

# Governance of Banjar Song Socialization in Schools

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**Abstract.** In the midst of globalization, technology, and the rapidly growing music industry, Banjar songs have started to lose their existence. This can be seen from the fact that many of the current generation, especially those living in urban areas, no longer recognize Banjar songs. Whereas in Lagu Banjar there is local wisdom and socio-cultural values whose presentation has even referred to the concept of Trikon Ki Hadjar Dewantara, but why has Lagu Banjar lost its existence even in the midst of its own "audience". Through conservative ideology, art education will provide space for individuals to develop self-confidence with their freedom. The approach to education in the arts through conservatism is more about the need to preserve and continue established artistic beliefs and practices. The purpose of this research is to provide ideas on how to manage the socialization of Lagu Banjar in schools where students are a strategic "link" in cultural inheritance. The method used is descriptive qualitative with an empirical phenomenological approach to obtain a comprehensive understanding, the description of which provides the basis for a reflective structural analysis that describes the governance of Lagu Banjar socialization in schools in the context of cultural preservation.

**Keywords:** banjar song

## INTRODUCTION

Banjar ethnicity has several arts including Lagu Banjar, which is a cultural heritage of the ancestors that contains high cultural values. Preservation efforts need to be made in order to broaden the knowledge of Lagu Banjar and the culture of the people who formed it and enrich the treasures of Indonesian art and culture. This effort can also be seen as an intercultural and inter-regional dialogue that allows Lagu Banjar to function as a tool for strengthening Banjar ethnic identity in an effort to realize an Indonesian-minded human being.

The culture and traditions of the Banjar people are the result of centuries of assimilation. They are influenced by Islamic beliefs brought by Arab and Persian traders. The Banjar customs inherent in the social life of the people characterized by Islam are maintained and preserved, evident in their daily life activities. Banjar culture can be seen in the daily life of the Banjar people in the Banjar Song. Banjar songs are considered as part of the regional identity which is a manifestation of the basic values that grow and develop in the society that is personalized in the Banjar tribe, and is a living reality that raises the reality of the life of the Banjar people through song.

In the midst of globalization, technology, and the rapidly growing music industry in Indonesia in general and Banjarmasin City in particular, is it possible for the Banjar Song as one of the indigenous traditional arts of South Kalimantan to survive and become a cultural

identity of South Kalimantan considering its long history from the beginning of its emergence until now experiencing ups and downs. According to Rafiek (2012: 60), South Kalimantan is an area rich in classical culture and literature, some of which can still be found today or have even been swallowed by the times (Kamariah & Ngalmun, 2021). Through an understanding of conservative ideology that tends to focus on the need to preserve and continue established beliefs and artistic practices as a way to ensure social survival. Awareness of attitude and behavior, respect for and acceptance of cultural diversity or differences, unity and equality are traits that have always been possessed by every Indonesian in general.

It is unfortunate that lately, along with the development of media technology where songs can be delivered and listened to through audio and video technology, traditional songs that rely on oral tradition have begun to lose their existence. In fact, folk songs contain local wisdom and high socio-cultural values. Likewise with Banjar folk singing, its existence is now very rare. In fact, many of the current generation, especially those living in urban areas, no longer recognize Banjar folk songs (Azkia et al., 2020). The existence of Banjar songs, which are part of the arts of South Kalimantan, currently does not get enough space to develop naturally. One of the causes is the lack of concern of educational institutions for the national cultural assets owned by the people of South Kalimantan. The Education Office and schools still ignore the problem of maintaining and developing art purely, in the sense that it is

truly supported by deep artistic values. Rapid cultural globalization must be anticipated by strengthening regional cultural identity.

Banjar songs are regional songs that are commonly referred to by the Banjar people as Banjar songs, which become a regional identity. To fully and deeply understand a work of art as a cultural expression of a community group requires a comprehensive and systematic approach, which not only examines its aesthetic aspects but places the work of art as an integral part of the culture supported by the community group concerned (Rohidi, n.d.). In addition to the musical aspects, the socialization discourse needs to be explored. Existing or newly emerged Banjar songs with various types of accompaniment using either local or modern musical instruments develop wildly without a system that shelters and preserves them. The question then becomes why the younger generation of South Kalimantan does not recognize these songs? Whereas factually, the Banjar Song as an art product in the culture of South Kalimantan plays an important role in the presentation of performances ranging from songs performed, musical instruments, musical arrangements and in terms of the introduction of cultural identity to the people of South Kalimantan through songs, all of which also need to be developed so that Banjar Songs are increasingly developed without ignoring the elements of authenticity/originality of the Banjar Song itself, as well as the possibility of using educational channels as one of the preservation and development processes.

