



# Paguyuban Song Meri's Efforts in Popularising Gamelan Kaca as a Form of Introducing Traditional Culture through Digital Media

Ayudya Nova Puspaningtyas<sup>1\*</sup>; Sarmini<sup>2</sup>

Pancasila and Civic Education State, University of Surabaya <sup>1\*</sup>,

Pancasila and Civic Education State, University of Surabaya <sup>2</sup>

\*Corresponding Author. E-mail: [ayudyanova@mhs.unesa.ac.id](mailto:ayudyanova@mhs.unesa.ac.id) <sup>1</sup>

Receive: 11/08/2024

Accepted: 11/08/2024

Published: 01/10/2024

## Abstrak

Di era digital, yang membuat segala hal berbasis teknologi semakin mendominasi dan menggeser budaya lokal. Kurangnya pemahaman masyarakat terhadap budaya tradisional yang menjadi kekayaan budaya daerah, seperti halnya gamelan kaca merupakan warisan budaya tradisional yang ada di Paguyuban *Song Meri*. Mempopulerkan gamelan kaca perlu dilakukan sebagai upaya mengenalkan budaya tradisional. Tujuan dalam penelitian ini adalah untuk memahami upaya paguyuban *Song Meri* dalam mempopulerkan gamelan kaca melalui media digital serta faktor pendorong dan faktor penghambatnya. Penelitian ini menggunakan metode penelitian kualitatif desain studi kasus, dengan subjek pengurus paguyuban *Song Meri* dan masyarakat terlibat, lokasi penelitian di Paguyuban *Song Meri* desa Sukoharjo Kabupaten Pacitan. Teknik pengumpulan data dilakukan melalui observasi partisipan, wawancara mendalam, dan dokumentasi. Teknik analisis data mengacu pada pendapat yang dikemukakan oleh Miles Huberman yaitu reduksi data, penyajian data, serta penarikan kesimpulan. Hasil penelitian menunjukkan bahwa *Song Meri* memiliki upaya dalam mempopulerkan gamelan kaca dengan karakteristik yang fleksibel sehingga mampu mengikuti perubahan yang ada, terdapat dua upaya yang dilakukan yakni (1) konten media dan kegiatan paguyuban sesuai dengan nilai yang berkembang di masyarakat, dan (2) mengedepankan seni dan kolaborasi. Faktor pendorong dan faktor penghambat terdapat pada sinergi dari internal anggota paguyuban.

**Kata Kunci:** Budaya Tradisional, Mempopulerkan, Media Digital

## Abstract

*In the digital era, where everything is increasingly dominated by technology, local culture is being overshadowed. There is a lack of public understanding of traditional culture, which forms part of regional cultural heritage, such as Gamelan Kaca, a traditional cultural legacy preserved by Paguyuban Song Meri. Efforts to popularize Gamelan Kaca are necessary to promote traditional culture. The purpose of this research is to understand the efforts made by Paguyuban Song Meri to popularize Gamelan Kaca through digital media, as well as the supporting and inhibiting factors. This study employs a qualitative case study design, with the subjects being the administrators of Paguyuban Song Meri and the involved community members, located in Paguyuban Song Meri, Sukoharjo Village, Pacitan Regency. The data collection techniques were carried out through participant observation, in-depth interviews, and documentation. The data analysis technique follows the methods proposed by Miles and Huberman, which include data reduction, data presentation, and conclusion drawing. The results of the study show that Song Meri has taken steps to popularize Gamelan Kaca with flexible characteristics, allowing it to adapt to changing circumstances. Two key efforts have been identified: (1) media content and group activities that align with the values prevalent in the community, and (2) prioritizing art and collaboration. The supporting and inhibiting factors lie within the internal synergy among the members of the paguyuban.*

**Keywords:** *Traditional Culture, Popularizing, Digital Media.*

## Introduction

The Indonesian nation is known to have several cultural identities in accordance with diverse ethnic ideas (Rustan, 2020). Quoted from the UNESCO (United Nations Educational, Scientific and Cultural Organization) website, to date there are 12 Intangible Cultural Heritage owned by Indonesia, one of which is gamelan. Indonesian culture has a variety of values that are reflected in certain regional arts. This is because art arises from the background of the socio-cultural life of its creator (artist) and has its own aesthetic value (Kristanto, 2020: 52). Gamelan is interpreted not only as an art, but also in terms of various values such as philosophical value, aesthetic value, cultural value, historical value, democratic value, historical value, social value and psychological value. These values are also important to be passed on to the next generation of the nation, including the younger generation (Pratomo, et al., 2020: 115).

