



## Transforming Barasuaras "Guna Manusia" into Brass Band Adaptation and Sociocultural Impact

Ganang Dwi Asmoro\*, and Agam Maha Putra Alhakim

Music Study Program, Faculty of Art and Design Education, Universitas Pendidikan Indonesia, Indonesia

\*Correspondence: E-mail: [ganang.horn@upi.edu](mailto:ganang.horn@upi.edu)

ABSTRACT	ARTICLE INFO
<p>This study examines transforming Barasuaras "Guna Manusia" from a folk-rock song into a brass band arrangement. It analyzes its cultural and sociological ramifications using Pierre Bourdieu's theory of cultural reproduction. The project aims to investigate the impact of song adaptation on audience perception, involvement, and awareness of environmental issues. The research utilizes a comprehensive technique that combines descriptive analysis and literature review. The process of descriptive analysis entails the examination of YouTube videos showcasing both the original and brass band renditions of "Guna Manusia" to comprehend the musical alterations and gauge the audience's reactions. A literature review is placed on findings within appropriate theoretical frameworks and examines prior research on music adaptation and cultural replication. The analysis demonstrates that by converting "Guna Manusia" into a brass band arrangement, its cultural importance is enhanced, and its accessibility is broadened to a broad spectrum of audiences. Descriptive analysis reveals that the brass band adaption successfully communicates the song's environmental message through instrumental expression. Bourdieu's theory demonstrates how cultural reproduction impacts the adaptation process and affects the audience's reception. The study highlights the educational and societal significance of employing music to promote environmental advocacy. It showcases how Barasuaras rendition of "Guna Manusia" actively helps increase awareness and encourage transformative change within society. The research offers unique insights into the profound impact of music and its role in tackling urgent social problems.</p>	<p><b>Article History:</b> <i>Submitted/Received 27 Apr 2023</i> <i>First Revised 27 Apr 2023</i> <i>Accepted 30 Apr 2023</i> <i>First Available online 15 May 2023</i> <i>Publication Date 30 May 2023</i></p> <p><b>Keyword:</b> <i>Pierre Bourdieu, Barasuaras, brass band, music reproduction.</i></p>

## 1. INTRODUCTION

Numerous contemporary performers independently produce songs or operate without affiliations to record labels (Negus, 1998). Barasuara is an indie band that specializes in folk rock. The band consistently produces songs that deeply resonate with people's lives, encompassing themes such as love, economy, politics, mental health, and even the current state of the planet. Their song "Guna Manusia" exemplifies this, where the primary focus is human impact.

"Guna Manusia" is a song that highlights the phenomenon of land degradation caused by the gradual lowering of the surface, leading to its submersion by water. Unfortunately, many individuals remain unaware of this pressing issue. The lyrics of this song also address individuals who display a strong sense of apathy and fail to take this matter seriously. The line "*Nak, di permukaan yang tenggelam kita melanjutkan kehidupan*" (Son, on a sinking surface, we continue life) conveys the idea that people who prioritize their own lives without considering the consequences contribute to the ongoing degradation of land surfaces.

The gradual submergence of the area is mainly attributed to anthropogenic activities such as waste disposal, deforestation, and land conversion for urban development. Iga Massardi, the lyricist of this song, wishes to emphasize that this issue is of great significance. Although the current impact may not be immediately apparent, the validity of the findings indicating a decrease in land elevation by several millimeters suggests that future generations may experience the consequences in the coming years.

The song Barasuara was composed in the folk-rock genre, enhancing its somber and stressful mood. It intends to raise listeners' awareness of the gravity of the issue at hand, which will have significant consequences for their future and that of their grandchildren.