In studies or studies that have been conducted by other parties, the content of cultural values and certain meanings in song lyrics. Anang Ardiansyah's Banjar songs, for example, have been studied for their discourse content (Khadijah, 2019). In addition, there are also many studies that use a pedagogical perspective, which applies to the development of learning practices in schools. Of course, it also includes the perspectives of social science, anthropology, and linguistic-philosophical as mentioned earlier. Previous studies of this kind have focused more on the formulation of certain meanings based on the lyrics of Banjar songs such as research by (Mahmudah, 2016), (Nasrullah & Ruswinarsih, 2019), (Rusma Noortyani, 2019). Another important perspective has also been done in explaining the form of music and popular culture-media studies by (Hadi & Sulisno, 2021). There is also research that is no less interesting about the preservation of folk songs as an effort to foster the

character of love for the country (Fatria & Dewi Ginting, 2018).

This research is interesting to do because it has the potential to find out the socialization of Banjar Songs in schools as a medium of enculturation and cultural inheritance. Research on the socialization of Banjar songs using musicology theory, socialization and the concept of cultural identity formation and several supporting theories such as; enculturation, multicultural education, and cultural inheritance and creative responses are research topics that have never been done before by previous researchers. The focus of research on the object of research to be raised needs to limit the benefits so that researchers are not trapped in the amount of data obtained in the field. The determination of the focus of this research is more directed at the level of novelty of the information to be obtained from the development of socialization and the contribution of Lagu Banjar to limit the qualitative study as well as limit the research to select which data are relevant and which data are irrelevant. According to (Sugiyono, 2021), qualitative research is based more on the level of importance, urgency and reliability of the problem to be solved. This research is focused on covering the development of Banjar songs in the preservation of Banjar culture; and how the socialization of Banjar songs takes place in formal education.

On the basis of the above thoughts, it is necessary for this research to question the problem of how the socialization of Banjar Songs with a conservative ideological paradigm in which includes the process and workings of the Socialization of Banjar Songs consisting of production, distribution, and consumption of the socialization of Banjar Songs from the aspect of a continuous enculturation process in art education in formal schools.

## **METHODS**

The implementation of this research is based on a qualitative research method, which attempts to investigate the phenomenon of Banjar Song socialization that occurs in formal education in Banjarmasin. Banjar songs as part of a cultural product have a function in the dissemination of local cultural values. The process of values enculturation is influenced by various factors; both internal (psychological) and external (environmental) factors. Psychologically, there are factors that encourage Lagu Banjar to

construct cultural and school identities as part of the effort to maintain tradition. Externally, how is the socialization and contribution of Lagu Banjar in its audience.

Ontologically and epistemologically this research is constructed based on qualitative methodology, which is based on the philosophy of post positivism which adheres to the principle of sensual empiricism, science must be based on explicit, observable, and measurable empirics (Saebani, Beni Ahmad, Muhadjir, Noeng, Afifuddin, Rif'at al sayyid al awadli, 1998). Post positivism emphasizes qualitative rather than quantitative explanations or descriptions. The post-positivistic paradigm also assumes that reality is subjective and plural and knowledge is not value-free (Sundoro, 2022).

According to Lofland, as cited by (Lexy J. Moleong, 2018) states that "the main data sources in qualitative research are words and actions, the rest are additional data such as documents and others". So, the words and actions of the people observed or interviewed are the main data sources and documents or other written sources are additional data.

So the data sources in this study are words and actions obtained from informants involved in the research, then documents or other written sources are additional data. The source of data in this research is the socialization process of the Banjar Song.

The observation technique is one of the qualitative data collection techniques recommended to obtain descriptive data. The observation technique comes from the word observation which means observation. Observation reveals a systematic description of events, behavior, objects or works produced and equipment used. In art research, observation activities will reveal a systematic description of art events, behavior (creation and appreciation), and various tools (medium and technique) at the research site (studio, gallery, showroom, community, school, and so on) chosen for research (Rohidi, 2011).

Still according to (Rohidi, 2011) in art research there are three types of observation methods, namely: Ordinary Observation, Controlled Observation and Involved Observation. This research uses the Ordinary Observation method where the researcher collects the necessary information materials regarding the problems that materialize from an event and symptoms.

