



Langgam Makassar: the adaptation of keroncong to local music in Makassar



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ABSTRACT

The musical landscape of Makassar features a unique variant of keroncong known as "*Langgam Makassar*." Faced with limited references to keroncong before Indonesia's independence, musicians in Makassar encountered a dilemma that prompted inventive solutions in the development of keroncong. This led to the emergence of *Langgam Makassar* as a distinct variant, undergoing a process of adaptation to the local music scene. The research aims to illustrate and explore key aspects of *Langgam Makassar*, encompassing musicological, historical, and societal dimensions. The methodology employed in this study is an ethnomusicological approach involving direct observation of *Langgam Makassar* practices and performances. The findings were validated through interviews with *Langgam Makassar* musicians, recordings, and document analysis. This method offers an understanding of music within its societal context, exploring the reasons why keroncong in Makassar diverges and evolves into *Langgam Makassar*. The results demonstrate that *Langgam Makassar* is a product of the creativity of Makassar musicians who, despite limitations, successfully developed keroncong by incorporating elements from local musical traditions such as *kelong*, *parambang*, and *losquin*. These efforts contribute to the distinctive features of *Langgam Makassar*, establishing it as a novel variant of keroncong.



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1. Introduction

The term "langgam" refers to a distinctive style of play. However, within the scope of this discussion, "*langgam*" is interpreted as one of the results of the adaptation process in the realm of Keroncong music [1]. The evolution of Keroncong over time has led to the creation of distinct styles within the genre. Currently, Keroncong has evolved into several distinct types, including original keroncong, keroncong stambul, extra keroncong, and langgam. Each type is characterized by two notable differences: the length and structure of the songs and vocal techniques [2]. Among these types, *langgam* stands out as the most unique form of keroncong, distinguished by its distinctive technical play that differs significantly from other types. This distinctiveness arises from the strong influence of local or regional music, particularly evident in examples from Java, specifically in Yogyakarta and Surakarta, where keroncong is influenced by the gamelan tradition, giving birth to the Javanese *langgam* style [3]. Between the 1960s and 1970s, Keroncong underwent significant development and played a pivotal role in initiating its spread beyond the island of Java. Regions outside Java embraced keroncong, each cultivating its unique style. One notable phenomenon was the emergence of the Javanese *langgam* style in the Makassar region and its surroundings. Makassar, serving as the capital of South Sulawesi province, has long been recognized for its openness to diverse cultures, a characteristic that persists to this day. This openness can be attributed to Makassar's extensive history as the gateway to the spice trade routes in Eastern Indonesia since the 16th century.

The city of Makassar has long relied on its maritime trade routes, a tradition that has been its mainstay. The city's existence dates back to the colonial era when it took the form of the renowned monarchy of Gowa-Tallo, also known as the twin kingdoms, or the Makassar kingdom, recognized as a maritime kingdom and an international trade center [4]. The people of Makassar are celebrated for their expertise in sailing and adept trading skills. Renowned as skilled sailors and traders, the Makassar people engaged in trade while sailing on large sailboats to various regions. The goods they carried were exchanged for items they did not possess [5]. In the early 20th century, Keroncong was not widely known in Makassar. It enjoyed popularity only within certain circles, with older members of the community having limited awareness of this musical genre. Their familiarity was primarily with regional songs that shared similarities with Keroncong. Interestingly, the residents of Makassar referred to this music as "*palanggam*" or "*pemain langgam*." Therefore, the term "*Langgam Makassar*" is adopted in this writing to denote the variant of Keroncong found in Makassar specifically. The presented argument aims to prevent ambiguity in the interpretation by the general readership. Using the term '*langgam*' alone carries the potential to mislead the general audience, as this term typically denotes a style or manner. The term '*langgam*' in the context of Keroncong is more commonly associated with the Javanese langgam or the variant of Keroncong known as *langgam Jawa*. To avoid confusion regarding the Makassar variant of Keroncong, the author has opted for the term '*Langgam Makassar*.' This addition of the geographical origin, Makassar, helps to distinguish it clearly from the more commonly known *langgam Jawa* or Javanese-style Keroncong.

As a subtype of keroncong, *Langgam Makassar* shares similarities with Javanese keroncong in terms of its instrumental composition. Both genres employ instruments such as juk, tenor, cello, bass, guitar, and violin. However, the accompaniment in *Langgam Makassar* is characterized by simplicity compared to the more common forms of keroncong, utilizing only two accompaniment patterns, namely double and single. Yet, it is significantly influenced by regional musical traditions in Makassar. This hegemony of local influences profoundly impacts *Langgam Makassar*, giving rise to distinct differences when compared to conventional keroncong. The fundamental distinction lies in the choice of songs performed. *Langgam Makassar* utilizes the Makassar language, combining it with distinctive vocal ornamentations that are characteristic of Makassar's musical heritage. While musical styles may undergo changes, vocal nuances and techniques are often determined by racial backgrounds [6]. Despite the rapid development of keroncong in Java, its progression in various regions, such as Makassar in the early 20th century, faced numerous impediments due to limitations in musicians' access to keroncong music. These challenges influenced the unique development of *Langgam Makassar*. According to one *Langgam Makassar* musician, the emergence of *Langgam Makassar* can be attributed to the scarcity of keroncong records and gramophones in Makassar (Interview. RB. November 22, 2022). During that time, only the affluent and nobility possessed such media, and access to keroncong songs was primarily through phonograph records. Consequently, *Langgam Makassar* musicians had limited exposure to keroncong references. The lack of references prompted them to develop keroncong by composing their own songs in the Makassar regional language, incorporating elements of keroncong through instruments like cello, juk, and tenor. Various *Langgam Makassar* groups emerged in Makassar and its surroundings, including *Orkes Daerah Sawerigading*, *Orkes Daerah*, *Orkes Keroncong Indonesia*, *Orkes Keroncong Fajar*, and *Orkes Keroncong Jelmaan Masa*.

As previously explained, accessing keroncong songs in Makassar was a challenging endeavor, leading musicians to rely on limited references and sparking creative innovations. The understanding of musicians in each regional orchestra group varied, influenced by diverse experiences. Some *Langgam* musicians, having traveled to Java, witnessed firsthand the evolution of keroncong. Additionally, others sought out acquaintances with phonograph records of keroncong music. These experiences became the foundation for *Langgam Makassar*'s development. Musicians elaborated on their acquired knowledge, blending it with Makassar's regional music. This fusion became a crucial step and process in initiating the evolution of *Langgam Makassar*. As Nettl suggests, the relationship between musical experiences and cultural aspects determines a particular style [6]. Therefore, the style or genre of *Langgam Makassar* emerged through a combination of adapting regional music and a deepening

understanding of keroncong music. In its developmental journey, *Langgam Makassar* has become familiar to the ears of the Makassar community, largely due to its roots in middle-class society. *Langgam Makassar* is often featured in community gatherings, with people seated around long tables, enjoying the company of others while sipping on ballo (*tuak*), a traditional drink. Consequently, songs in the Makassar language have gained more recognition in Makassar compared to conventional keroncong songs in the early 20th century. This popularity is attributed to *Langgam Makassar's* association with social events within the community.

