

---

**Journal of Music Science, Technology,  
and Industry**

Volume 7, Number 2, 2024

e-ISSN. 2622-8211

<https://jurnal.isi-dps.ac.id/index.php/jomsti/>

---

**Analysis of Emotional Aspects in Lyrics and Melody of  
the Traditional Song “Awe Jale” in Sentani Tribe**

Yudhi Aji Ristanto Kaiway<sup>1</sup>, Ni Wayan Ardini<sup>2</sup>, I Gede Yudarta<sup>3</sup>

<sup>1,2,3</sup> Institut Seni Indonesia Denpasar

Email: <sup>1</sup>[yudhikaiway@gmail.com](mailto:yudhikaiway@gmail.com), <sup>2</sup>[niwayanardini17@gmail.com](mailto:niwayanardini17@gmail.com)

---

**Article Info**

*Article History:*

Received:

August 2024

Accepted:

September 2024

Published:

October 2024

---

*Keywords:*

emotion, lyrics,  
melody,  
traditional songs,  
tribe

---

**ABSTRACT**

**Purpose:** A traditional Sentani song named "Awe Jale" is one of the valuable cultural heritages of the Papuan people. In this study, an analysis of the emotional aspects contained in the lyrics and melody of the song was carried out. **Research method:** This research aims to understand how the lyrics and melody of "Awe Jale" communicate and influence the feelings of the listener. The analytical methods used include lyric text analysis, melody analysis, and integration of these two aspects to understand the overall emotional experience conveyed by the song. **Results and discussion:** The traditional song of the Sentani tribe "Awe Jale" is an embodiment of the rich culture and life of the Papuan people. **Implication:** Through emotion analysis of the lyrics and melody of this song, people can understand more deeply about the expression of feelings, cultural values, and the close relationship between humans and nature and spiritual life.

© 2024 Institut Seni Indonesia Denpasar

---

**INTRODUCTION**

Emotions are aspects of feeling that are part of the human experience and have a central role in everyday life. There are six classifications of emotions, namely (a) guilt, (b) self-punishment, (c) shame, (d) sadness, (e) hatred, and (f) love. Each classification reflects a particular feeling state experienced by the individual. Emotions are indicators that describe what a person feels in facing certain changes or situations.

Apart from that, emotions also influence and are involved in all activities carried out by individuals in everyday life, as stated by Damara *et al.* (2023).

Music has become a universal language that connects people from various backgrounds and cultures. It contains the power to express feelings, convey messages and weave life stories, one of which is through song. Songs are literary works of the poetry type. Songs are the result of creations based on spontaneous emotional outbursts which are able to express aspects of beauty or aesthetics, both in terms of linguistic aspects and in terms of aspects of meaning (Antika *et al.*, 2020). This opinion is confirmed by Cahyani (2021) that songs are a form of literary work that uses an ambiguous and meaningful language style. In essence, a song is sound art which is a work of art as an expression of the artist's thoughts and feelings through words called lyrics (Damayanti *et al.*, 2024). In a song the lyrics have a big impact on the listener's feelings. These lyrics can shape or change the listener's mood in a more powerful way than using instrumental music alone. Music itself can help reduce the level of depression in listeners (Setiawan & Said, 2022). Music has a huge impact on the mindset, attitudes and emotions of the listener. Apart from that, music can also function as a means of assessing oneself regarding the surrounding environment, known as motivational music (Masduki *et al.*, 2020). Music can be a source of motivation in many daily activities because it can regulate mood, increase productivity and performance when exercising, and raise enthusiasm (Kusumadinata & Juliansyah, 2023).

The meaning of traditional songs often becomes a new paradigm and there is conflict over the true interpretation. Various interpretations and translations are covered and written in containers with various meanings. The impact is, when someone performs or sings a traditional song, they cannot understand the deep meaning and only perform it without knowing the meaning of the song. Apart from that, the shape and form of traditional songs need to be studied in more depth so that they are clearly documented in writing and can become markers of their true meaning (Putra *et al.*, 2023). Traditional songs are an integrated part of traditional arts which are part of the entire process and flow of the community towards its supporting cultural identity so that it is not just used as entertainment but also involves joy which also represents the hopes of the community (Irianto, 2017). It is important that traditional songs are supported by the community, however, it is inversely proportional if the

community itself in the era of globalization begins to avoid it and is almost on the verge of extinction (Ritawati, 2016). The relevance of traditional songs from Ireland is that the language identity has been strongly implemented even though the impact of British colonialism is still felt (Motherway, 2013). This makes it important that traditional songs are not just sung or sung but need to be understood in depth so as not to bias the meaning in interpreting the text of the song. Apart from that, texts can also have various views, giving rise to many meanings and can be said to have a complex nature (Lenjau *et al.*, 2021).