Multiple factors contribute to the appeal of this song for a brass band format, not only the words (Rentfrow et al., 2011). The piano instrument's sound is well-suited to be analyzed and transformed into a brass format (Hasegawa, 2009). The audio quality of this song is predominantly harsh, with distinct accents. It is designed for the purpose of playing brass instruments. The brass band ensemble often comprises the fundamental combination of bass, guitar, drums, and piano. This band format will exclude the vocals and replace them with brass instruments to preserve the band's distinctive qualities. Typically, a brass ensemble consists of many instruments, such as the trumpet, mellophone, trombone, bass trombone, and tuba. Including these instruments adds density and enhances the overall sound of the song.

## 2. METHODS

In order to thoroughly examine the process of transforming Barasuara's "*Guna Manusia*" into a brass band arrangement, we employ a systematic research technique that incorporates descriptive analysis, literature study, and documentation study. This approach allows us to gain a comprehensive understanding of the musical adaptation. The research offers a comprehensive perspective on the transformation and perception of "*Guna Manusia*" by incorporating descriptive analysis, literature study, and documentary investigation. Descriptive analysis provides a comprehensive and organized comprehension of the modifications in musical composition and how the audience perceives it. The study enhances the analysis by including theoretical insights and contextual backdrops from the literature. Additionally, primary sources and historical facts from documentation studies contribute to a deeper understanding. This comprehensive methodology converts unprocessed data into

precise and meaningful insights, revealing the artistic and cultural significance of transforming "*Guna Manusia*" into a brass band arrangement.

### 3. RESULT

Barasuara is a music group from Jakarta, Indonesia. The personnel include Iga Massardi (vocals/guitar), TJ Kusuma (guitar), Gerald Situmorang (bass), Marco Steffiano (drums), Asterisk (vocals), and Puti Chitara (vocals). Barasuara released their first album entitled "*Taifun*" in 2015, named one of the ten best indie albums of 2015, the indie version. They are known for their impressive and energetic live performances and have performed at various events.

Music festivals in Indonesia are booming, and there are always classy music festivals. Initially, Iga Massardi wanted to create a solo project for his own songs. However, he became more interested in working on this project with a band after that. From here, he invited TJ Kusuma, Marco, and Asteriska. Pandu Fuzztoni (guitarist of the Morfem group) initially played bass, but because of his busy schedule, he was replaced by Gerald Situmorang, whom Pandu initially invited. After making her first appearance at Iga's cafe, TokoVe Cafe in the Kemang area, Jakarta, Puti Chitara was included in the line-up. One of the unique things about Baradasar when performing is Iga Massardi, who consistently wears batik clothes and has neat hair. He said that was his way of preserving Indonesian culture.

Considering that brass bands are rare in Indonesia and that original works are very rare in brass band formats, the author is very interested in reproducing the work of an indie band from Jakarta, Barasuara, in brass band format.

#### 3.1 Brass band and the work "*Guna Manusia*"

A *brass band* is a musical ensemble consisting of brass instruments, including trumpets, trombones, baritones, tubas, and percussion instruments. The term "brass" denotes the specific material used to construct the instrument, typically yellow copper or brass metal. Typically, brass bands consist of multiple sections of instruments, such as trumpets, trombones, baritones, and tubas. These instruments generate distinct and unparalleled sounds using certain embouchures and playing techniques. In brass band performances, percussion instruments such as drums, triangles, and flutes contribute diverse sounds.

Brass bands frequently appear at parades, festivals, theatrical performances, military ceremonies, and athletic activities (Bruinders, 2006). Their repertoire encompasses various musical genres, including classical music, military marches, popular music, jazz, and specific regional traditional music. Brass bands in nations like England have a well-established and well-embraced history, with several amateur and professional groups participating in competitions and festivals. Brass bands play a vital role in the local community, actively promoting cultural and musical activities and making charitable donations.

Effective collaboration and cooperation among members are vital in a brass band to generate a well-balanced and harmonious auditory experience. Proficiency and mastery in individual musical expertise and instrument-playing abilities are crucial determinants in a brass band's triumph. "*Guna Manusia*" is a musical composition produced by the band Barasuara and made available to the public in 2019. Iga Massardi said that he composed the song in response to a televised program by Najwa Shihab, which discussed the issue of land sinking in multiple locations in Jakarta.