The phenomenon of musical adaptation in *Langgam Makassar* closely mirrors what occurred with the Javanese *langgam* keroncong. The adaptation of keroncong to local musical traditions in Makassar serves as a formula shaping the distinct genre of *Langgam Makassar*. Influences from local music traditions in Makassar, such as *kelong*, *parambang*, and *losquin*, play a pivotal role in shaping keroncong. Armed with the knowledge of local music, *Langgam Makassar* musicians seamlessly incorporate artistic idioms from Makassar's music traditions into keroncong. The elements of local artistry become crucial factors for keroncong in adapting to the Makassar context, ultimately giving rise to the unique form known as *Langgam Makassar*. The phenomenon of *Langgam Makassar* serves as the motivation for the author to unveil the principles embedded in this artistic expression. The absence of explicit literature discussing the specific keroncong genre of *Langgam Makassar* underscores the necessity for this research. Consequently, the information gathered will primarily be derived from field data, offering a more comprehensive understanding. Furthermore, a musicological perspective is crucial, given that the adaptation being explored is musical in nature. Research on musical adaptation requires the application of form and style analysis, along with comparisons to other music genres. This approach will aid the author in examining how keroncong adapts to the musical traditions of Makassar, giving rise to the distinctive *Langgam Makassar*.

2. Method

The researcher frames the study of *Langgam Makassar* as an exploration of the evolving musical landscape of Makassar. The development of *Langgam Makassar* is rooted in the adaptation of keroncong to the local music traditions of Makassar, a process undertaken by musicians in the region. This research ultimately manifests as an innovation in shaping the unique genre of *Langgam Makassar*. To analyze this phenomenon thoroughly, a mere exploration of the development of *Langgam Makassar* is deemed insufficient, as such an exploration only provides an external perspective on the phenomenon. Therefore, the researcher employs a descriptive approach to examine the specificities of musical adaptation. This approach ensures that the arguments and data concerning the innovation of musicians in Makassar are presented comprehensively. The explanation is further supported by the author's predictions regarding the phenomenon of musical adaptation between keroncong and local music traditions in Makassar. However, in the study of *Langgam Makassar* keroncong, the research employs both exploratory and descriptive methods. Exploratory research, with its broader scope, is often followed by descriptive research to meticulously detail the expansive, exploratory data in formulating a coherent argument [7]. The research efforts are supported by three data collection methods: observation, interviews, and document analysis.

3. Results and Discussion

3.1. Background of Musicians in Makassar

The artistic traditions of music in Makassar have flourished in two distinct regions: the inland and coastal areas. In the inland regions, various forms of percussion arts, such as *Ganrang* Makassar, are widespread. These arts are commonly found in the daily activities of the Makassar community. On the other hand, in the coastal and island regions, musical arts predominantly take the form of songs accompanied by one or two instruments, including *parambang*, *pakacaping*, *pagambus*, and others. The urban community in the heart of Makassar is influenced by both types of traditions based on these regions. Therefore, the background of city musicians in Makassar is significantly shaped by the aforementioned artistic traditions. In the context of *Langgam Makassar*, the art form that closely resembles the keroncong genre is *parambang*.

Keroncong and parambang share a prominent similarity in presenting a song accompanied by an ensemble of musicians. *Langgam Makassar* is believed to be a transformation of the *parambang* art form, evolving through a fusion with keroncong to give rise to this unique musical style. Hoo Eng Dji, a Chinese *Peranakan*, emerged as a highly renowned musician in the early development of keroncong in Makassar and is considered the starting point for the evolution of *Langgam Makassar*.

Hoo Eng Dji, a descendant of the Chinese community, played a significant role in creating numerous songs in the Makassar language. As the first musician to enter the recording scene, he left a lasting impact on the musical landscape. Between 1938 and 1940, Hoo Eng Dji collaborated with Hoo Soeng Hoo's Canari recording company in Surabaya to record a plethora of songs themed around Celebes Volksliederen or folk songs of Sulawesi, see Fig. 1. This collaboration involved Orkes Sinar Sejati and Orkes Wari-waria [8]. With the widespread distribution of vinyl records, Hoo Eng Dji gained recognition across Java, particularly in South Sulawesi. People in Makassar who couldn't afford to buy records but desired to enjoy Hoo Eng Dji's works tuned in through radio broadcasts [9]. Despite his prior notoriety in Makassar due to his drinking habits and social interactions, Hoo Eng Dji's musical contributions became a prominent cultural force in the region. Hoo Eng Dji's fame soared with the recording of his songs in the 1940s, leaving an indelible mark on Makassar's musical landscape. Some of his renowned works include "Ma'rambangang" (*Rambang-rambang*), "Mas Merah," "Mas Bangun," "Air Mawar," "Kola Satu," "Kola Dua," "Rembang Tingga," "Subang di Lari," "Ayu Nasir," "Ella-ella," "Ma'rencong-rencong," "Tanning-tanning," "Amma Ciang," "Dendang-dendang," "Pasang Teng," "Ati Radja," "Sailong," and more. These songs became widespread in Makassar through the daily lives of its people and radio broadcasts, with a small portion distributed via vinyl records.



Fig. 1. "Ati Radja" Hoo Eng Dji With Orkes Sinar Sedjati. Canary Record Production 1934th. Dg. Anca Collection. Doc. Adiatma Hudzaifah

Hoo Eng Dji performed these songs alongside the Singara *Kullu-kulluwa* orchestra, attaining widespread recognition throughout Indonesia. His fame was such that he received an invitation from President Soekarno to the Presidential Palace to discuss the development of arts in South Sulawesi and the unity of the Chinese community in Makassar [9]. Upon his return from Jakarta, Hoo Eng Dji faced pressure from the local governor at the time, Lanto Dg. Pasewang, as his meeting with Soekarno had gone undisclosed. Consequently, he had to change the orchestra's name from *Kullu-kulluwa* to Sawerigading, and leadership was handed over to another individual. This person was Arsyad Basir, the oldest member of the group [10]. As mentioned in the introduction, the Sawerigading Orchestra is recognized as one of the regional orchestras that played a pivotal role in the development of regional music. In essence, Sawerigading marked the inception of regional orchestras presenting *Langgam Makassar*. Arsyad Basir, a close friend of Hoo Eng Dji, led Sawerigading, along with two other friends and Hoo Eng Dji's juniors, namely Pui Tcung An and Baharuddin Manjia (Interview with RB, November 22, 2022). Pui Tcung An contributed with the orchestral style of *turiolo* or *parambang*. Arsyad Basir, on the other hand, presented the distinct style of *Langgam Makassar*. Despite this, Arsyad Basir also established a parambang group named Orkes Irama Rambang (Interview with RB, November 22, 2022). Footnotes written by Sutton provide additional insights. "The list of personnel from the initial recordings that I have studied includes all the names of the players who participated

in one or two songs on the cassette. The lineup consisted of Rachmansyah, Hamsan Marliat, A.M Sitaba, Latif Basir, L. Wuni, and F. Hasan, under the direction of Arsyad Basir [11]. Another friend, Baharuddin Manjia, is noted as a songwriter and singer who typically performed with the Sawerigading Orchestra under the leadership of Arsyad Basir or the Turiolo Orchestra led by Pui Tjung An (Interview with RB, November 22, 2022).