Local culture is passed down from generation to generation through various processes of cultural accumulation and acculturation influenced by technology, science, and the geographical location of a particular region or area (Soni Sadono, M. T., 2023). Therefore, the preservation of local wisdom is a must that is done to maintain the identity that we have. (Jumriani, et al 2021: 103). The local culture that has developed in the community will later be used as a strength in facing the influence of foreign cultures that come (Rosidi in Pajriah, S., & Suryana, A., 2021).

The loss of local wisdom is a concern (Jumriani, et al., 2021). This can happen because there are too many modern technological interventions that do not consider local values (Santoso, 2023). The advancement of technology and information as a result of globalisation has resulted in the displacement of several local cultures (Alam, et al. 2019). Western culture and modernisation are consumed daily by the younger generation. As a result, local arts and culture are considered outdated and seem old-fashioned (Triaji, 2021). The packaging format needs to adapt to the times so that the younger generation is not bored in learning it.

According to the Decree of the Pacitan Regent Number 188.45/726/KPTS/408.12/2019 concerning the Principles of Regional Culture of Pacitan Regency which explains that there are several problems and recommendations that the

existence of culture in Pacitan has decreased, in the recommendation it is stated that preservation needs to be done so that the younger generation wants to learn local culture. Creativity carried out by these artists is the main reinforcement for the preservation of traditional arts so that local culture still exists in the current era of modernisation..

Innovation continues to be developed by the art community in preserving cultural heritage, such as one of the glass gamelan in Pacitan Regency. The spirit and determination of one of the artists from Pacitan Regency, Misbahuddin, to continue working. Gamelan that is usually made of tin or copper, it is interesting to hear that there is a glass gamelan. This effort to make gamelan from glass waste is a form of environmental protection in the form of processing glass waste into useful items. The glass gamelan, which is included in the percussion musical instrument class, is a new innovation that should be studied and developed further as a means of cultural preservation. What's more, the reason is the novelty that surprises many audiences with its appearance in the world of music.

This glass gamelan performance is usually held at the *Song Meri* paguyuban, Sukoharjo village, Pacitan District, Pacitan Regency. Paguyuban *Song Meri* is a place where the art community in Pacitan Regency gathers, if seen from its name, namely the art community association, there are many artists who gather here both from Pacitan and from outside Pacitan. Paguyuban *Song Meri* has existed since 2012 with the background of several artists who like to gather, finally an idea was born from one of the artists who became the initiator of the establishment of Paguyuban *Song Meri*.

The activities of the *Song Meri* paguyuban in collaboration with the Sukoharjo Village government, Pacitan District, Pacitan Regency are the *suwuk pari*, *entas-entas*, and *thetek melek* traditional ceremonies. On the scale of the Pacitan Regency government, *Song Meri* paguyuban is involved in every annual cultural event, namely *ruwat jagat*, *people's party*, *rontek* art performance, and *election carnival*. The glass gamelan from *Song Meri* has been involved in the *Jogja Cross Culture* event in 2023 and also the *Bukan Musik Biasa* series 86 event held at *Pendopo Wisma Solo* in 2022.

The routine activity carried out by the *Song Meri* paguyuban once a month on *Sunday Wage*

is the krempyeng market or beling market, where the market is opened to the general public with the aim of building the community's economy which of course does not forget the nuances of the old society which is presented with the melodious sound of glass gamelan. Another activity of the *Song Meri* association is to collaborate with other communities or art groups, such as wayang kulit performances, outing classes, art srawung, cultural camps, mapak poso, and many more.

The achievements expected by the *Song Meri* paguyuban are to continue the existence of culture and arts that involve the community, as well as economic development that utilises local conditions in the *Song Meri* paguyuban environment in Sukoharjo Village, Pacitan District, Pacitan Regency through digital media. The media owned by the *Song Meri* paguyuban to publicise activities are Instagram, Facebook, Website, and Youtube.