Traditional song texts have several symbols and meanings. The composition of the language and sentences placed in traditional song texts involves various emotional elements of the composer and the support of his imagination. This means that there are two important elements in it, namely the physical framework and the inner framework. The framework or physical structure of language is the words and sentences that are selected and used. Meanwhile, the inner framework is such as meaning and messages from the mind for the creator and is expressed in words that have not been written down. The traditional song text ultimately becomes the result of both structures functionally and meaningfully. Other models or variations are also used by composers to write traditional song texts, such as the use of figurative words, symbols and figures of speech. Expressions of terms written by the creator can also be written as lyrics because they have value in the form of word arrangements to describe a certain atmosphere, image and meaning to the recipient/listener (Alifah, 2020).

Lake Sentani is located precisely in Sentani District, Jayapura Regency. The majority tribe on the land and coast of Lake Sentani is the Sentani tribe, with different clans or clans in each village unit. The majority of the Sentani tribe's settlements are on the coast of Lake Sentani, and during its development there have been changes in maintaining their lives (Widyastomo, 2022).

"Awe Jale" is one of the many cultural heritages owned by the people of Sentani, Jayapura Regency, Papua. This song has become an integral part of everyday life, passed down from generation to generation through oral speech and cultural practices. Like any other cultural heritage, this song not only conveys music and lyrics, but also carries with it rich values, history and traditions. In Sentani society, the song "Awe Jale" has a very important role, this song is not only sung in traditional

events or religious ceremonies, but is also part of everyday life, being a means of conveying stories, uniting communities, and strengthening social ties between members of society.

In the context of globalization and modernization, cultural heritage such as the song "Awe Jale" is vulnerable to various challenges, both from internal and external factors. Therefore, emotional analysis of the lyrics and melody of this song is not only an academic exploration, but also a step to strengthen awareness of the importance of preserving and respecting this valuable cultural heritage.

By understanding the cultural and emotional background of the traditional Sentani song "Awe Jale", we can appreciate and celebrate the cultural diversity which is an invaluable wealth for the people of Papua and Indonesia as a whole.

## RESEARCH METHOD

The study of the text of the traditional song "Awe Jale" uses qualitative methods and uses a hermeneutical approach. The hermeneutic research approach or hermeneutic study is a meaning and process of interpreting symbols in the form of text or other symbols (Sidik & Sulistyana, 2021). The hermeneutic approach is also defined as a research approach that provides listening to those who live in important and complicated relationships which then offers reinvention; one that is open to voices from other strands of thought, other cultures, and ways of seeing the world (McCaffrey *et al.*, 2012). Therefore, this hermeneutic research provides justification that the meaning of symbols is in the form of text or something that is treated as text to be searched for meaning and meaning in depth (Purkon, 2013).

Theoretically, this research uses Western music theory as a dissection in analyzing the melody form in the song "Awe Jale". Prier (1996) stated that the science of music analysis is cutting and paying attention to details while forgetting the whole of a musical work. Overall means looking at the beginning and end of a song as well as several temporary stops in the middle, the waves rise and fall and the peak, in other words, in terms of structure (Rozak, 2020).

Data collection in this research study used in-depth interview techniques with informants and written documentation in the form of literature and articles discussing the text of the traditional song "Awe Jale". The in-depth interview process carried out with informants was natural and comprehensive in finding the results of the

interpretation of the text of the traditional song "Awe Jale" in the historical context, the meaning of the traditional song text, and the cultural context. The data analysis technique used is a qualitative flow in the form of data reduction (raw interview results), data presentation in the form of descriptive analysis, as well as verification and drawing conclusions, namely through rewriting the presentation of meaning, information and theory that supports the hermeneutical study of the text of the traditional song "Awe Jale."