The transformation of *parambang* into *Langgam Makassar* occurred swiftly due to the close-knit community of musicians within a shared social circle. Discussions, feedback, experience-sharing, and exchanging ideas among musicians were common in a specific gathering place. Pui Tung An's house on Semalona Street in Makassar served as a meeting point for musicians such as Arsyad Basir, Baharuddin Manjia, Ambo Tang Sijaya, Ahmad Gurua, A.R. Ridwan Dg. Sarro, Giok Sukarman, and, of course, Ho Eng Dji. This tradition continued with the next generation, including Abdullah Sijaya, Aminullah Lewa, Yusuf Almudi, Iwan Tompo, and others, making it a central hub [12]. Additionally, the village of Borong Jambua in the Pampang area of Makassar was another significant gathering place, where musicians socialized and exchanged ideas around the lontang table (Interview with RB, November 22, 2022). This location became renowned as a meeting point for songwriters and singers, leading to the creation of the song "Borong Jambua." Consequently, the evolution of *parambang* instruments involved the gradual addition of new instruments over time. *Parambang*'s artistic elements, such as *rebana*, *gendang*, *kannong-kannong*, *katto-katto*, were combined with new additions like violin, trumpet, and clarinet. This development eventually led to the renewal of instruments, shaping them into a Malay and keroncong-influenced ensemble known as the *dendang* orchestra [12].

3.2. Cultural Openness Influences the World of Musicians' Creativity

Makassar has long been recognized as a bustling trading city. Serving as the gateway for maritime trade in the eastern part of Indonesia, Makassar has historically been renowned for its seaport connecting the western and eastern regions of the archipelago [13]. Many ships bound for the Maluku Islands to purchase spices would make a stop at the port of Makassar. Consequently, Makassar earned the nickname "free market." The city has witnessed a rich cultural exchange, with one notable example being the introduction of Islam to Makassar through maritime trade routes. The rapid acceptance of outsiders such as the Chinese, Malays, and Portuguese by the people of Makassar, leading to their settlement and growth, stands as evidence of Makassar being a free market. The lack of cultural filtration in Makassar significantly influences both its way of life and its artistic expression. *Langgam Makassar* is a small part of the cultural effects stemming from Makassar's free market ambiance. The people of Makassar actively consume the bustling external mass culture, which they cannot fully control, to satisfy their desires and needs [11].

Keroncong, both before and after Indonesia's independence, is a genre of music that flourished throughout the country. While its initial spread was facilitated by the arrival of Javanese people bringing keroncong musical instruments, its post-independence dissemination occurred through vinyl records and radio broadcasts. Musicians in Makassar during that period experienced a fervor for keroncong as a new musical genre in Makassar, and they were eager to learn and explore it. Paradoxically, the scarcity of gramophones or vinyl record players, mainly owned by the Chinese community in Makassar, somewhat hindered the creativity of Makassar musicians in developing keroncong. The evidence of the scarcity of gramophones is reflected in the fact that Hoo Eng Dji's songs, recorded and better known among the Chinese community in Makassar and Java, as gramophones were more abundant in Java than in South Sulawesi, especially in Makassar [11]. The recording industry primarily catered to the realm of urban elites, as gramophones were considered luxurious and relatively expensive devices [8]. Despite the development of the music recording industry, people still preferred watching live stage performances due to the limited number of individuals who owned vinyl records or phonographs [14].

The limitations faced by musicians in Makassar in accessing gramophones further tested their creativity. Those who did not want to miss out on the keroncong craze continued to study the music, albeit with limited resources. In the end, their creativity led them to imitate keroncong gradually while incorporating local musical culture, resulting in the creation of a new

musical style. This phenomenon is rooted in popular music culture, where musicians imitate a trendy style, gradually creating a new sub-genre. This fusion ranges from direct recombination of songs recorded from the same or different eras on the same recording, to taking and "sampling" different music, sounds, and instruments with the aim of creating a new subcultural and transcultural identity. They learned keroncong music from Javanese individuals who migrated to Makassar, bringing keroncong musical instruments with them. Additionally, they studied with musicians who had the opportunity to learn Java. After their studies, these musicians blended keroncong with their local music elements, such as *kelong-kelong*, *parambang*, and *losquin*. The manifestation of musicians' creativity in Makassar eventually resulted in the creation of a new variant of keroncong known as *Langgam Makassar*.

3.3. *Lontang*: The Hub of the Development of *Langgam Makassar*

The two words "*lontang*" and "*langgam*" are closely related. Although not always featuring *langgam* entertainment, *lontang* often serves as a place for the development of *langgam*. *Lontang* is a small establishment created by the villagers, both in the city and outside the city. It usually takes place in the middle of the night. In addition to being a small establishment, *lontang* is also typically associated with the realm of celebrations in the life cycle of the people of Makassar. It is usually held after wedding celebrations. The people participating in *lontang* are referred to as "*palontang*." The *lontang* performance incorporates *ballo* or *tuak*, which is derived from the sap of the *lontar* palm tree, *nipa* palm tree, and *inru* tree. These three types of trees exist separately in various locations in Makassar. The *lontar* palm tree is prevalent in the southern part of the city, namely Gowa, Takalar, and Jeneponto. The *nipa* palm tree thrives in the city of Makassar itself. Meanwhile, the *inru* tree is more prevalent in the northern part of the city, specifically in Maros, Pangkep, and Barru. Not only about intoxication and entertainment, but *lontang* also serves as a place where *palontang* in Makassar exchange ideas through shared experiences of joy and sorrow. A series of environmental issues serves as the fundamental reference for discussions that then evolve through stories from the experiences of individuals, much like a gathering place. Bahcrun, in an introduction to a book about the artist Ho Eng Dji, describes *lontang* as a refuge from the harshness of the world. "The suffering of the world can only be forgotten for a moment with a drink of *arak* (*balloq*) [10]. The increased prestige resulting from the effects of consuming *ballo* often leads to clashes of ideas, giving rise to discussions among *palontang*, even though at times, this prestige causes disturbances due to the loss of control from intoxication. Therefore, many new ideas or concepts originate from *lontang*.