Lagu Banjar in the enculturation process

involves several social processes, including the process of creating which is then passed on to the dissemination of works that have passed the production process and then through the media to socialize and contribute through small groups and to schools through Stakeholders. This research involved the creators of Banjar songs and art teachers. The main informants of the research are the creators of Banjar songs. Theoretically this research uses an interdisciplinary approach, the aim is to analyze problems in the field from various relevant scientific perspectives. In accordance with the statement (Rohidi, 2011) that the use of various relevant disciplines is an attempt to understand the complex nature of art (music) problems.

## RESULTS AND DISCUSSION

The diatonic musical modality of this popular Banjar song will also cause it to be general-universal. This means that the musical medium of popular Banjar songs will be of general value, as is the nature of popular songs based on diatonic music, such as popular songs with Pop, Dangdut, Rock, Jazz and others (Hadi & Sulisno, 2021).

The development of Banjar songs can be traced through various literature or journalistic archives. According to music journalistic records (KS, 2013), nationally it is known that the (Indonesian) popular music recording industry had grown in the 1920s, but this growth only developed in the 1950s, namely since Sujoso Karsono (Mas Yos) founded a music recording company called Irama Record on May 17, 1951. In that era, the popular music recording industry still used vinyl records (PH) as its medium. And at the end of the 1960s, cassette tape media began to replace PH media. From the late 1960s to the mid-1990s, the cassette tape medium was the most widely used music recording medium by music recording companies in Indonesia.

In the South Kalimantan region, according to the journalistic records of Ardasa, a Producer Executive Documentary Programming Duta TV Banjarmasin in (Hadi, 2021), it is known that in Banjarmasin City there was once a music recording company that produced cassette tapes. The record company was Suryanata Record. Ardasa's note also states that from 1983 to 1995, Suryanata Record produced approximately 40 cassette albums of Banjar songs.

The development of Banjar songs can be seen in the acculturation and assimilation of

Banjar songs with the influences of other cultural musical instruments incorporated into Banjar songs. It can be seen from the varied genres of Banjar songs. When viewed from the concept of Trikon Ki Hadjar Dewantara, Banjar songs have been continuously seen from Banjar songs experiencing changes and developments according to the nature of the times. Banjar songs are presented with Western and concentric instruments/music as seen from the addition of modern musical instruments that do not eliminate the essence of Banjar songs.

Then it takes socialization in fostering appreciation for the love of the song. In instilling appreciation with a conservative ideological paradigm based on the content standards of art subjects in students, the implementation of regional song preservation cannot be separated from the role of songwriters/music players, teaching teachers, and related agencies.

### **The role of songwriters and musicians**

Songwriters and musicians in this case must certainly continue to be productive in creating songs and presenting them with concepts that are in accordance with the nature of the times. There is a process of assimilation and acculturation where Banjar songs are packaged with the current genre. For example, the band Radja who performs Banjar songs with their musical character, Rock. Likewise Pandaz who performs Banjar songs with western instruments in the Electronic Dance Music genre. Dino Sirajudin with his jazz form and Nanang Irwan with his dangdut version. Of course, this explains that Banjar songs have evolved and are not exactly said to be outdated.

The critical question is, if Lagu Banjar has followed the development of the current generation's musical tastes then why does it still not get listeners even in its own region. This is evident from the researcher's interviews with students and the community where they do not memorize or even recognize Banjar songs. Based on the data collected, the researcher concludes that in the socialization of Banjar songs, the songwriter as an art actor must not only be productive in his work but must manage his work by managing the following things:

#### **Community**

To answer the question above, we can start with a new question: Have musicians in Banjarmasin already established a brand for their work? Why is a brand important? A brand is a company's key to introducing the products and services they offer to consumers. In this context,

a brand is a band name or song title. According to Trademark Law No. 15 of 2001 Article 1 paragraph 1, a trademark is a sign in the form of a picture, name, word, letter, number, arrangement of colors, or a combination of these elements that have distinguishing power and are used in the trade of goods or services. Brands can reflect the value contained in the product. Without seeing the physical form of the product, a good and strong brand can already represent the product (Pranatasari & Junaedi, 2014). According to (Kotler, Philip; Keller, 2012) and (Kotler, Philip; Keller, 2012) brand equity is the added value given to products and services. Brand equity can be reflected in the way consumers think, feel, and act in relation to the brand, price, market share, and the probability that the brand provides for the company.

Brand community in this context, a particular band or song is not limited by geographical boundaries, but based on social relationships between its members who like a particular brand. The process of community formation is horizontal because it is carried out by individuals of equal position. This community will form loyalty and will echo the work of a particular song. Musicians in Banjarmasin must have a community as a loyalty as a permanent appreciator of each of their musical works.