## RESULTS AND DISCUSSION

The traditional Sentani tribe song "Awe Jale" has emotional depth that reflects the values, experiences, and life of the Papuan people. Through analysis of the lyrics and melody, we can understand how the song conveys and influences the listener's feelings and emotions. The song "Awe Jale" was rewritten into number notation by Sam Kapissa in the book *Seruling Iriani, Folk Songs of Irian Jaya*, Series 1, 3rd Production of the Irian Jaya Arts Council, Jayapura 1998, on page 34 number 49.

do - D 4/4  
Andante

49. AWE JALE

Bahasa Sentani  
Notasi : Sam Kapissa

6 6 5 6 . 0 1 1 6 5 3 . 1 2 0 5 5 3 1 2 . . 0 6 1

1. A-WE JA-LE A-WE JA-LE A-WE JA-LE BU-  
2. RE-LE JA-LE RE-LE JA-LE RE-LE JA-LE YO-

6 6 6 5 3 2 2 2 3 0 1 5 5 3 2 . 1 2 0 acc 6 5 6 1

NI ME-MOI MOI JE A-WE JA-LE A-WE JA-LE A-WE JA-  
NI ME-MOI MOI JE RE-LE JA-LE RE-LE JA-LE RE-LE JA-

5 3 3 3 2 1 2 2 2 2 0 3 1 3 5 5 3 2 1 1 2 2 2

LE A-WE JA-LE A-WE JA-LE BU-NI ME-MOI MOI JE A-WE JA-  
LE RE-LE JA-LE RE-LE JA-LE YO-NI ME-MOI MOI JE RE-LE JA-

2 . 1 2 0 1 1

LE  
LE

(Figure 1. Awe Jale song, taken from the book *Seruling* by Iriani, 2024)

The song "Awe Jale" is a song in the Sentani regional language, so before analyzing the song lyrics, the reviewer interviewed Mr. Levinus Philemon Modouw, S.Sn. He is a musical artist and comes from the Sentani tribe. According to Mr. Modouw, the song "Awe Jale" has two verses, where the two verses are related to

each other and strengthen each other for the listeners. The following is the translation of the song "Awe Jale" into Indonesian:

Table 1. Translation of the song "Awe Jale"

Bahasa Sentani	English
<p>Bait 1</p> <p><i>Awe Jale, awe jale, awe jale</i></p> <p><i>Buni me moi-moi je awe jale, awe jale</i></p> <p><i>Awe jale, awe jale, awe jale</i></p> <p><i>Buni me moi-moi je awe jale, awe jale</i></p>	<p>Verse 1</p> <p>Row and keep rowing</p> <p>Even though storms and waves come</p> <p>Row and keep rowing</p> <p>Even though storms and waves come</p>
<p>Bait 2</p> <p><i>Rele jale, rele jale, rele jale</i></p> <p><i>Yoni me moi-moi je rele jale, rele jale</i></p> <p><i>Rele jale, rele jale, rele jale</i></p> <p><i>Yoni me moi-moi je rele jale, rele jale</i></p>	<p>Verse 2</p> <p>When the rainstorm comes, I will take shelter but when the storm passes I will keep rowing and rowing</p> <p>When the rainstorm comes, I will take shelter but when the storm passes I will keep rowing and rowing</p>

Hermeneutics is the study of understanding a text. Etymologically, hermeneutics comes from the Greek terms, namely *hermeneuein* (verb) which means to interpret, and *hermeneia* (noun) which means interpretation. The words *hermeios*, *hermeneuein* (verb) and *hermeneia* (noun) are associated with the god Hermes. These various word forms assume a process of bringing something or a situation from previously unintelligible to comprehensible. There are three basic forms of meaning from *hermeneuein* and *hermeneia* to understand a text, namely (1) expressing words, (2) explaining, such as explaining a situation, and (3) translating as in foreign language literacy. These three meanings form an independent and significant meaning for interpretation (Palmer, 2005).

Historically the use of the Hermeneutic method was used to understand classical texts. The emergence of the term Hermeneutics accompanied by its concepts and methods triggered the rapid development of Bible translation in the Western world, especially in Germany (Ratna, 2010). In the *Oxford English Dictionary*, the term hermeneutics was first listed in 1737. In the following century, hermeneutics was used to read and understand the Bible and interpret texts in general.