Regarding entertainment, *lontang* features a musical entertainment genre characterized by vocal delivery accompanied by instruments. The type of entertainment varies over time. This development is a result of the free-market culture in Makassar. The influx of Malay and Chinese cultures has influenced changes in the instruments used in *lontang*. In the past, *lontang* was entertained using instruments such as *kacapang*, *gambus*, *losquin*, and currently, *langgam* entertainment. All these forms of musical art involve songs accompanied by musical instruments. The evolution of entertainment in *lontang* has undergone numerous changes, especially in the realm of *langgam*. The artistic form preceding *langgam* was *losquin*. *Palontang* individuals used to carry two or three *hitar* instruments or guitars played by the *palontang* themselves. The playing of multiple guitar instruments accompanying a song followed a different principle: the first guitar played the role of the main melody, the second guitar served as percussion forming a drum pattern resembling the beats of a tambourine in *parambang*, and the third guitar played a plucking style forming chords (Interview with SDL, November 11, 2022). With the increasing influence of external cultures in the Makassar region, keroncong instruments such as *ukulele*, *tenor*, and *cello* entered *lontang*, transforming some of the guitar playing into keroncong instruments and giving rise to a variant of *langgam* known as *Makassar keroncong*.

The dynamism of the development of Makassar *langgam* in *lontang* as a platform for its evolution has paved the way for the acceptance of keroncong in Makassar society. Due to many factors that could be tolerated and collectively agreed upon, one example being the *palontang* formula, a set progression of chords that has now become a collective musical understanding in the *lontang* community, see Fig. 2. Eventually, many *langgam* compositions are born in the *lontang* environment through a highly spontaneous process. Numerous locally renowned songs

emerge within the *palontang* community through a selective process, and they are recorded for commercial distribution. The process of creating songs in the *palontang* community happens very quickly and spontaneously. The content of *palontang* discussions becomes material for the songs they want to play. Palontang members extract the essence from their conversations with friends and turn them into ideas for creating songs (Interview with SDL, November 11, 2021). As a result, quickly created songs are commercialized, whether spread orally through word of mouth, through radio technology, or by recording. It's not surprising when there are songs that do not have copyright but are widely known by the public, such as the song "*Borong Jambua*." This song has two unknown creators—one who composed the music and another who wrote the lyrics (Interview with II, October 4, 2022).

The melody or tune, which already existed before, is revisited by creating lyrics. The creation of lyrics follows a form similar to poetry and is done through a betting system involving the consumption of *ballo*. It begins with one *palontang* playing a song without lyrics or text, and other *palontang* members must quickly create lyrics or text. If a *palontang* cannot come up with lyrics or text, they must drink a glass of *ballo* as punishment. This process continues in rotation among *palontang* members until a song is created (Interview with RB, November 22, 2022). The song creation process described above corresponds to the development of *Makassar langgam* with the introduction of keroncong instruments in *lontang*. Shifts in the treatment of *langgam* in *lontang* also occurred as *langgam* continued to evolve, giving rise to numerous music groups. Originally, *langgam* was played by the *palontang* themselves. However, as *langgam* groups became more widespread, *lontang* places began to act as clients, ordering *langgam* groups for entertainment purposes (Interview with SDL, December 11, 2021).



Fig. 2. The Presentation of Makassar Langgam in Lontang [15].

The proliferation of *langgam* groups in *lontang* has turned this place into a platform for honing the skills of *langgam* players. The spontaneity and extended duration of the *langgam* entertainment phenomenon in *lontang* allow for the direct exploration of a wide repertoire of songs. Roughly speaking, a player is considered skilled in playing Makassar *langgam* music after extensively performing in various *lontang* venues. When a new player is not yet proficient in playing *langgam* instruments, *langgam* musicians in Lontang suggest that the player should frequently perform in various *lontang* places to explore and expand their skills and repertoire of songs (Interview with DAAS, October 4, 2021).

3.4. Keroncong as a Form of Nationalism

The political situation before Indonesia gained independence was marked by numerous upheavals in the national movement to fight for Indonesian independence. Keroncong, which initially had a Western influence, experienced a decline during the Japanese occupation. Due to the presence of many Dutch nationals among the performers, keroncong was labeled as Western music [16]. Eventually, keroncong shifted its orientation towards Indonesian culture by incorporating many songs in the Indonesian language. Japan's treatment of keroncong also contributed to the elevation of keroncong as a form of nationalism because many songs began to narrate love for the homeland and heroism. Some songs that emerged during the Japanese occupation with themes of love for the homeland and heroism include "*Suci*," "*Hanya Engkau*," "*Jembatan Merah*," and "*Bengawan Solo*" [17]. Instead of this euphoria being confined to Java, the independence movement also stirred in Makassar. The Hasoku radio station owned by the

Japanese branch in Makassar only broadcast songs in Indonesian and Japanese languages [11]. The success of this movement resulted in the widespread popularity of keroncong euphoria as a national music across the country, especially in Makassar. One contributing factor to the development of keroncong music was the spirit of revolution during the Japanese occupation [14]. Concurrently, keroncong has long adapted to the music surrounding it, both in its early stages and as it progressed. The flexibility of keroncong in adapting has created a uniqueness through the fusion of Western and Eastern elements. Therefore, Makassar, known as a free market since ancient times, quickly embraced the euphoria and versatility of keroncong music. Many songs in the Makassarese language are accompanied by the rhythm and instruments of keroncong, introducing the style of Makassar *langgam* keroncong to the community.

3.5. Political Policies of the Orde Lama

After the independence of Indonesia, Soekarno, as the founding father of the nation, continued his governance under the label of the Old Order regime. This regime adhered to a political principle that was anti-Western imperialism. Anything associated with Western influences was prohibited from flourishing in Indonesia. Soekarno considered Western music as something that tainted the soul and culture of the nation. Ultimately, he issued a manifesto called Manipol USDEK/Undang-Undang Dasar 145, which outlined the principles of Indonesian socialism, guided democracy, guided economy, and the Indonesian identity. This was a decision aimed at protecting the nation from foreign cultures [8]. Soekarno also wielded his governmental authority by fully controlling the national media, Radio Republik Indonesia (RRI). "Since October 1959, broadcasts on Radio Republik Indonesia (RRI) were explicitly instructed not to play or air rock and roll, cha-cha, tango, or mambo songs, which President Soekarno referred to as '*ngak ngik ngok*' music" [8]. This created an opportunity for regional arts and keroncong as national music to thrive in Indonesia during the Old Order government. Indonesian music, especially keroncong, reached its peak during the Old Order era [14].

Due to Soekarno's government policy of banning Western music, local music from various regions in Indonesia was promoted through broadcasts on the national radio station, RRI (Radio Republik Indonesia). This included keroncong music that featured songs in the Indonesian language. In 1956, the government established the Lokananta recording company in the city of Solo with the aim of supporting RRI in documenting music on reel tapes and vinyl records [8]. In addition to RRI being the central state radio that broadcasted many regional songs, RRI branches in various regions were encouraged to broadcast original regional songs [9]. In Makassar during the 1960s-1970s, two genres, namely orkes melayu and orkes *langgam*, were dominant because, during that period, the Old Order government scrutinized Western music [18]. As a result, Indonesian and Makassarese-language songs became more familiar to the public as they were frequently played. Songs like "*Anging Mammiri*" and "*Ati Radja*" (see Fig. 3) gained popularity among the public due to Lokananta, following the government's directive to record regional songs for supply and broadcast on both central and Makassar branches of RRI [18].