It is time for the efforts of the *Song Meri* community to introduce local culture using digital media with various innovations so that local culture can be popular and recognised by the community. The sustainability of this local wisdom must be developed through a combination of digital knowledge and technology that is beneficial for human survival (Rahmatih et al., 2020: 152). Technological advances are especially visible among the younger generation, who have almost perfected their skills (Saputri, P. C., & Katoningsih, S., 2023: 393). This then becomes an opportunity to popularise glass gamelan in the digital realm. In the context of national culture, globalisation is believed to be a medium that opens up opportunities to promote positive culture (Marsono, 2019, Pratomo, et al., 2020: 115).

Paguyuban *Song Meri* has great efforts in the sustainability of glass gamelan, because the *Song Meri* paguyuban is a group of artists who are active in making glass gamelan popular in the community. These artists formulate their ideas to innovate glass gamelan in the digital realm by following the times. One of the most visible things is where today's local cultural performances have begun to progress both in packaging and breakthroughs in art creation. This is due to the presence of the digital era which requires dynamic changes in the field of life (Sutisna, R. H., Wiresna, A. G., & Sukmana, E., 2023).

Such local wisdom needs to be preserved to maintain the integrity of the community so that it can compete in fortifying foreign cultures. Intervention from outside can be filtered by a well-maintained culture. Innovations and breakthroughs from *Song Meri* paguyuban artists who have more efforts in maintaining local cultural heritage so that culture remains popular with the times. The traditional arts of the region are currently undergoing intensive artistic progress in order to be able to compete with world conditions. Therefore, there are many emerging performing arts whose creative processes and forms transcend national borders and move out of the mainstream realm (Sutisna, R. H., Wiresna, A. G., & Sukmana, E., 2023).

National cultural development aims to provide cultural insights and then to improve the dignity of the Indonesian people, and to advance the nation's identity by not eliminating the existence of our nation without being affected by the flow of foreign cultural developments (Azizah, N. Y., 2019: 21). As with the glass gamelan in the *Song Meri* paguyuban in Pacitan Regency, because the glass gamelan is unique and innovates traditional culture in Pacitan, it needs to be introduced to the public through digital media that the *Song Meri* paguyuban has a glass gamelan that needs to be preserved.

## Method

This research uses descriptive qualitative research methods with a case study approach. Referring to the opinion expressed by Nursalam (2016), a case study is research that includes an assessment aimed at providing a detailed description of the background, nature, and character of a case. In this study, what is studied intensively and in detail are the efforts made by the *Song Meri* community in popularising glass gamelan in introducing traditional culture through digital media.

The research location is in the *Song Meri* paguyuban in Sukoharjo Village, Pacitan District, Pacitan Regency. The reason for choosing this location is because the *Song Meri* paguyuban is the place where activities that popularise glass gamelan are carried out. Meanwhile, the subjects of this research are the advisory board, chairman, programme section, documentation section and the community who are involved in the *Song Meri* community. Among the five subjects in order to facilitate the specification of data to be taken regarding the

activities and publications carried out by the *Song Meri* paguyuban in popularising glass gamelan on digital media.

Data collection techniques in this study were taken from primary data conducted by means of observation, interviews, and documentation. Observation was carried out using participant observation, where the researcher observed and was involved in the activities carried out with the aim of building trust and commitment with the *Song Meri* paguyuban. Interviews conducted were regular interviews and in-depth interviews, due to flexible situations and conditions, allowing the flow of interviews to change as needed. Documentation in this research is in the form of photo and video archives in the form of posts of glass gamelan activities popularised by the *Song Meri* paguyuban through digital media.

The data analysis technique used in this research refers to the opinion expressed by Miles & Huberman (1992: 16), the analysis consists of three streams of activities that occur simultaneously, namely: data reduction, data presentation, and conclusion drawing or verification. Data reduction is a process of selecting, simplifying, classifying, abstracting, and transforming rough data that emerges from written notes in the field. Reduction is carried out continuously throughout the qualitative research process.

Data presentation involves classifying the data that has been reduced into forms that are easier to understand. In this research, data presentation uses narrative text that explains the pattern findings found from the data. Conclusions based on findings from data analysis and confirming whether the conclusions are consistent with the data that has been collected and analysed.