The hermeneutic approach refers to the process of interpreting or interpreting texts. One aspect that influences readers so that they cannot or are less able to enjoy and understand the content of a song's lyrics is because of the complexity of the context of the song's lyrics. In this section, the role of Hermeneutics is to clarify the meaning of the symbols of a text in a literary work (Hasan, 2017).

According to Schleiermacher (Palmer, 2005) Hermeneutics is the art of understanding. Understanding of art is a mental process from the author of the text. The author forms sentences, while the listener forms sentence structures and thoughts. Interpretation consists of two interactions, namely grammatical and psychological. There is collaboration between grammatical and psychological interactions which causes the hermeneutic circle. The following is the meaning of the lyrics of the song "Awe Jale":

Table 2. The meaning of the lyrics of the song "Awe Jale"

Lirik (lyrics)	Meaning
<p>Line 1</p> <ul style="list-style-type: none"> <li>- Medayunglah terus mendayung</li> <li>- Walaupun badai dan gelombang datang menerpa</li> <li>- Tetaplah terus mendayung</li> </ul>	<p>Line 1</p> <ul style="list-style-type: none"> <li>- Signifies the struggle and effort made to achieve a goal.</li> <li>- Signifies the obstacles and difficulties faced in life.</li> <li>- Signifies determination and a strong spirit not to give up even when facing various obstacles.</li> </ul>
Line 2	Line 2

<ul style="list-style-type: none"> <li>- Ketika hujan badai datang, ku akan berteduh</li> <li>- Tetapi apabila badai itu berlalu ku akan terus mendayung dan mendayung</li> </ul>	<ul style="list-style-type: none"> <li>- Signifies the importance of taking breaks and strategizing when facing difficult situations.</li> <li>- Signifies the importance of getting back up and continuing the struggle after going through difficult times.</li> </ul>
---	--

The concept of metaphor comes from the Greek word "metaphorā". This term consists of two words, namely "meta" which means "above" and "phrein" which means "to carry" (Lakoff & Johnson, 2013). Based on the combination of these two words, metaphor can be interpreted as a transfer or displacement. In line with this opinion, Tarigan (2013), defines metaphor as the use of words without actual meaning, but as images based on short comparisons or similarities that are neatly arranged to produce another meaning. What is important in music, apart from rhythm, is that the structure of words in lyrics also acts as a means of conveying a message.

According to Jakobson (1987), the dominant building element in a poem is metaphor. If you relate the characteristics of poetry to song lyrics, then in song lyrics the building blocks are metaphors. Metaphors or figures of speech are used in song lyrics for aesthetic purposes, so that the song is beautiful, pleasant to listen to, and helps listeners more easily understand the meaning of a song. A metaphor is a way of expressing an intention or message that you want to convey to other people, but the message cannot be understood directly. Metaphors are used by comparing something with something else, usually having similarities or similarities in physical form, nature or character, even based on someone's perception. The message or intent of a sentence containing a metaphor is called the meaning of a metaphorical expression (Alfiya *et al.*, 2023).

The metaphor used in the song "Awe Jale" is the lyrics "storms and waves". The lyrics "storms and waves" describe obstacles and difficulties, this makes the song "Awe Jale" easy to remember and understand if it has been translated into Indonesian. The repetition of the phrase "row, keep rowing", emphasizes the importance of persistence and determination, never giving up. Apart from that, there are also contrasting lyrics between the lyrics "menouding" which means to fight, and the lyrics



"berdahung" which means to avoid. This illustrates the importance of flexibility in dealing with every problem.

The song "Awe Jale" motivates listeners to stay enthusiastic and never give up in achieving their goals. This song also shows the importance of balance between fight (striving) and flight (avoiding) in facing problems. The song "Awe Jale" provides mental health for listeners and singers, where this song teaches the importance of adapting and getting back up from adversity. The lyrics "when a rainstorm comes, I will take shelter" show acceptance of reality, that life definitely has obstacles, but these are temporary. The song "Awe Jale" conveys the traditional values and cultural identity of the Sentani tribal people who live on Lake Sentani and row boats every day. Expressions about traditions, customs and ancestral heritage show pride in the cultural identity and cultural sustainability of the Sentani ethnic community.