(1)

(2)

Fig. 3. (1) Vinyl Record of the Song "*Anging Mammiri*." Produced by Lokananta. (2) Vinyl Record of the Song "*Ati Radja*." Produced by Lokananta. Doc. Adiatma Hudzaifah.

Various measures were taken by Soekarno along with RRI to prevent the widespread development of Western music in Indonesia. This ambition was nothing less than the establishment of a new Indonesian identity. The national identity during the Old Order era was meticulously forged, affecting cultures outside Indonesia, especially Western cultures that were not freely broadcasted. Keroncong, which at that time created many works about Indonesian identity and used the Indonesian language, became Soekarno's ultimate weapon in realizing the National Identity.

3.6. Adaptation of Keroncong and the Contribution of Makassar Regional Music in Forming *Langgam Makassar*

Keroncong, as a highly phenomenal music genre before and after independence, has penetrated various regions across the archipelago. Its presence in different areas involves adapting to the local musical conditions. The adaptation referred to the effort to survive in a particular environment or place. Keroncong is perceived as a highly inclusive music genre, welcoming influences from other musical styles. In fact, throughout its history, keroncong has proven its existence by flexibly adapting to other musical genres, giving rise to new musical fusions [19]. The ability of keroncong to adapt to the musical styles surrounding it serves as the foundation for the adaptation process of keroncong to the regional music idiom in Makassar. A similar phenomenon can be observed in Javanese *langgam*. Rachman and Utomo explain that the adaptation of keroncong with Javanese gamelan culture is an effort to preserve a culture amid the onslaught of globalization, information, and technology. This adaptation is carried out to give rise to new innovations, as seen in the variant of Javanese *langgam keroncong* [20].

Simultaneously, the contribution of regional music that influences *Langgam Makassar* becomes a supporter in the process of adapting *Langgam Makassar* in Makassar. *Langgam Makassar* adapts to various artistic musical idioms in Makassar, including *kelong*, *parambang*, and *losquin*. These art forms dynamically influence *Langgam Makassar*, shaping the *Langgam Makassar*. *Kelong* influences the language used in songs and the structure of the songs. *Parambang* influences the melodic patterns and vocal techniques, along with the violin playing style closely associated with the Malay style. The rhythmic patterns of the *rebana* in *parambang* are often used as the basis for playing the cello in the *Langgam Makassar*. Meanwhile, *losquin* is employed as a technique for playing the guitar in the *Langgam Makassar*.

3.7. The *Kelong* Idiom in the *Langgam Makassar*

The "*kelong*" as a type of sung poetry plays a crucial role in shaping the distinctive characteristics of the Makassar *langgam keroncong*. The language, song structure, and unique melodic nuances set it apart from keroncong in general, signaling that the Makassar *langgam keroncong* is a distinct variant. Typically, *kelong* follows an 8-8-5-8 syllable pattern per verse. Many Makassar songs consistently adhere to this pattern. However, in the case of a type of song known as "*rambang*," *kelong* exhibits a more loosely bound pattern. This means that it still maintains the foundational 8-8-5-8 syllable pattern to convey the message in the poetry but incorporates additional words such as *Aule'*, *Dalle'*, *Baule'*, *Andile'*, *Nonale'*, *Rajale'*, *Aidi*, *Sayang*, *Alla*, *Ee*, and *Le'*. These additional words are used based on the context and the audience listening to the song. Therefore, the inclusion of these words can be freely modified depending on the conditions in which the song is being sung. Meanwhile, free-form verses that do not adhere to the *kelong* syllable pattern resemble typical songs in general.

Fig. 4 is an example of a song that exhibits the characteristic *kelong* form, namely 8-8-5-8. In one stanza, there are 16 bars, and each sentence consists of 4 bars. These 4 sentences form the 8-8-5-8 pattern. The first sentence consists of 8 syllables, marked with a red-colored box, starting from bar 1, beat two, to bar 4, beat three, which reads "*Ka-lu-ku-a – mon-jo – ci-ni*." The second sentence also has 8 syllables, marked with a blue-colored box, starting from bar 5, beat four, to bar 8, which reads "*si-tin-ri-ang-mi – jan-na-na*." Then, the third sentence consists of 5 syllables, marked with a yellow-colored box, starting from bar 10, beat two, to bar 13, which reads "*na-leo' – ton-ja*." Finally, the fourth sentence, similar to the first and second sentences, also has 8 syllables, marked with a green-colored box, starting from bar 14, beat 2, to bar 16, which reads "*ni-jum-pai – pa-ri-yay-ya*."

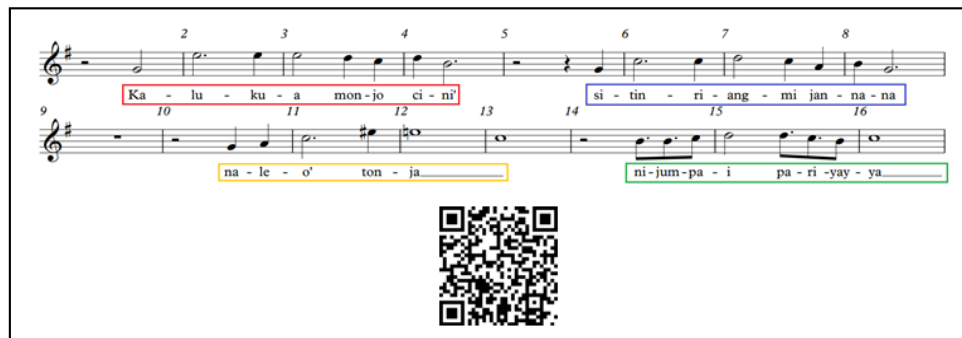


Fig. 4. Excerpt from the song "Ta'bu'" popularized by Anto Sarro and composed by Anci Laricci and Rustam Basir.

The song structure mentioned above is commonly found in songs that emerged during the Arsyad Basir era. In the 1960s, many songwriters adopted the *kelong* pattern as the foundation for creating songs. They highly esteemed *Lontara' Bilang*, a fundamental guide for learning to read *Lontara'* script based on stories from the Gowa kingdom (Interview. RB. November 22, 2022). This trend continued into the 1980s, where RB, among others, persisted in using the *kelong* pattern as the basis for composing songs. Therefore, one of the adaptations of keroncong to the musical culture in Makassar is the presentation of *kelong* songs accompanied by keroncong. This presentation ultimately underlies the birth of *Langgam Makassar*, which typically features songs with a *kelong* pattern. Each verse in *Langgam Makassar* songs tends to follow the 8-8-5-8 pattern. Prior to the prevalence of 8-8-5-8, *rambang* songs, which also had *kelong* patterns but incorporated numerous additional words to embellish the music, were performed in the *Langgam Makassar*.

