

From Kendang to K-pop: Cultural Evolution and Reader Response in Dangdut-Kpop Music

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ABSTRACT

Dangdut K-pop represents a unique cross-cultural hybrid that blends Indonesia's traditional dangdut music with the visual and performative aesthetics of South Korean K-pop. This study explores how dangdut evolves through cultural interaction and gains new meaning in a global digital landscape. Using a descriptive qualitative approach, the research examines audience reception through YouTube reaction videos and user comments on Indosiar's most-viewed "Dangdut K-pop" performance. Primary data were drawn from the top 5 comments reflecting dominant audience perspectives, while secondary data consisted of 5 reaction videos by international (especially Korean) and Indonesian content creators, selected via targeted keyword searches. Framed by Wolfgang Iser's reception theory, the analysis reveals that dangdut's local identity is not erased but reimagined in a global pop context, broadening its appeal. This hybridization fosters a cultural dialogue that transcends entertainment, serving as a discursive space for negotiating identity, nationalism, and transnational cultural consumption. Ultimately, the study highlights the role of digital media as a dynamic site of cultural convergence, through which dangdut transitions from a localized musical expression into a globally resonant cultural artifact.

Keyword: Dangdut-Kpop, Wolfgang Iser, reader response, digital media, Music

INTRODUCTION

In the era of globalisation, music plays a strategic role as a medium of cultural exchange across countries (Sari, 2024). Through music, geographical and cultural boundaries can be transcended, allowing for interaction, acculturation, and even hybridisation between genres that come from very different cultural contexts. One form of cross-cultural encounter that has attracted attention lately is the collaboration between dangdut - a traditional Indonesian music genre - and K-pop, a South Korean popular culture phenomenon that has become a global force.

Dangdut has long been a part of Indonesia's musical identity, with historical roots stemming from a fusion of Malay, Indian and local elements (Weintraub, 2010). Along with the development of technology and media, dangdut has not only survived, but also undergone aesthetic and performative transformations, especially through television and digital media platforms. Programmes such as *Dangdut Academy*, *Liga Dangdut Indonesia*, and *Bintang Pantura* on Indosiar television station have become the main medium in shaping and popularising a new image of dangdut in the public eye.

In a more contemporary context, Indosiar introduced a collaborative format that fused dangdut with elements of K-pop, both in terms of musicality, choreography, and visual aesthetics. Performances such as Via Vallen's rendition of Blackpink's *Ddu-Du Ddu-Du*, Rhoma Irama's rendition of BTS' *Butter*, and Lesti Kejora's dangdut version of *Nun Murina* are concrete examples of how two musical genres with very different cultural backgrounds can interact. These collaborations not only generated interest among dangdut and K-pop fans in Indonesia, but also received responses from international audiences, particularly from South Korea.

K-pop itself is not only understood as a music genre, but also as a global cultural phenomenon that brings with it collective values, lifestyle, visual aesthetics and a complex system of cultural industries (Jin, 2016; Lie, 2015). With a massive fan base in various countries, including Indonesia, K-pop has become a dominant force in shaping the cultural tastes of the younger generation. In this context, the encounter between dangdut and K-pop is an example of the practice of cultural hybridisation (Nibras, 2023) that involves the negotiation of identity, symbolic reinterpretation, and the production of new meanings in the digital media space.

I became interested in looking deeper into this phenomenon, how local traditional music is not only able to adapt, but also transform and negotiate its place in the global popular music landscape. The presence of collaborative programmes such as 'Dangdut K-pop' on Indosiar indicates a new dynamic in the Indonesian music industry, where locality is not abandoned, but recontextualised within a global framework.