To analyze the melody of the song "Awe Jale", the reviewer moved the number notation into block notation, with the aim of making it easier to analyze the song.

**Awe Jale**

**Andante**      vi                      iii                      ii

6 6 5 | 6 . . 0 | 1 1 6 5 3 . | 2 0 5 5 3 | 2 . . 0 6 |  
a-we ja - le a-we ja - le a-we ja - le bu-  
re-le ja - le re-le ja - le re-le ia - le yo-

6                      iii                      ii                      vi                      iii


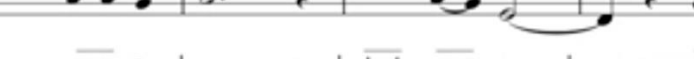
6 6 6 5 3 | 2 2 2 3 | 5 5 3 2 . | 0 6 6 6 | 5 3 3 3 2 |  
ni me-moi moi je a-we ja - le a-we ja - le a-we ja - le a-we ja - le  
ni me-moi moi je re-le ja - le re-le ja - le re-le ja - le re-le ja - le

11                      ii                      iii                      ii

2 2 2 2 0 3 | 3 5 5 3 2 1 | 2 2 2 2 . | . 0 ||  
a-we ja - le bu - ni me-moi moi je a-we ja - le  
re-le ja - le yo - ni me-moi mo je re-le ja - le

(Figure 2. The song "Awe Jale" in block notation, personal documentation, 2024)

The song "Awe Jale" has a 4/4 beat, and is a one-part song with fourteen bars and there is a repeat or repetition of parts, because it has two verses. Motif is the smallest song structure and invites musical elements (Prier 1996). For initial findings, we can look at the data in the table from the song "Awe Jale", there are 3 types of motifs. In the first motif, it starts on the third beat, starting with the note A using eighth notes, for the second motif, the tone starts on the note A using eighth notes. The third motif is a repetition motif or descending sequence motif from the second motif, where there is a development of two bars for the ending of the song which ends on the note D.

No.	Motive
1	
2	



Melodies are classified into 3 important parts, melodies that step or jump (propinquity), melody repetitions (repetition) and ending melodies (finnaly), (Lundin, 1967). In the song "Awe Jale" there is a stepping and jumping melody. This stepping melody is defined as the movement of the melody from one note to the next with a distance of only 1-2 notes, namely from A - G, E - D, and D - C. Meanwhile the melody Jumping is defined as the movement of a melody from one note to the next three or more notes, namely: from C - A, and G - E.

The song "Awe Jale" is a minor song, because it starts with the sixth note of the C scale, namely Am. This song consists of basic chords, namely chords vi (sub-median), iii (median), and ii (supertonic). Chords like this are usually found in regional songs, because as we know, regional songs have simple melodies.

Tempo is the speed of a song written in the form of words and applies to the entire song and this term is written at the beginning of the song (Soeharto, 1975). Meanwhile, Miller (1998) said that tempo is an Italian term which literally means time, in music it refers to speed. The function of this tempo is intended to make it easier to sing existing songs. The following is a table of tempo terms according to Boone, *et al.* (2017), :

Table 4. Tempo terms according to Boone, *et al.* (2017)

Tempo terms	Description	Beats per Minute (bpm)
<i>Grave</i>	Very slow	40 bpm
<i>Largo</i>	Not as slow as <i>grave</i>	50 bpm
<i>Larghetto</i>	not as slow as <i>largo</i>	55 bpm
<i>Adagio</i>	Slow	60 - 70 bpm
<i>Andante</i>	Pretty slow	70 - 85 bpm
<i>Moderato</i>	Enough	85 - 100 bpm
<i>Allegretto</i>	Pretty fast	100 - 115 bpm

<i>Allegro</i>	Fast	120 bpm
<i>Vivace</i>	Faster than <i>allegro</i>	140 bpm
<i>Presto</i>	Faster than <i>vivace</i>	150 - 170 bpm
<i>Prestissimo</i>	Very fast	170+ bpm

In the song "Awe Jale" the tempo used is Andante, which is a fairly slow tempo of 70 - 85 bpm. With the tempo Andante creates a feeling of determination and determination with the struggle for life which is implied by the lyrics of the song "Awe Jale", even though you are facing a storm, you are not in a hurry and remain focused on your goal. The song "Awe Jale" tells about challenges, but with a tempo. the calm makes the "keep rowing" message feel confident and doable. This combination creates a balance between enthusiasm and calm. This song emphasizes the importance of continuing to fight but without losing control of emotions. The Andante tempo makes this song easy to remember and sing. The repetition of the lyrics and the calm tempo instill the spirit to continue fighting in the listener's mind.