3.8. The Parambang Idiom in the Langgam Makassar

"Parambang" as a musical presentation shares principles with keroncong, involving the performance of a song accompanied by several instruments. Therefore, the *Langgam Makassar* is suggested to be a development from the art of parambang. Rambang songs are also commonly presented in the *Langgam Makassar*. The concept of the *kelong* pattern is also utilized in *rambang* songs. Although field observations indicate that the delivery of *rambang* songs in the arts is more flexible compared to the 8-8-5-8 pattern, the author concludes that *rambang* songs follow a free yet bound pattern. This means they are free but bound by the *kelong* pattern. Fig. 5 is an example of a rambang song titled "Ati Radja".

The image shows a musical score excerpt for the song "Ati Radja". It consists of four staves of music in G major. The first staff contains measures 7 through 13, with lyrics "Se' - re se' - re ji Ba - ta - ra ba - u - le". The second staff contains measures 18 through 20, with lyrics "a - ti ra - ja". The third staff contains measures 21 through 27, with lyrics "na - ki ja - i pa - ngan - ro - i ba - u - le". The fourth staff contains measures 35 through 41, with lyrics "ke - re - a - mi in - jo a - ti a - ti ra - ja". There are instrumental interludes labeled "Selingan Melodi Biola" between measures 13 and 18, 20 and 21, 27 and 35, and 41 and 46. A QR code is located below the fourth staff.

Fig. 5. Excerpt from the song "Ati Radja," created by Hoo Eng Dji and later revised by Djajadi Djamain.

The excerpt from the song "Ati Radja" above represents a free yet bound form that is closely associated with the *rambang* song genre. The tendency in *rambang* songs is also to have the melody introduced by a violin instrument. In one stanza, it consists of 45 bars along with

intermittent melodies. The structure of this song type involves lyrics that intertwine with the violin melody, per sentence or per motif of the song. There is an 8-8-5-8 pattern but with additional embellishing words to enhance and extend the song structure. The embellishing words are written in italics, as shown above. Meanwhile, the core text, which is the binding pattern of 8-8-5-8, is written in regular font and presented in colored columns. The 8-8-5-8 pattern can be observed in the first 8 syllables written in the red-colored box, starting from bar 8, beat two, to bar 11, beat two, consisting of the text "*Se'-re - se'-re-ji - Ba-ta-ra.*" The second 8-syllable pattern is marked with a blue-colored box, starting from bar 22, beat two, to bar 27, beat two, consisting of the text "*na-ki - ja-i - pa-ngan-ro-i.*" Next, the 5-syllable pattern is indicated with a yellow-colored box, starting from bar 35, beat two, to bar 37, consisting of the text "*ke-re-a - min-jo.*" Finally, another 8-syllable pattern marked with a green-colored box, starting from bar 42, beat two, to bar 45, consisting of the text "*ki-ta-ri-ma - pap-pa-la'-na.*" This pattern is played without any interlude melody until the end of the song. Regarding "*cengkok*," the vocal embellishments in *rambang* certainly become the singer's style in delivering a song. The improvisations made are not fixed. Most tones in a text are improvised if the tone falls on the 2nd and 4th beats or half notes and whole notes. However, improvisations are sometimes also used on quarter notes or those with a value of 1 beat. Fig. 6 is an analysis of vocal embellishments in *rambang*.



Fig. 6. Analysis of vocal embellishments in *rambang*

Fig. 7 is a basic excerpt before and after incorporating embellishments. Singers tend to start notes not on the strongest beats, often commencing on the off-beat (see blue box). The descending note movement marked with a slur is also one of the vocal embellishment techniques in *Rambang* (see red box). The rise and fall of the notes depend on the singer. Some follow an up-down-up pattern, while others follow a down-up-down pattern. This also depends on the specific notes involved in the embellishment. Additionally, there is a technique involving a rising but seemingly conclusive note, followed by the initiation of the next note (see green box). The vocal techniques in *rambang* mentioned above are employed as vocal techniques in the *Langgam Makassar*. Trends in techniques such as starting on the off-beat, the rising and falling movement of notes, both ascending and descending and the conclusive-sounding rise and fall of notes are consistently used in Makassar-language songs in the *Langgam Makassar*. This is particularly emphasized by the limited number of syllables in *kelong* and the extensive number of bars, allowing the singer ample room to incorporate embellishments at every word. Refer to Fig. 8, where two words, "*ati*" and "*radja*," fill 3 bars of the song from bar 18 to bar 20.

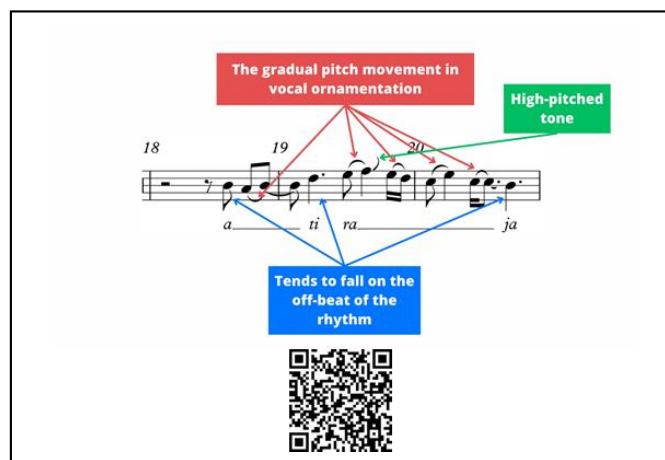


Fig. 7. Excerpt of the vocal section of the song "*Ati Radja*," with the foundational vocals that have incorporated embellishments.

The upward movement of notes is also a characteristic of vocal embellishments in *rambang*. Typically, the ascending note movement is used to emphasize the content or important words in the song. Rustam, one of the Makassar songwriters, mentioned that sentences in *rambang* songs or the *Langgam Makassar* often use figurative language at the end of sentences, so the content of the sentence is emphasized with an upward movement of notes (Interview. RB. November 22, 2022). In addition to influencing keroncong in terms of song delivery, *parambang* also affects several styles of keroncong instruments. The Malay style in the *parambang* violin is incorporated into keroncong, thereby using the Malay style in the violin instrument of the *Langgam Makassar*. The violin embellishments in *parambang* are more flowing compared to the firmness of the Western classical music violin. Irwan, as a violin player in the basic *Langgam Makassar*, utilizes the foundation of *parambang* violin playing because he previously played extensively in the *Parambang* art orchestra (Interview. October 4, 2022). Fig. 8 are the techniques of the *rambang* violin.