## Result and Discussion

### A. Overview of *Song Meri* Association

Paguyuban *Song Meri* is located in Nitikan Hamlet, Sukoharjo Village, Pacitan District, Pacitan Regency. Sukoharjo village is the site of the duchy that was the forerunner of Pacitan regency. Although it is located in a corner of Pacitan, *Song Meri* has a strong culture that is still carried out by the community. This art community association is called "*Song Meri*" which means Song is a small cave in a rock cliff and Meri which means Fairy, this name was raised for the reason that the geographical area of Sukoharjo village, precisely in Nitikan Hamlet,

there is a rice field area surrounded by kars cliffs and there are small caves which according to local beliefs the cave is inhabited by fairies (subtle creatures) who protect the surrounding environment.

The "*Song Meri*" art society was founded by the people of Sukoharjo village and people from outside the city who have an interest in community-based arts and culture. The spirit accompanied the founders of the *Song Meri* paguyuban at that time with the hope of uniting the community to get along and work together without forgetting their culture and heritage. The function of the *Song Meri* paguyuban is to achieve community harmony through culture-based activities. Currently, the *Song Meri* paguyuban is growing with the times, both in the way it packages activities and how it popularises them. With the aim of getting all elements of society involved in the society's activities so that they are interested in the glass gamelan in the *Song Meri* paguyuban.

### B. Paguyuban *Song Meri*'s Efforts to Popularise Gamelan Kaca through Digital Media

The effort intended in this research is the position held by the *Song Meri* paguyuban to carry out the business as expected. In introducing gamelan glass to all elements of society, it cannot be separated from the efforts made by the *Song Meri* paguyuban. These efforts are flexible, voluntary, and unorganised because the *Song Meri* paguyuban is a collection of arts and culture-based communities that have the aim of community harmony. the efforts of the *Song Meri* paguyuban that can distinguish it from other paguyuban are flexible paguyuban, which will facilitate every determination or decision of activities because thus the *Song Meri* paguyuban can adapt quickly to changes and social dynamics.

The efforts made by the *Song Meri* paguyuban in popularising glass gamelan through digital media are categorised in the *Song Meri* paguyuban's activities that participate in collaboration with other communities or studios. In addition, activities and content that follow the values in society. In fulfilling the values in society, of course, the *Song Meri* paguyuban does not forget the existence of a local cultural heritage that has developed to this day, namely traditional ceremonies. the paguyuban's efforts in developing local cultural heritage are divided into three indicators, namely adjusting to the times,

adjusting to be of interest to the community, and prioritising community benefits.

The activities carried out by the *Song Meri* community in order to introduce glass gamelan until now are adjusted to the times and something that is loved by the community. The point is that glass gamelan can compete with other cultures that are spread through digital media today. Most people today use digital media as a means of finding information, so how can they make gamelan known through this media.

Running activities flexibly and packaging them according to the community's circumstances and keeping up with the times is a great asset from the *Song Meri* association to popularise glass gamelan, because the community will be more enthusiastic and interested in the activities carried out by the association. According to Aisara, et al (2020), thinking globally and acting locally is a very relevant principle for future communities in an effort to preserve their culture. This means that along with the progress of the times, people need to broaden their horizons to understand and keep up with existing developments. However, they must also stick to their cultural values and traditions.

One of the proofs published by the *Song Meri* paguyuban regarding activities that keep up with the times is by holding a photography competition at one of the festivals held by the *Song Meri* paguyuban. Through this activity, it can attract the outside community to come to participate in activities that intend to popularise glass gamelan.



Picture 1. Publication of activities following the development of the community

Through this activity, many contestants who participated in the festival and published their pictures through their digital media made the *Song Meri* association's activities, which always involve glass gamelan, popular.

Based on the observation of the activities that followed in the entas-entas ritual ceremony, it is true that the performance was carried out by all members of the community consisting of several sequences, namely children's dance, high school students, reog, and ritual ceremonies for the community. The community is also very actively involved in the activities of this ritual ceremony, starting from the preparation of the event to the execution of activities, it appears that there is no organised jobdesk division but all work and run with the awareness of each member or community.

According to Aji & Wirasanti (2024) the community has a very important effort in preserving cultural heritage. In the management of future cultural heritage, the spirit of heritage is needed for all communities with the aim that all are actively involved in cultural heritage management. The following is an example of a publication from the *Song Meri* paguyuban which illustrates that the *Song Meri* paguyuban is open to all groups, including mothers, fathers, children, and teenagers.