The use of a memorable melody in the song "Awe Jale" helps to embed the message of enthusiasm and perseverance from the lyrics in the listener's mind. Melodic movement can bring emotion to a song. Rising melodies can reflect enthusiasm and hope, while descending melodies can reflect sadness and disappointment. The combination of lyrics and melody creates an emotional connection to the listener. Listeners can immediately relate the song's melody to their own experiences of life's struggles.

The minor tone gives a nuance of awareness of the severity of the struggle, although the lyrics still provide enthusiasm to continue rowing. It is more realistic and touching than an upbeat song with an overly cheerful major chord. The minor tone seems sad, but this song can still provide encouragement without losing the nuance of seriousness about life's challenges. By depicting the severity of the struggle through minor tones, the enthusiasm to continue rowing *terasi* is more convincing. Listeners are invited to empathize and be motivated because they know that life's struggles are not easy.

## CONCLUSION

The lyrics of the song "Awe Jale" contain many deep feelings and meanings, such as a sense of struggle and never giving up. Through simple but deep words, this song conveys messages that go beyond just words, but also builds a strong emotional connection with the listener. The melody of the song "Awe Jale" reflects the close harmony between humans and nature. The depiction of life's struggles, as well as the relationship between humans and their natural environment, gives a nuance of peace and happiness that permeates this song.

Analysis of the lyrics and melody shows that the song "Awe Jale" not only presents captivating lyrics, but also a melody that is calming and absorbs life's struggles. These two elements come together to create a complete and satisfying listening experience for the listener. The song "Awe Jale" also strengthens the cultural identity of the Sentani tribe. Through lyrics that highlight traditions, customs and local wisdom. This song is a symbol of pride in our cultural heritage as well as efforts to preserve and respect the cultural identity of the Sentani ethnic community. Through a deeper understanding of the song "Awe Jale", they also become more aware of the importance of preserving culture and continuing the legacy of their ancestors. This song is not only an entertainment, but also an instrument to promote awareness of the importance of preserving Papuan culture.

## REFERENCES

- Alfiya, Z., Perdana, I., Linarto, L., Purwaka, A., & Misnawati. (2023). Metafora dalam Lirik Lagu Album Berhati Karya Sal Priadi. *Atmosfer: Jurnal Pendidikan, Bahasa, Sastra, Seni, Budaya, Dan Sosial Humaniora*, 1(1), 244-259.
- Alifah, R. F. (2020). Makna Lirik dan Nilai Budaya pada Lagu Tradisional Jepang Momiji. *Kiryoku*, 4(2), 91-98.
- Antika, T. R., Ningsih, N., & Sastika, I. (2020). Analisis Makna Denotasi, Konotasi, Mitos Pada Lagu "Lathi" Karya Weird Genius. *Asas: Jurnal Sastra*, 9(2). <https://doi.org/10.24114/ajs.v9i2.20582>
- Boone, Brian and Marc Schonbrun. Music Theory 101: From Keys and Scales to Rhythm and Melody, an Essential Primer on the Basics of Music Theory. New York: Adams Media, 2017.
- Damara, R., Kezia, R., Bagus, G., & ... (2023). Klasifikasi Emosi yang Terdapat Dalam Lirik Lagu "Jiwa yang Bersedih" Karya Ghea Indrawari. *IJM: Indonesian ...*, 1, 2139-2147. <https://journal.csspublishing.com/index.php/ijm/article/view/494>
- Damayanti, R., Bahrudin, A., Badrih, M., & Fatimah, K. (2024). Analisis Makna Konotatif Dalam Lagu Cundamani Karya Denny Caknan: Kajian Semiotik. *Jurnal Onoma: Pendidikan, Bahasa, dan Sastra*, 10(1), 933-942.
- Hasan, N. H. (2017). Nyanyian Adat Masyarakat Desa Longgar: Suatu Pendekatan Hermeneutika. *Kapata Arkeologi*, 13(1), 37.