This song explores the themes of worry and terror that arise from a significant issue. Land subsidence is an inherent natural process, causing a gradual sinking of the land surface by several centimeters per year. Despite its severity, humans appear indifferent to this issue and

continue their lives without concern. In addition to expressing their environmental concerns through their songs, Barasuara has actively participated in reforestation initiatives on multiple occasions. An example of such a program is the 'Environmentally Aware Ready' initiative in the Ijen Crater Natural Tourism Park (TWA) in Banyuwangi, East Java. This program was launched by the East Java Natural Resources Conservation Center (BBKSDA) in collaboration with the Djarum Foundation Environmental Service.

Barasuara engaged 250 students representing 36 colleges in the conservation effort of the Ijen Crater by planting 500 mountain pine tree seedlings. In October 2019, a forest fire ravaged around 940 hectares of the Ijen Mountains area in Banyuwangi, East Java. The fire ravaged Mount Ranti and Mount *Merapi Ungup—Ungup*, as well as *Taman Wisata Alam (TWA) Kawah Ijen* (Ijen Crater Natural Tourism Park) and Mount *Merapi Ungup—Ungup*.

The song "*Guna Manusia*" is featured in the album "*Pikiran dan Perjalanan*," which falls under the folk-rock genre. The song incorporates distorted guitar sounds, a defining characteristic of the rock genre, and a synthesizer that adds sharp accents. This combination highlights the distinct character of the band, as Barasuara consistently opts for sounds with such qualities in their songs. The brass band format is both appropriate and appealing for reproduction. The band Barasuara consists of three vocalists: Puti Chitara, Asteriska, and Iga Massardi. Puti Chitara and Asteriska are the two female vocalists, while Iga Massardi is the male vocalist and creator of this song. The unique vocal color of Barasuara is attributed to this composition. The writer found this song exciting and intends to reproduce it in a brass band format.



**Figure 1.** Brass band performance  
(Source: Youtube channel "MarkusBucher")

### 3.2 Transcribe the Band Format into Brass Band

Transcribing or music transcription involves changing a musical composition from one existing format to another that suits a particular instrument or ensemble. This process involves rewriting music previously written for one instrument or ensemble into notation that another can play. Music transcription can be done for a variety of reasons. Some common reasons include adapting classical music for modern instruments or ensembles, changing instrumental music to a vocal version or vice versa, or rearranging music for a different group in a different context, such as rearranging an orchestra into a brass band. Transcribers must

understand how the instruments work and the characteristics of the music they wish to transcribe to produce an accurate version that maintains the essence of the original music.

In carrying out transcription, a transcriber usually uses blank sheet music or computer music notation software to rewrite the music. They will outline musical passages, noting melody, harmony, and rhythm with notation appropriate to the instrument or ensemble being addressed. Music transcription can be a means of appreciating and learning more about a particular musical composition, as well as allowing that music to be enjoyed and played by various musical instruments and ensembles.

Changing the band format to a brass band is relatively easy. Here, the author will change the main vocal of this song using wind instruments with a trumpet as the central theme, then accompanied by a mellophone as the counter melody, filled with several Trombone instruments, as well as filling in the side melodies, accompaniment, and forming chords with other brass ensembles. In this brass band format, even though the vocal instruments are removed and replaced by a brass section, which is the hallmark of a brass band, the combo instruments are not removed so that the band's characteristic is not lost.

### 3.3 How to Carry the Brass Section in a Brass Ensemble

The brass section instrument formats that will be performed include trumpet, saxophone, mellophone, trombone, and tuba. Even though the saxophone is included in the woodwind instrument category as a brass ensemble, the sound produced by the saxophone is very suitable for joining an ensemble in this brass band format.