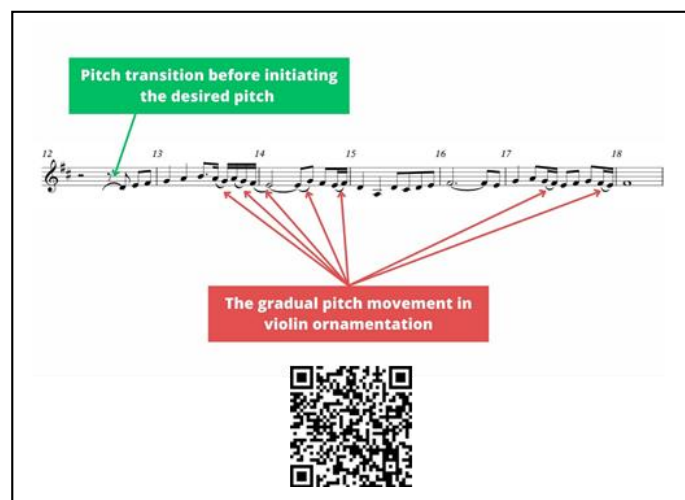


Fig. 8. Excerpt of the violin section of "Ati Radja," in its basic form and with embellishments.

In initiating a melody, the violin tends to play a pitch shift before reaching the desired note. This technique is somewhat similar to the slur technique on the guitar. However, on the guitar, the pitch shift is very distinct from one note to another. In contrast, in the *rambang*-style violin, the pitch shift is unpredictable and depends on the situation and conditions (see the green box). This embellishment gives a more flowing impression because, when shifting finger positions, the bow remains in contact with the previous note. As for the embellishment technique commonly played when transitioning between lower and higher notes, it differs from the legato commonly played by most violin instruments.

This embellishment gives a more flowing impression because, when shifting finger positions, the bow remains in contact with the previous note (see the red box). The two mentioned techniques, closely associated with the violin play in the *Parambang* art, serve as the foundation for the violin play in the *Langgam Makassar*. Apart from the violin, the playing of the *rebana* and *ganrang* instruments in *Parambang* becomes the basis for the cello play in the *Langgam Makassar*. *Parambang* typically utilizes two or three *rebana* instruments. One *rebana* plays the basic pattern, while others play various different patterns. Meanwhile, *ganrang* plays the basic pattern and sometimes performs many different variations. Here is an example of the playing of *rebana* and *ganrang* instruments in *Parambang*.

Fig. 9 is an example of the *rebana* patterns in the *Parambang* art. These patterns serve as the basic reference for the cello patterns in the *Langgam Makassar*, which is then interpreted to create its own characteristic in playing that instrument. The variations in *rebana* playing become the foundation for performing the cello rhythm in the *Langgam Makassar* (Interview. SDL. December 11, 2023). As for the *ganrang* patterns, they resemble the basic patterns of the *rebana*. Here is an example of a snippet of the *ganrang* rhythm in *Parambang*.



Fig. 9. Excerpt of the *rebana* patterns in *Parambang*, both the basic and varied patterns.

The *ganrang* play also serves as the foundation for the cello in shaping its distinctive style in the *Langgam Makassar*. Although *ganrang* occasionally plays varied patterns like the *rebana*, the term "*gendangan*" is used in the cello play language of the *Langgam Makassar* (Interview. H. January 11, 2023). Therefore, the rhythm patterns in cello playing are known as "*gendangan*" patterns, see Fig. 10. The cello patterns tend to adopt the varied patterns of the *rebana* instrument. Essentially, the cello plays with a percussive principle similar to the rhythm of the *rebana*, but it performs a chord that plays 2 to 3 notes within a chord.

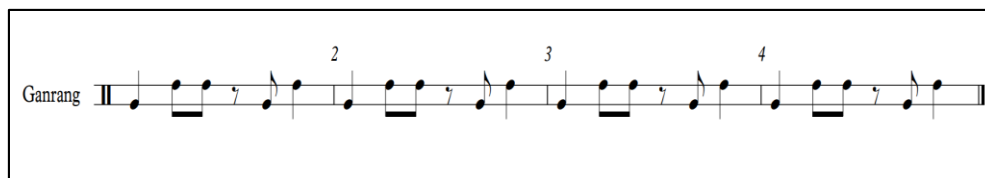


Fig. 10. Excerpt of the *ganrang* patterns in *Parambang*.

The varied patterns of the *rebana*, including the *gandul* type, are transformed into cello patterns. The *gandul* pattern does not play on the strongest beat of the measure but on the off-beat.

- The first *rebana* variation, marked with a red-colored box in bar 1 of the *rebana* notation. This is similar to the cello play, also marked with a red box in the cello notation. This snippet of variation is usually used to open a musical phrase in cello play in the *Langgam Makassar*. There are four instances of the same rhythm (see the red box): 1. Bar 5, beats two to four, 2. Bar 6, 3. Bar 8, beats two to four, and 4. Bar 10.
- The second *rebana* variation, is marked with a blue-colored box. This section is more frequently utilized, often found in the middle of a song phrase. There are three instances of snippets in the cello motif that resemble the second *rebana* variation: 1. Bar 12, 2. Bar 13, and 3. Bar 16.
- The third *rebana* variation, is marked with a green-colored box. Its density and nature make it a distinctive marker or fill that serves as a pause between each melodic phrase or song sentence. However, in cello play, this variation is sometimes found as an introduction between melodic motifs or song motifs. There are four instances also marked with green: 1. Bar 5, beats one to two, 2. Bar 8, beats two to three, 3. Bar 11, and 4. Bar 15, beat four.

The three tendencies in cello patterns from the above examples are distinctive characteristics that differentiate cello play in the *Langgam Makassar*. Therefore, *Parambang* influences the *Langgam Makassar* through the unique features of three *Parambang* idioms. The vocal embellishment techniques of *Rambang* are used in the vocal style of the *Langgam Makassar*, the violin techniques and embellishments of *Rambang* are utilized in the *Langgam Makassar*, and the foundational rhythmic variations between *rebana* and *ganrang* in *Rambang* serve as a reference for the cello rhythm patterns in the *Langgam Makassar*, see Fig. 11.

The image shows a musical score for two instruments: 'Dasar' (top staff) and 'Variasi' (bottom staff). The 'Variasi' staff contains three distinct rhythmic patterns highlighted in red, green, and blue boxes, labeled 'VARIASI 1', 'VARIASI 2', and 'VARIASI 3' respectively. These variations are connected by lines to the corresponding sections of the 'Dasar' staff. A QR code is located at the bottom center of the image.

Fig. 11. The similarity in rhythm patterns between the varied patterns of the *rebana* and the rhythm patterns of the cello.

3.9. The *Losquin* Idiom in the *Langgam Makassar*

Losquin, as an art form in Makassar, is essentially a distinct genre of keroncong. It is played using several guitars with different principles: melody, chords, and percussion. The guitar playing style in executing melodies often incorporates ornamentation inspired by *kacaping* playing. Due to the incorporation of *kacaping* ornaments in *Losquin* guitar playing, this guitar style serves as the foundation for guitar playing in the *Langgam Makassar*. The guitar play in the *Langgam Makassar* combines the basic arpeggio technique with the *Losquin* technique, which involves the use of *kacaping* ornaments. The author provides four examples of *kacaping* ornaments used in *Losquin* guitar play, making it one of the arts that shape the characteristics of the *Langgam Makassar*. *Losquin* techniques 1 and 2 are used almost before every phrase and motif in the guitar play of the *Langgam Makassar*. On the other hand, variations 3 and 4 are applied mainly at the beginning of the song phrases. Here are examples of *Losquin* variations in the guitar play of the *Langgam Makassar*.