#### **Digital and Social Media platforms**

In addition, musicians in Banjarmasin must also be tech-savvy by having digital platform services that facilitate access in order to socialize their songs. Technological developments that occur from time to time basically affect almost all aspects of human life, including significantly affecting changes in music consumption patterns in society. The digitalization that occurs today does not only affect the reading industry, but also the audio industry. The effort to socialize music works in the digital era is through advertisers. Platforms such as Spotify, Joox, iTunes and others provide music streaming facilities allowing advertisers to see the tastes of listeners, which can then influence advertisers to place advertisements on certain songs or playlists.

This paper argues that digitization in the current era has a strong influence on music producers in the context of broadcasting and marketing the music they make, as well as influencing listeners and music lovers in terms of music consumption in various ways with the internet. The digital era has also made music into a form that can be accessed at any time according to the wishes of the music fan. Therefore, creative

industries that see opportunities from new directions to enjoy music are flocking to open platforms that make it easier for music fans to enjoy music anywhere and anytime (Habibi & Irwansyah, 2020).

### **Enrichment**

In this modern era, the use of digital streaming platforms has become a trend among the public, due to the ease and practicality of use. In addition, people can listen to music for free and can be listened to anywhere and from the production side can minimize the expenditure of funds rather than having to release physical releases. For this reason, musicians in Banjarmasin must also use digital streaming platforms as a way of preserving their music. This is because there are many advantages provided by digital streaming platforms and beneficial impacts for the musicians concerned such as, musicians become more widely known to many people because the nature of digital streaming platforms is universal and can be enjoyed by people around the world who have an internet connection. Then, easy access and can be reached all over the world is an advantage for musicians so that their work can be recognized more widely, so that it becomes a solution for musicians who are just starting their music career.

The steps of recognition activities that can be carried out by musicians or through their teams are by making a marketing plan, preparing artwork and press releases, social media ads & visits and evaluation (Alfan Wahid et al., n.d.). Social media is certainly also an alternative in this 4.0 era. The industrial revolution 4.0 has a huge impact on human life around the world, including in Indonesia. If the industrial revolution 4.0 is related to the music industry, then the music industry 4.0 will become a trend in marketing strategies for music works through digital media or through streaming music services connected to the internet (Muhammad & Rachman, 2020). In addition, social media trends greatly contribute to promoting a product, event or any music information at a lower cost but get significant results.

### **The role of the education and culture office**

Education is a system, starting from the stakeholders to the teachers must synergize in achieving educational goals. To socialize Lagu Banjar to schools requires direct support from the Local Government by applying its functions and roles as a Dynamist, and Facilitator so that this activity can be carried out well and get direct

enthusiasm from the community.

The role of the Regional Government as a Regulator is that the Regional Government in this case the Education Office is guided by Law No. 19 of 2002 concerning Copyright. As a Dynamist, the Education Office always supports efforts to preserve Banjar Songs in Schools. The role of the Local Government as a Facilitator is to facilitate the School both in the form of material (funds) and non-material to create conditions conducive to supporting the socialization of Banjar Songs in schools in an effort to preserve regional culture. The education office also acts as a supporting factor, namely things that support schools in the preservation of Banjar songs, namely the existence of Law No. 19 of 2002 concerning Copyright as a guideline for local governments in the preservation of traditional games in Banjarmasin city.

The concrete form of this role is that the Education Office must make activities related to Banjar songs, either in the form of competitions or art performances whose participants are schools categorized according to their level. The school will participate in the event and then socialize the song and teach the Banjar song to the students. The implication is that students will continue to recognize Banjar songs.

### **Role of the School**

According to Law No. 20 of 2003 concerning National Education System in article 1, it is stated that education is a conscious and planned effort to create a learning atmosphere and learning process so that students actively develop their potential to have spiritual strength, religion, self-control, personality, intelligence, noble character, and skills needed by themselves, society, developing all the potential of students through the learning process (Herdianti et al., 2021). In line with that, one of the efforts to optimize children's potential is art education, especially music. Basically, the goal of music education at all levels of education is the same, students can optimize their potential. Every educational institution can make efforts to inherit culture in the local area, one of which is through learning music by introducing angklung as one of the cultural heritage musical instruments that can be implemented in education.