The difficulty in playing a wind ensemble lies in the tuning, where the sounds on other wind instruments are required to be on the same frequency as other wind instruments and even have to be matched with other combo instruments such as piano, guitar, and bass. When playing in an ensemble between the brass section and the combo, you are required to pay attention to the part where the main melody enters; then, in the role of accompaniment, you are required to pay attention to the dynamics of the ensemble so that the melody is easy to hear and stands out.

Compared to his companion, because wind instruments are very dependent on the stability of the sound produced by the wind player, this is a significant difficulty for wind players who play in this brass band format. Wind players must practice more often in ensembles, especially brass sections, to train their sensitivity to fellow players. Brass has different parts in each song phrase because each player has their role; some are the central theme or main melody, some are accompaniment, and some act as counter melodies.



Figure 2. Barasuara "*Guna Manusia*" by brass band

#### 4. DISCUSSION

Music is the science of arranging tones or sounds in sequences, combinations, and temporal relationships to produce sound compositions with unity and continuity (Berliani, 2012). Tones or sounds are arranged in such a way that they contain rhythm, song, and harmony (Hidayat, 2014) (especially those using instruments that can produce these sounds). According to one of the figures, music is a form of art that uses sound, vocals, and silence as its medium. A series of tones usually used to express human emotions are formed in such a way that they contain rhythm, song, and harmony of sound. Improvisation can be interpreted as an interpretation of the meaning of the song's content as described by the composer (Dobbins, 1980), which is expressed by the musician who carries it, not with the words that come out of the mouth, but has been translated into the form of a musical performance (Cresensia et al., 2015).

Brass band is a musical group comprising brass instruments such as trumpets, trombones, baritones, tubas, and percussion instruments (Jaya, 2022). The term brass refers to the material the instrument is made from, generally yellow copper or brass metal (Mattsson, 1958; Sarver & Edwards, 2011). Brass bands usually have several instrument sections, including trumpets, trombones, baritones, and tubas (Campbell, et al., 2021). These instruments produce distinctive and unique sounds using special embouchures and playing techniques (Fromme, 1972). Percussion instruments such as drums, triangles, and flutes can also provide a variety of sounds in brass band performances (Ioan, 2020). It is not uncommon for brass bands to combine instrument combos.

The possibility of transforming the song into a brass band arrangement introduces fresh possibilities for its execution and reception. Brass bands can contribute a robust and vibrant tone to "*Guna Manusia*." This conversion can magnify the song's influence, utilizing brass instruments' solid and vibrant sounds to emphasize the seriousness of the environmental matters being addressed.

The decision to eliminate voices and employ brass instruments to occupy the sonic void is notably intriguing. Brass instruments possess a piercing and unique timbre that can effectively communicate intense emotions and emphasize the intended message of a musical composition (Reymore & Huron, 2020). For example, the trumpet's vibrant and penetrating tone can represent a sense of urgency and panic. At the same time, the deeper and more resonant sounds produced by the trombone and tuba can emphasize the severe themes of the song. This instrumental arrangement can convert "*Guna Manusia*" into a captivating composition that conveys a significant message without using lyrics.

In adapting "*Guna Manusia*" for a brass band, the focus shifts to the instrumental interpretation of the song's themes. The piano, already integral to the original composition, can provide a melodic foundation around which the brass instruments can build layers of harmony and counterpoint. The brass ensemble can effectively replicate and enhance the sharp accents and rhythmic elements of the original song, creating a rich and textured soundscape.

The selection of instrumentation is equally vital. Each brass instrument brings a unique voice to the ensemble. The trumpet can lead with its bright, assertive sound, carrying the main melody and conveying a sense of urgency. With its rich, warm tone, the mellophone can provide a counter-melody or harmonic support, adding depth to the composition. With their versatile range and expressive capabilities, the trombone and bass trombone can underscore

the song's serious themes. At the same time, the tuba can anchor the ensemble with its deep, resonant bass lines.