Picture 2. Publication of traditional ceremonies for all communities on social media

The characteristics of the *Song Meri* paguyuban are community-based, the purpose of the *Song Meri* paguyuban is also for the community, so everything done by the *Song Meri* paguyuban will also have an impact on the community. In fact, all activities of the *Song Meri* community are actively involved, meaning that there are activities that will have an impact on the community. One of them is the buying market activity, which is held every Sunday Wage with the aim of developing community MSMEs.

Based on the results of observations that in the beling market activities held by *Song Meri*, the community is actively involved, and the benefits are returned to the community. One of the proofs of this is the publication by the *Song*

*Meri* paguyuban that the rim market activities held by the *Song Meri* paguyuban every month on Sunday Wage are for the benefit of the community but also do not forget the original goal of popularising glass gamelan..



Picture 3. Publication of Beling Market Activities for the Community

This is also one of the goals and synergies of the *Song Meri* paguyuban itself that activities will be returned for the benefit of the community. According to the interpretation of Misbahuddin (45 years old) as the advisory board, considering that the purpose of the *Song Meri* paguyuban is for the community, the paguyuban does not hesitate to always think that each of their activities must have a realistic impact on the community. According to Brata, et al (2020) cultural heritage is a responsibility that must be cared for, protected, developed, and preserved and utilised, empowering local communities is a top priority in its development. The beling market activities held by the *Song Meri* community prioritise community benefits, one of which is by taking Sundays because many people spend time on Sundays relaxing.

When talking about art, there must be a connection with a performance, as well as the glass gamelan in *Song Meri*. In order to be known by the wider community, one of them is through performances in collaboration with other studios. This idea usually also arises from the members of the *Song Meri* paguyuban, none other than participating in performances is one of the ways the *Song Meri* paguyuban does so that its culture can be popular among the community.

According to the interpretation of Misbahuddin (45 years old), performing is a good way for *Song Meri* community to introduce or promote gamelan glass through digital media. Through these performances, other studios and the community will participate in publicising everything that is included in the activities on the digital media they have.

The observation shows that *Song Meri* paguyuban has many relationships with other studios, which is shown by the arrival of other

studios in every paguyuban activity. In several posts published on *Song Meri* media, it also shows that the *Song Meri* community often collaborates with other communities or studios.

To build skills in the arts, it is necessary to practice regularly so that members can be in tune with each other. Like a habit, the activities of this association are always decorated with performances and also to always maintain local cultural heritage in order to exist. According to the interpretation of Muttakin (52 years old) as the activity section that this routine training activity has the aim of keeping the glass gamelan from being forgotten by the community. According to Muhtar, et al (2022) Rehearsal activities are basically carried out to hone or re-establish abilities in an art.

Based on the results of observations that usually routine training activities are carried out during the beling market activities which are held once a month on Sunday wage. This routine exercise is to train skills with the aim that the community also does not forget the culture and heritage they have. By doing the exercises, the community eventually took part in popularising the glass gamelan. Not to forget that in every activity that *Song Meri* association does, where the activity is published through digital media, it always gets a good response from the community. One of them is a tourist from Germany who also came and participated in training at the *Song Meri* paguyuban as shown in the picture below.



Picture 4. Publication of Routine Training Activities Participated by Tourists from Germany

From the activities that *Song Meri* paguyuban publishes, it turns out that it gets a good response from the community and even from foreign nationals. This is also a great potential possessed by the *Song Meri* paguyuban to always work together in popularising glass gamelan. So the efforts made by the *Song Meri*

paguyuban can significantly popularise glass gamelan in digital media, because the media is currently more massively used by the public. The collaboration with the community and other studios can also optimise the *Song Meri* paguyuban in popularising glass gamelan through digital media. The synergy of the *Song Meri* paguyuban is expected to reintroduce traditional culture that was lost from the existence of society.

### C. Encouraging and Hindering Factors of Paguyuban Song Meri in Popularising Gamelan Kaca through Digital Media

In carrying out activities to introduce glass gamelan on digital media, *Song Meri* paguyuban certainly has several factors that can encourage and inhibit factors, which arise both from internal members of the surrounding circumstances.

The driving factor in popularising glass gamelan through digital media consists of a sense of ownership of glass gamelan from the community to maintain and preserve the culture they have. The positive synergy of the community to appreciate the work of artists with the aim of maintaining traditional culture. Public awareness to participate in *Song Meri* paguyuban activities in order to introduce the traditional culture of glass gamelan. The satisfaction is when the community is enthusiastic about the glass gamelan.