The socialization of Banjar songs in learning activities at school can be done by teachers by preparing teaching materials by making Banjar songs as a medium. The content standards for art education subjects in the

Merdeka 2022 Curriculum are as follows: (a) Appreciation, expression, and artistic creation in studying visual art, dance, musical and / or theatrical movements as an effort to feel; (b) Creation based on the study of various forms of cultural art in the surrounding environment through contextual experiences; (c) Creation based on the study of the basic elements and techniques of dance, visual, sound (vocal and musical instruments), and performing arts to express themselves through various forms of cultural art using tools or materials available in the vicinity. Through these content standards teachers can determine learning objectives and make Lagu Banjar as a medium by adjusting the resources available at school and the surrounding environment.

Thus art teachers do not have to teach people how to dream, or imagine, develop intuition, or have subconscious thinking because these parts of the mind are already possessed by every individual. A healthy body will always affect the mind. This means that every organ or cell in the body always affects the behavior as well as the intelligence in performing artistic acts. Therefore, art educators in general must know the most important activities that work in the body so as not to hinder a person in carrying out activities. Like the functions of the cerebellum, skin, and nervous system, the soul is directly the main spiritual center. So, every individual should not be surprised if slowness in thinking is influenced from the body which causes creativity limitations. So the soul has an important role in doing all learning activities. If this is applied, an idea flows easily, quickly, focused, concentrated, clearer understanding, brief, interesting, and of course getting an aesthetic experience (Kapoyos, 2020).

Meanwhile, schools can socialize Banjar Songs in schools by making activities or competitions by making Banjar Songs as the material for activities or competitions. In addition, schools can also play Banjar songs at school during recess, before learning or when leaving school.

### **Socialization of Banjar Songs within a Conservative Ideological Paradigm**

Simply put, from a conservative ideological point of view, art education actually leads to two things, namely as a medium for artistic expressive education (development of creativity and expression) and as an aesthetic appreciation (development of appreciation). Thus art education has substance as creative education and

aesthetic education which functions as a medium in efforts to develop cultural creativity. So that by itself the substance of art education is directly the embodiment of the character values of the student subject. Conservative ideology through art education focuses its attention on the need to preserve and continue established beliefs and art practices, as a way to ensure the defense of social life. This role and function is manifested in aesthetic appreciative activities (Kapoyos, 2020).

From this example, the role of art is very strong in shaping creativity but does not change existing cultural values, on the other hand, it is also a means of maintaining or inheriting, and as a medium for cross-cultural learning. The phenomenon that occurs that can be used as a reference for aesthetic appreciation and artistic expression is found in the phenomenon of Lagu Banjar. The result of this cultural creativity is a heritage to be grateful for. Through socialization, new social phenomena need to be raised in schools with an integrated education system.

From the perspective of the conservative ideological paradigm, art education focuses on the need to preserve and continue established artistic beliefs and practices as a way to ensure social survival. This role and function becomes manifest in aesthetic appreciative activities. The application of music education is based on the dimension of a holistic approach to arts teaching practices that is categorized into mind, body and spirit. Role is a heritage that should be grateful for.

According to Sutarto, 2004 in (Rahmaniar & Mardi, 2019) in art education, the ideology of conservatism is very relevant to the function of art education, namely as a form of preservation. Preservation in the context of this problem is through traditional arts, specifically in traditional music. Traditional art in any form is a symbolic aesthetic product of society rooted in socio-cultural-religious experiences so that it contains wisdom and noble values. These values vary according to the dynamics of the supporting community.

One of the characteristics of conservatism ideology is that it is oriented towards the present and conservative educators are very respectful of the past, but focus on the usefulness and patterns of teaching and learning in the current social context (O'neil, 2008). This notion becomes very relevant to the socialization strategy of Lagu Banjar in schools in order to bring local cultural inheritance in the pattern of learning in schools.

## CONCLUSION

Banjar songs are songs originating from the Banjar community. Lagu Banjar is well-developed as seen from the works of its current musical presentation concept. As a type of regional pop song, Lagu Banjar certainly uses the peculiarities of Banjar culture, especially using Banjar language poetry. The meaning and values contained in Lagu Banjar must certainly be preserved by socializing it in schools. The preservation of Banjar Song as a local culture will have implications for the character of students who love the region through the fair value of Banjar Song through conservative ideology. The socialization of Banjar songs can be done by three important roles, namely the role of songwriters, the role of the Education Office and the role of schools. Songwriters must not only continue to be productive but also have communities, digital platforms and socialization strategies that are in accordance with the 4.0 era. The education office must actively promote Banjar Songs through competitions or activities that schools participate in with Banjar Song activity material. While schools and teachers socialize Lagu Banjar through school activities and learning activities.

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