Examining music compositions, specifically the conversion of vocal-driven songs into instrumental arrangements such as brass band configurations, can be thoroughly investigated using music reproduction theories. Pierre Bourdieu's concept of cultural production and reproduction is an influential theory in this area (Farid, et al., 2021). This theory provides a valuable understanding of how music changes and adjusts in various contexts and mediums (Xu, 2024). Barasuara's "*Guna Manusia*" demonstrates the cultural replication and transformation of artistic expression by adapting the song into a brass band arrangement.

Bourdieu's theory of cultural reproduction highlights the production, distribution, and consumption of cultural products, such as music, within a social context that is influenced by and influences different power dynamics (Ikpuri, 2023; Levina & Arriaga, 2014). As a cultural artifact, music experiences constant metamorphosis as it is adjusted to novel circumstances and listeners. Adapting "*Guna Manusia*" into a brass band arrangement demonstrates how music may surpass its initial form to acquire fresh connotations and appeal to diverse socioeconomic groups.

The transformation of "*Guna Manusia*" from a folk-rock song to a brass band composition necessitates substantial modifications in the choice of instruments, musical arrangement, and performance techniques. The song's words and vocal delivery in the original version are essential in effectively communicating its environmental message. Nevertheless, in the brass band adaptation, the emphasis is placed on instrumental expression, necessitating a reconsideration of how the song's concepts are conveyed. This transition exemplifies Bourdieu's concept that cultural artifacts are not fixed but undergo constant reinterpretation and recontextualization.

Converting the composition "*Guna Manusia*" into a brass band arrangement emphasizes the significance of instrumentation in replicating music. Brass bands possess a unique auditory range distinguished by brass instruments like trumpets, trombones, and tubas. This sonic palette can elicit intense emotions and communicate intricate meanings without using verbal language. This instrumental approach is based on Bourdieu's concept that cultural goods can be reconceptualized to suit new formats, reaching diverse audiences and fulfilling multiple cultural purposes.

In this rendition, the lack of vocals necessitates using brass instruments to narrate the plot. The trumpet, known for its vibrant and confident sound, takes charge of the melody and conveys a sense of urgency, while the trombone and tuba contribute to the song's harmonic richness and rhythmic stability, highlighting its profound themes. The instrumental interplay not only maintains the fundamental nature of the original composition but also amplifies its emotional effect, heightening the environmental message through the deep, vibrant sound of the brass group.

Another element of Bourdieu's theory pertinent to this topic is cultural capital, which encompasses the knowledge, abilities, and other cultural resources that empower individuals to traverse and value cultural artifacts (Hinton, 2015; Claussen & Osborne, 2013). By adapting "*Guna Manusia*" into a brass band arrangement, Barasuara leverages the cultural value of diverse audiences, perhaps attracting individuals who may not generally be interested in indie folk-rock music but have an appreciation for or knowledge of brass band traditions. This intentional adjustment can improve audience engagement by increasing the song's accessibility to new listener demographics. Brass bands are frequently linked to community events, parades, and educational environments. By performing "*Guna Manusia*" in these specific situations, the environmental message of the piece can effectively capture the

attention of many groups, such as younger audiences and individuals with a knowledge of brass band music. The increased scope of influence demonstrates how cultural items can be reframed to connect with different socioeconomic demographics, intensifying their influence.

The transformation also carries substantial educational and sociological consequences. In educational environments, this adaptation can be a potent instrument to educate pupils about environmental concerns using music. Additionally, it can offer a concrete illustration of how music can be organized and reimagined, demonstrating the flexibility of brass instruments and the imaginative potential of musical adaptation. Moreover, this transformation can incite deliberations over the function of music in societal advocacy. Barasuara can promote heightened consciousness and motivate individuals to take action by using a brass band performance to draw attention to environmental deterioration. It is consistent with Bourdieu's perspective that cultural artifacts can shape collective awareness and contribute to societal transformations.