- Variation 1: The above excerpt is usually used before starting a phrase and motif in the song. Amidst the density of arpeggio playing, which frequently employs eighth notes, this variation emerges with rapid picking using sixteenth notes. It stands out due to the ascending pattern of notes, always played from bottom to top. The placement of this variation is consistently on the off-beat, creating an effect of leading into a song phrase or motif. In the image above, there are two instances of variation 1 marked with red-colored boxes: in bar 15, beat four, and in bar 17, beat three, see Fig. 12.

The image shows a musical score excerpt for guitar play. The staff contains measures 14, 15, 16, and 17. Two specific instances of 'Losquin variation 1' are highlighted with red boxes: one in measure 15, beat four, and another in measure 17, beat three. A QR code is located at the bottom center of the image.

Fig. 12. Excerpt of *Losquin* variation 1 in the guitar play of the *Langgam Makassar*

- Variation 2: The above excerpt is also played at the end of a phrase or motif in the song. Unlike the previous variation, which doesn't use many sixteenth notes, this variation employs full sixteenth notes in a single beat, and sometimes even two beats. The placement of this variation starts on the on-beat of the bar, but occasionally, it is also used on the off-beat. The melodic movement involves ascending to a note and repeating it twice or four times. There are two examples of the second type of Losquin variation in the guitar play of the *Langgam Makassar* in the image above, marked with blue-colored boxes: first in bar 59, beat four, and second in bar 60, beats three to four, see Fig. 13.

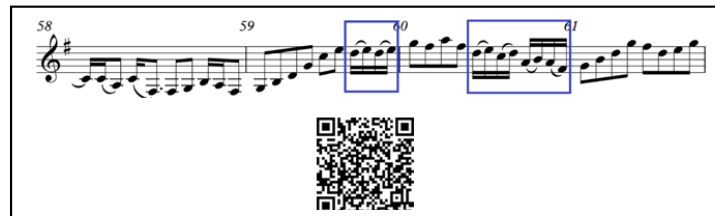


Fig. 13. Excerpt of Losquin variation 2 in the guitar play of the *Langgam Makassar*.

- Variation 3: An excerpt of Losquin variation 3 in guitar play is usually performed at the beginning and middle of a song phrase or at the beginning of a motif. The rapid succession of note values also involves sixteenth notes. Unlike the previous variation, which used only two notes, variation 3 incorporates three notes with a melodic movement ascending from bottom to top, repeated three or four times. This excerpt also almost fills the entire four beats in one bar, making it denser than the previous Losquin variations. It is marked with a yellow-colored box in bar 64, see Fig. 14.

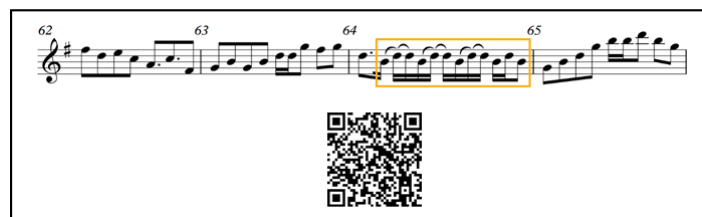


Fig. 14. Excerpt of Losquin variation 3 in the guitar play of the *Langgam Makassar*.

- Variasi 4: The above excerpt of *Losquin* variation is typically used in the middle of a song phrase or at the end of a song phrase. This variation tends to fill one bar, although, at times, it may be played for a full two bars. The melodic movement, employing a slur technique, gives the impression of a gradual descent from higher to lower pitches. It is marked with a green-colored box in bar 68. The four variations of *Losquin* described above serve as distinctive features in the guitar play of the *Langgam Makassar*. Most *Langgam Makassar* guitar players combine basic arpeggio techniques, *Losquin* techniques, and their own unique styles. *Ki'ding*, a renowned *Langgam Makassar* guitar player, states that he integrates all three techniques to create his own distinctive style (Interview, February 4, 2023). If represented in percentages, 30% player style, 30% arpeggio technique, and 40% *Losquin* technique, with *Losquin* being a significant factor in shaping the characteristic of the *Langgam Makassar*, see Fig. 15.

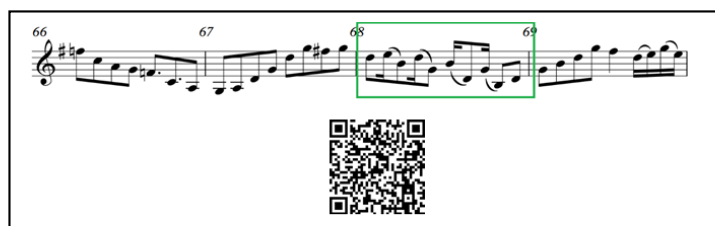


Fig. 15. Excerpt of Losquin variation 4 in the guitar play of the *Langgam Makassar*.

4. Conclusion

The regional music in Makassar that influences keroncong, such as *kelong*, *parambang*, and *losquin*, is highly responsive art. These three forms of art also share the same pattern as keroncong, involving a musical ensemble accompanying a song. Therefore, *kelong*, *parambang*, and *losquin* are highly flexible in incorporating external influences, such as keroncong, creating a fusion. Additionally, keroncong is an extremely adaptive music genre in its development. In the end, the fusion of Makassar's regional music and keroncong gave birth to a new variant known as *langgam Makassar*, in other words, a form of musical adaptation. The adaptation of keroncong in Makassar to create the *langgam Makassar* variant can be attributed to the open and consumptive cultural environment of the community. During the development of *langgam Makassar*, many musicians expressed creativity based on limitations while desiring to follow trends. This phenomenon was also supported by political policies in the early days of Indonesia's independence, marked by the upheaval of forming a national identity. Therefore, the fusion of regional music and keroncong was inevitable in areas with an open culture like Makassar. Ultimately, the dynamic process of musical adaptation between keroncong and Makassar's music in shaping the distinctive characteristics of *langgam Makassar* occurs. *Kelong*, a poetic form with a pattern of syllables 8-8-5-8, serves as the foundation for creating *langgam Makassar* songs. *Parambang*, with its distinctive music style combining Malay and Chinese cultures, is widely used in vocal techniques and playing the violin in *langgam Makassar*. The *rebana* instrument from *parambang* becomes the basis for the rhythmic play of the cello in *langgam Makassar*. The *losquin* guitar technique completes the local identity of *langgam Makassar*, as it incorporates the pakacaping idiom, a unique regional art form in Makassar.

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