boat)
<i>Sampan laju dari ilir sampai ke ulu</i>	(Go from downstream to upstream)
<i>Sungai Kapuas</i>	(Kapuas River)
<i>Sungguh panjang dari dolo' membelah kote</i>	(Very long from the past through the city)
 <i>Hei tak disangke</i>	 (Hey unexpected)
<i>Tak disangke dolo' utan menjadi kote</i>	(Unexpectedly, once the forest became a city)
<i>Ramai penduduknye</i>	(Lot of inhabitants)
<i>Pontianak name kotenye</i>	(Pontianak name of the city)
 <i>Sungai Kapuas punye cerite</i>	 (The Kapuas River has a story)
<i>Bile kite minom ae'nye</i>	(If we drink the water)
<i>Biar pon pegi jauh ke mane</i>	(Even if you go far)
<i>Sungguh susah na' ngelupakannye</i>	(It's very hard to forget)
 <i>Hei Kapuas</i>	 (Hey Kapuas)
<i>Hei Kapuas</i>	(Hey Kapuas)

According to the language used, this folk song is believed to be folk from the Pontianak region, where people speak Malay-Pontianak. The song tells us about a river in Pontianak named Kapuas; A profound yearning for someone who has left the country, Kapuas is the river that is perpetually recalled (Uli et al., 2016). The ontology of language in this folksong is that the essence is "There belief in a language"; this shows that myth is actually "there" and believed by people pouring into lyrics.

Buah Bolok

from Kutai

<i>Buah bolo' kuranji papan</i>	(Bolok kuranji papan fruit)
<i>Dimakan mabo' dibuang sayang</i>	(If eaten will drunk but discarded do not)
<i>Busu embo' etam kumpulan</i>	(Uncle aunt we gather)
<i>Rumah-ruma jabo' etam lestarikan</i>	(We are preserving the damaged houses)
<i>Buah salak muda diperam</i>	(Young salak fruit is ripened)
<i>Dimakan kelat dibuang sayang</i>	(If eaten abrasive but discarded do not)
<i>Spupu dengsanak etam kumpulan</i>	(Cousin brothers we gather)
<i>Untuk menyambut wisatawan</i>	(To welcome tourists)
<i>Buah terong digangan nyaman</i>	(Eggplant for delicious vegetable soup)
<i>Jukut blanak tolong panggangkan</i>	(Mullet fish please grill)
<i>Musium Tenggarong Mulawarman</i>	(The Tenggarong Mulawarman Museum)
<i>Yok dengsanak etam kerangahan</i>	(Come on, brother, let's show off)
<i>Buah bolo' kuranji papan</i>	(Bolok kuranji papan fruit)
<i>Dimakan mabo' dibuang sayang</i>	(If eaten will drunk but discarded do not)
<i>Kroan kana' sekampongan</i>	(A group of village children)
<i>Etam begantar bejepen</i>	(We dance the Jepen dance)

The language used in the lyrics is Kutai language. Therefore, this folk song is absolutely from Kutai. This song is about a fruit in the festival that will make you drunk if you eat it; the name of this fruit is Bolok (Bety, 2018). The language ontology in this folk song is the fact essence "There information in a language," which lyrics are written with fun facts or information is "there" and create the song with meaning while telling you something.

Bungong Jeumpa

from Aceh

<i>Bungong jeumpa, bungong jeumpa</i>	(Jeumpa Flower, Jeumpa Flower)
<i>meugah di aceh</i>	(Popular in Aceh)
<i>Bungong teuleubeh² indah lagoina</i>	(The most ² beautiful flower)
<i>Bungong jeumpa, bungong jeumpa</i>	(Jeumpa Flower, Jeumpa Flower)
<i>meugah di aceh</i>	(Popular in Aceh)
<i>Bungong teuleubeh² indah lagoina</i>	(The most beautiful flower)
<i>Puteh kuneng, meujampu mirah</i>	(White Yellow, mixed with red)
<i>Bungong si ulah indah lagoina</i>	(A very beautiful flower)

Lam sinar buleun, lam sinar buleun (In the moonlight, in the moonlight)
angen peu ayon (The wind sways)
Duroh meususun, meususun yang mala² (Fall in layers, layers of withering)

Lam sinar buleun, lam sinar buleun (In the moonlight, in the moonlight)
angen peu ayon (The wind sways)
Duroh meususun, meususun yang mala² (Fall in layers, layers of withering)

Mangat that mubee, meunyo tatem com (Really fragrant smell, when sniffed)
Leupah that harom si bungong jeumpa (How fragrant the jeumpa flower is)

This folksong lyrics is written in Acehnese. Therefore, this folksong is from Aceh. This folksong is more likely to praise one of the floras in Aceh. Based on the lyrics, the story is about the famous chrysolite flower in the region of Aceh, a very fragrant and beautiful flower. This song has educational value in the form of love for the nation. It also describes the spirit and beauty of culture and the Land of Aceh itself. The language ontology here is that the cognitive essence is "There cognitive in a language," written with a cognitive aspect such as the sight of beauty and smell of fragrant. Cognitive sense representation is "that" in the lyrics. Make the song imaginative as we can imagine our sense of it.

Discussion

Indonesia folk songs contain a lot of educational content, including the following: (1) environmental care; (2) special care; (3) religious values; and (4) responsibility. The value of responsibility in the song Marudan Marlas Niari that tell us the parents' responsibility towards their children. The value of environmental care is in the song "Caping Gunung." In line with Karsana et al. (2023) Folk song from Kaili, Palu has environmental, religious values, and special care. The value of environmental care can be found in the song Tokecang. It teaches that we, as social creatures, must have compassion and social concern. Affection is an emotional reaction to a person, animal, or object (Nurhayati, 2011). It shows warm concern and may be manifested in physical form or words (verbal). Meanwhile, social care character can be demonstrated by treating fellow friends or people around them as if they want to share, help and cooperate. If good deeds are given, they will receive a good reward, but if they are evil, they will also receive a bad reward. In contrast to the writers' finding, Nucifera (2018) stated that the Aceh Bungong Jeumpa song's lyrics use several metaphors to concretize meaning to be better understood by the community. The magnificent Jeumpa Flower in Aceh (Bungong). The flower here symbolizes an Acehnese girl who is famous for her beauty and good character, so it is said with the term "Meugah" adds a sense of admiration. And elevate the position of Acehnese girls.

Conclusion

In conclusion, the entire research is focused on the philosophical analysis of Indonesian folk songs' lyrics and the recognition of folk songs as traditional or local music in Indonesia. Folksong is a part of traditional music, defined as a song from a particular region in a country that is simple and uses the local language. Numerous folksongs exist

in Indonesia because of the country's cultural diversity. This research found 214 folk songs from various regions, and some of them are even well-known. Those popular folksongs are Soleram, Bungong Jeumpa, Bubuy Bulan, Yamko Rambe Yamko, Ampar-Ampar Pisang, Apuse, Tokecang, Gundhul Pacul, Badindin, Manuk Dadali, Burung Kakatua, Cublak-Cublak Suweng, Rasa Sayange and Sajojo. To understand the meaning of the lyrics in a folksong, we have to find out which language is used, which dialect can be heard, and which region is related to the folksong. Folksong is firmly connected with culture because it involves the local language, region, and tradition. This aspect can be included in the Philosophy of Language as the ontology analysis of folksong lyrics regarding the connection between folksong lyrics, language, and culture.

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