## 5. CONCLUSION

The evolution of music has given rise to diverse ensemble formats, enriching the music industry with a wide range of compositions, captivating listeners, and fostering a growing interest in the music industry. The transition from a regular band format to a brass band format will result in a notable and meaningful difference. Barasuara, the proprietor of the composition "*Guna Manusia*" with lyrics penned by Iga Massardi, has achieved a significant triumph in captivating listeners' affection for this song through a band ensemble arrangement. The author aspires that this composition, to be executed in a brass band arrangement, will expand the understanding of Barasuara's devoted audience. Particularly for enthusiasts of the song "*Guna Manusia*," it is essential to note that music extends beyond the confines of a single band's style and the associated instruments. The brass band format necessitates more rigorous and supplementary training compared to other band configurations, owing to the heightened complexity resulting from the inclusion of an additional brass section among other combo instruments. Transcribing a band's music into a brass band arrangement requires adapting vocal-centric compositions to highlight the brass section. In this format, the brass section takes center stage and becomes the main attraction for audiences unfamiliar with brass instruments. The composition "*Guna Manusia*" will be presented in a brass band arrangement while retaining the distinctive essence of Bara's voice as the song's author. The emotional impact on the listener is enhanced despite the absence of lyrics in this format.

## 6. AUTHORS' NOTE

The authors declare that there is no conflict of interest regarding the publication of this article. Authors confirmed that the paper was free of plagiarism.

## 7. REFERENCES

- Alperson, P. (2008). The instrumentality of music. *The Journal of Aesthetics and Art Criticism*, 66(1), 37-51.
- Auslander, P. (2004). Performance analysis and popular music: A manifesto. *Contemporary Theatre Review*, 14(1), 1-13.
- Berliani, M. (2012). Sekolah Musik Karawitan Lokananta di Surakarta. *IMAJI*, 1(3), 533-544.



- Blank, M., & Davidson, J. (2007). An exploration of the effects of musical and social factors in piano duo collaborations. *Psychology of Music*, 35(2), 231-248.
- Bruinders, S. (2006). 'This is our sport!' Christmas band competitions and the enactment of an ideal community. *SAMUS: South African Music Studies*, 26(1), 110-126.
- Campbell, M., Gilbert, J., Myers, A., Campbell, M., Gilbert, J., & Myers, A. (2021). The Amazing Diversity of Brass Instruments. *The Science of Brass Instruments*, 337-389.
- Claussen, S., & Osborne, J. (2013). Bourdieu's notion of cultural capital and its implications for the science curriculum. *Science education*, 97(1), 58-79.
- Dobbins, B. (1980). Improvisation: An essential element of musical proficiency. *Music Educators Journal*, 66(5), 36-41.
- Farid, S., Abbasi, S. U. R. S., & Mahmood, Q. K. (2021). Modelling Bourdieusian social reproduction theory. *Social Indicators Research*, 157, 297-333.
- Fromme, A. (1972). Performance technique on brass instruments during the seventeenth century. *Journal of Research in Music Education*, 20(3), 329-343.
- Garofalo, R. (2011). Not your parents' marching bands: The history of HONK!, pedagogy and music education. *International Journal of Community Music*, 4(3), 221-236.
- Hasegawa, R. (2009). Gérard Grisey and the 'nature' of harmony. *Music Analysis*, 28(2-3), 349-371.
- Hidayat, R. (2014). Analisis semiotika makna motivasi pada lirik lagu "Laskar Pelangi" karya Nidji. *Jurnal Ilmu Komunikasi*, 2(1), 243-258.
- Hinton, K. A. (2015). Should we use a capital framework to understand culture? Applying cultural capital to communities of color. *Equity & Excellence in Education*, 48(2), 299-319.
- Ikpuri, E. O. (2023). The Role of Social Reproduction Theory in Understanding the Issue of Inequality in the United States Education System. *International Journal of Latest Research in Humanities and Social Science*, 6(9), 140-146.
- Ioan, C. M. (2020). The methodology of training music education in children and young people with the help of wind and percussion instruments, in the fanfare ensemble. *Bulletin of the Transilvania University of Braşov, Series VIII: Performing Arts*, 13(2-Suppl), 131-140.
- Jaya, R. S. J. (2022). Drafting a Business Plan for Brass Instrument Repairation named BrassON in Yogyakarta. *The Es Economics and Entrepreneurship*, 1(02), 49-63.
- Keefe, D. H. (1992). Physical modeling of wind instruments. *Computer Music Journal*, 16(4), 57-73.
- Laily, E. I., Juanita, J., & Siregar, C. T. (2015). Efektifitas pemberian terapi musik instrument terhadap kualitas tidur pasien gagal ginjal kronik yang menjalani hemodialisa. *Idea Nursing Journal*, 6(3), 45-50.
- Levina, N., & Arriaga, M. (2014). Distinction and status production on user-generated content platforms: Using Bourdieu's theory of cultural production to understand social dynamics in online fields. *Information Systems Research*, 25(3), 468-488.
- Logožar, R., & Lajtman, M. (2011). The Music production of a rockabilly composition with addition of the big band brass sound. *Tehnički glasnik*, 5(1), 48-60.
- Mattsson, E. (1958). Staining of copper and brass. *Corrosion*, 14(2), 48-52.
- Mayer, F. N. (1960). John Philip Sousa: His Instrumentation and Scoring. *Music Educators Journal*, 46(3), 51-59.
- Negus, K. (1998). Cultural production and the corporation: musical genres and the strategic management of creativity in the US recording industry. *Media, Culture & Society*, 20(3), 359-379.