In addition, there are inhibiting factors for *Song Meri* paguyuban in popularising glass gamelan, namely activities that tend to have flexible implementation times, making it difficult to get government budgets. The lack of awareness of the local community to appreciate the work of others, so not a few people who are enthusiastic are outsiders. Inadequate land facilities to provide facilities for external guests. Lack of optimal regeneration of members so that current members are filled by the elderly.

### Conclusion

Paguyuban *Song Meri* has efforts in popularising glass gamelan which are carried out flexibly so that they can adjust to changes, in popularising glass gamelan the paguyuban has two efforts, namely media content and paguyuban activities in accordance with the values that develop in society and prioritise art and collaboration. In media content and association activities in accordance with the values that develop in society, what is done is adjusting to the times, adjusting so that it can be

of interest to all circles of society, and prioritising the benefits of society. Then prioritising art and collaboration, including participating in performances with other studios, conducting regular training, and creating and innovating activities.

There are several factors that influence the performance and movement of the *Song Meri* paguyuban, where the community is the positive spirit they strive for. The spirit of solidarity formed in the *Song Meri* paguyuban is the strength and enthusiasm between members to always try to popularise glass gamelan. As for the current inhibiting factors, the paguyuban has difficulties in terms of regeneration of members, the younger generation currently prefers to be followers rather than activists. In every obstacle *Song Meri* paguyuban is also able to overcome this by communicating with its members.

### References

- Aji, N. J., & Wirasanti, N. (2024). Peran Masyarakat Dalam Pelestarian Nilai-Nilai Warisan Budaya Candi Sawentar Kabupaten Blitar. *Jambura History and Culture Journal*, 6(1), 40-56.
- Alam, G. N., Affandi, R. N., & Sudirman, A. (2019). Strategi Budaya Sunda Menhadapi Globalisasi Budaya Populer: Studi Tentang Kesenian Daerah Jawa Barat Menurut Perspektif Keamanan Kultural. *Indonesian Journal of International Relations*, 3(1), 102-118.
- Azizah, N. Y. (2019). Eksistensi Gamelan Amak Aber di Desa Mendane Raya Kecamatan Keruak Kabupaten Lombok Timur. *Tamumatra: Jurnal Seni Pertunjukan*, 2(1).
- Jumriani, J., Mutiani, M., Putra, M. A. H., Syaharuddin, S., & Abbas, E. W. (2021). The urgency of local wisdom content in social studies learning: Literature review. *The Innovation of Social Studies Journal*, 2(2), 103-109.
- Kristanto, A. (2020). Urgensi kearifan lokal melalui musik gamelan dalam konteks pendidikan seni di era 4.0. *Musikolastika: Jurnal Pertunjukan Dan Pendidikan Musik*, 2(1), 51-58.
- Marsono, M. (2019, August). Pendidikan Karakter Berbasis Nilai Budaya di Era

- Milenial. *In Prosiding Seminar Nasional Dharma Acarya* (Vol. 1, No. 1).
- Marsono, M. (2019, August). Pendidikan Karakter Berbasis Nilai Budaya di Era Milenial. *In Prosiding Seminar Nasional Dharma Acarya* (Vol. 1, No. 1).
- Milles dan Huberman. (1992). *Analisis Data Kualitatif*. Jakarta: Universitas Indonesia Press.
- Nursalam. (2016). *Metodologi Penelitian Ilmu Keperawatan*. (P. P. Lestari, Ed.) (4th ed.). Jakarta: Salemba Medika.
- Rustan, E., & Munawir, A. (2020). Eksistensi Permainan Tradisional Edukatif Pada Generasi Digital natives. *Jurnal Pendidikan Dan Kebudayaan*, 5(2), 181-196.
- Saputri, P. C., & Katoningsih, S. (2023). Analisis pengaruh permainan tradisional dalam penguatan kebhinekaan global. *Murhum: Jurnal Pendidikan Anak Usia Dini*, 4(1), 392-405.
- Soni Sadono, M. T. (2023). *Budaya Nusantara*. Uwais Inspirasi Indonesia.
- Triaji, A. (2021). Pembuatan Aplikasi Augmented Reality Sebagai Media Pengenalan Alat Musik Gamelan Jawa Berbasis Android. *JoMMiT: Jurnal Multi Media dan IT*, 5(2).