- <https://doi.org/10.24832/kapata.v13i1.379>
- Irianto, A. M. (2017). Kesenian Tradisional Sebagai Sarana Strategi Kebudayaan di Tengah Determinasi Teknologi Komunikasi. *Nusa: Jurnal Ilmu Bahasa Dan Sastra*, 12(1), 90. <https://doi.org/10.14710/nusa.12.1.90-100>
- Kusumadinata, A. A., & Juliansyah, S. (2023). Local Wisdom in Lengsir Wengi Song. *Formosa Journal of Science and Technology*, 2(3), 1003-1014. <https://doi.org/10.55927/fjst.v2i3.3079>
- Lenjau, S., Putra, B. A., & Setyoko, A. (2021). Dekonstruksi Makna Datun Kendau pada Masyarakat Kenyah di Desa Budaya Pampang. *Jurnal Mebang: Kajian Budaya Musik Dan Pendidikan Musik*, 1(1), 35-40. <https://doi.org/10.30872/mebang.v1i1.4>
- Liandra, D., Toruan, L. J., & Yensharti. (2016). Analisis Lagu Petang Lah Petang. *E-Jurnal Sendratasik*, 5(1), 12-18. <https://doi.org/10.24036/jsu.v5i1.8384>
- Masduki, A., Niu, P., & Fauzia, R. O. D. (2020). Audience and Social Criticism in Sisir Tanah Songs. *International Journal of Visual and Performing Arts*, 2(2), 81-89. <https://doi.org/10.31763/viperarts.v2i2.173>
- McCaffrey, G., Raffin-Bouchal, S., & Moules, N. J. (2012). Hermeneutics as research approach: A reappraisal. *International Journal of Qualitative Methods*, 11(3), 214-229. <https://doi.org/10.1177/160940691201100303>
- Miller, M. H. (1998). Pengantar Apresiasi Musik (Terjemahan Triyono, Bramantyo).
- Purkon, A. (2013). A Hermeneutic Approach in the Study of Islamic Law. *Ahkam: Jurnal Ilmu Syariah*, 13(2), 183-192. <https://doi.org/10.15408/ajis.v13i2.930>
- Putra, Z. A. W., Olendo, Y. O., & Sagala, M. D. (2023). Kajian Hermenutika Teks Lagu Tradisional Cik-Cik Perioik di Daerah Kalimantan Barat. *Jurnal Mebang: Kajian Budaya Musik Dan Pendidikan Musik*, 3(2), 73-84. <https://doi.org/10.30872/mebang.v3i2.58>
- Ritawati, T. (2016). Pewarisan Nilai-Nilai dalam Lagu Tradisional Anak-Anak. *Jurnal KOBA*, 3(1), 100-110.
- Rozak, A. (2020). Analisis Melodi Lagu Aneuk Yatim Ciptaan Rafly Kande. *Besaung : Jurnal Seni Desain Dan Budaya*, 5(2), 123-128. <https://doi.org/10.36982/jsdb.v5i4.1169>
- Setiawan, K., & Said, N. F. A. (2022). Konstruksi Makna Hipokrit pada Lagu Spine Breaker Karya Boy Band BTS. *Promusika*, 10(2), 66-77. <https://doi.org/10.24821/promusika.v10i2.7789>
- Sidik, H., & Sulistyana, I. P. (2021). Hermeneutika Sebuah Metode Interpretasi Dalam Kajian Filsafat Sejarah. *Agastya: Jurnal Sejarah Dan Pembelajarannya*, 11(1), 19. <https://doi.org/10.25273/ajsp.v11i1.6224>
- Soeharto, M. (1975). Kamus Musik. PT Gramedia.
- Widyastomo, D. (2022). Pelestarian Ruang Sakral Permukiman Tradisional Adat Sentani di Danau Sentani Papua (Studi Kasus : Kampung Ayapo, Asei dan Hobong Pada Permukiman Adat Sentani di Pesisir Danau Sentani). *Jurnal Ilmiah Komputer Grafis*, 15(2), 478-486.