- Nurmalinda, N. (2015). Pertunjukan Bianggung Ditinjau dari Aspek Musikal dan Ritual di Desa Kuala Tolam Kecamatan Pelalawan Kabupaten Pelalawan Propinsi Riau. *Jurnal Ipteks Terapan*, 8(4), 152-166.
- Perlman, M. (1999). The Traditional Javanese Performing Arts in the Twilight of the New Order: Two Letters from Solo. *Indonesia*, (68), 1-37.
- Pribadi, N. R. (2015). Praktik Sosial Komunitas Musik Jazz di Jombang. *Paradigma*, 3(1).
- Putri, E. N., & Sukartiningsih, W. (2014). Pengaruh media musik instrumental terhadap keterampilan menulis puisi. *JPGSD*, 2(02), 1-11.
- Rentfrow, P. J., Goldberg, L. R., & Levitin, D. J. (2011). The structure of musical preferences: a five-factor model. *Journal of personality and social psychology*, 100(6), 1139.
- Reymore, L., & Huron, D. (2020). Using auditory imagery tasks to map the cognitive linguistic dimensions of musical instrument timbre qualia. *Psychomusicology: Music, Mind, and Brain*, 30(3), 124.
- Samad, F., & Tidore, N. (2015). Strategi pembelajaran Bahasa Inggris yang menyenangkan untuk anak usia dini. *Jurnal Ilmiah Cahaya PAUD*, 1(2), 47-57.
- Sarver, E., & Edwards, M. (2011). Effects of flow, brass location, tube materials and temperature on corrosion of brass plumbing devices. *Corrosion Science*, 53(5), 1813-1824.
- Vilarinho, C., Davim, J. P., Soares, D., Castro, F., & Barbosa, J. (2005). Influence of the chemical composition on the machinability of brasses. *Journal of materials processing Technology*, 170(1-2), 441-447.
- Wolfe, J., Garnier, M., & Smith, J. (2009). Vocal tract resonances in speech, singing, and playing musical instruments. *HFSP journal*, 3(1), 6-23.
- Xu, L. (2024). Sounding Habitus: An Interdisciplinary Study on the Factors Influencing Musical Preferences. *Journal of Education, Humanities and Social Sciences*, 26, 374-380.
- Yanto, O. (2015). Konsep Perlindungan Hak Cipta Karya Musik Dalam Ranah Hukum Hak Kekayaan Intelektual Dari Tindak Pidana Pembajakan. *Jurnal Cita Hukum*, 3(1), 95470.