However, academic studies on this collaboration are still very limited. Most previous studies only discuss the globalisation of K-pop in the cultural industry (Zaini, 2025). Globalisation of dangdut music as a popular culture in Southeast Asia, of course, this study only focuses on dangdut music (Fitriyadi, 2020). Furthermore, Istanti looked at Dangdut and Kpop in Indonesian language learning in South Korea (Istanti et al, 2025). Lastly, Laksamana (2024) focused on the acculturation of K-pop fashion to identity in dangdut koplo, which in fact highlighted the concept of dangdut koplo fashion inspired by K-pop. However, there are not many that specifically discuss how collaborations such as dangdut-K-pop are received, interpreted and interpreted by the public, especially in the context of digital media such as YouTube. Therefore, it is important to conduct research to examine how audiences-both local and international-respond to this collaboration. This research not only fills a gap in popular music and cultural studies, but also provides a new understanding of how local musical identities can be negotiated in the global cultural landscape through digital media.

METHODS

This research uses a descriptive qualitative approach to explore how audiences interpret and respond to the phenomenon of dangdut and K-pop music collaboration in digital space, specifically through the YouTube platform. The focus of the research lies on the audience's reception process of the visual, musical, and performative elements that appear in the 'Dangdut K-pop' show. The analysis in this study refers to Wolfgang Iser's (1993) reception theory, which views the reader or audience as an active subject in creating meaning through interaction with the text. The data sources in this research consist of two types, namely primary data and secondary data. Primary data was obtained from the YouTube comments column on the special show 'Dangdut K-pop' uploaded by the official Indosiar channel. The selected show was the video with the highest number of viewers, which featured a collaboration between a dangdut singer who graduated from Indosiar's talent search event and a South Korean idol in performing a dangdut song that was packed with visual aesthetics and typical K-pop choreography. From the video, Fildan x Bang Yedam the top 5 comments were taken based on the number of likes and interaction level as a representation of the audience's dominant response. Comments that were spammy, irrelevant or only contained a single emoji were eliminated in the selection process.

Meanwhile, secondary data was obtained from 5 reaction videos such as (@rudioppa, @samuel christ, @noona rosa, @suka-suka Jessun, @Welleska herera) uploaded by content creators from international (*especially from South Korea*) and local (Indonesia) fan communities. These reaction videos were found through keyword searches such as 'Korean reacts to Dangdut K-pop' and 'Reaction to Dangdut K-pop performance', with selection criteria that included a focus on Indosiar shows, the creator's involvement in the musical and visual aspects of the show, and diversity in geographical setting. The selected videos showed verbal and expressive responses to dangdut

performances adapted with typical K-pop elements, such as costumes, staging, choreography, and audiovisual production. All data was analysed thematically with an interpretative approach. Audience comments and creators' responses were coded and grouped based on receptive themes that emerged, including: appreciation of musicality and vocals, reaction to K-pop style visualisation, perception of local culture image (dangdut), and reflection on national and transnational identity. In this way, this research aims to reveal how dangdut and K-pop collaboration is not only understood as entertainment, but also as a cultural practice that contains the process of identity negotiation, cultural representation, and the dynamics of global music consumption in the contemporary digital media ecosystem.

RESULT

K-pop Dangdut: When Korean Rhythm Meets Indonesian Soul Dangdut

Dangdut music is generally recognised by its drumming, which sounds 'dang' and 'dut', one of the strong characteristics of dangdut (Weintraub, 2010, Lahdji, 2015). Another characteristic of dangdut is the twisted cadence of dangdut, which signifies the different way of singing dangdut music, which is thick with cadence (Muhtar 2021; Setiaji, 2017). *Cengkok* dangdut is a characteristic that people and singers recognise when singing dangdut songs. Indosiar is one of the TV stations that regularly airs dangdut shows, such as the Dangdut Academy contest, which successfully shifted TPI as one of the dangdut television stations in the 90s (Yuliani, 2023). Indosiar hosts dangdut shows that people look forward to. The ratings of Indosiar's dangdut shows always occupy the highest position. The organising of Dangdut K-pop on Indosiar apparently attracted fans and fan bases of not only dangdut but also K-pop. On the agenda were Fildan Lida, Rara Lida, Affan and other dangdut singers collaborating with K-pop singers from South Korea, some of whom are well-known boy groups in Korea, namely Ikon, former Treasure, Pentagon and Ikon personnel, namely DK Ikon, Bang Yedam and Fildan are dangdut singers who graduated from the talent search event at Indosiar. collaborated with Bang Yedam, a former singer of the famous boy band in South Korea, Treasure, Bang Yedam was once a YG Entertainment artist, one of the 3 major South Korean industries. Fildan and Bang Yedam's collaboration by singing Nassar Sungkar's song *Gejolak Asmara* gained 1.7 million viewers, the highest viewers among other collaborations.



Figure 1. Kolaborasi Fildan x Bang Yedam di Indosiar.

Interestingly, in the mixing of dangdut and K-pop music, the drums that characterise dangdut are merged with EDM music. Dangdut is a type of music that is easily mixed with other music genres, such as rockdut, jazzdut, dangdut campursari, dangdut koplo, popdut, and another type of music that is currently also colouring television screens and YouTube, k-pop dangdut. This transformation process not only incorporates aesthetic elements, but also reflects a global cultural phenomenon that connects local and international elements. Collaboration in the space of musical creativity, in its various variants such as rockdut, jazzdut or koplo, dangdut can prove its entity as a genre that does not only respond to the changing tastes of the 'market'. However, dangdut can prove the diversity of musical identity of the Indonesian people. The flexible and diverse characteristics of dangdut has the privilege to adapt and become a medium of expression across cultures and even across time. The fusion of dangdut with kpop resulted in a unique harmonisation, EDM being one of the characteristics of Korean songs. Rhoma Irama's rendition of BTS' Buttlar is proof that there is a cross-age medium of expression when looking from the Rhoma Irama era to BTS.

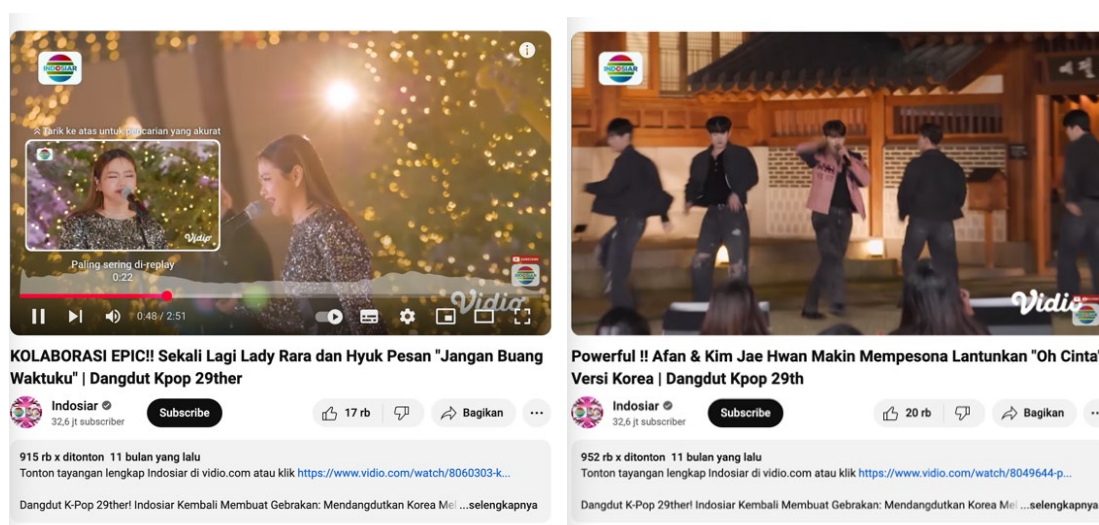


Figure 2. Kolaborasi Rara x Hyuk dan Afan x Kim Jae Hwan.

The collaboration between dangdut and K-pop breaks boundaries between tradition and modernity, opening space for creative exploration in dangdut music. K-pop Dangdut is not just an aesthetic blend but a response to evolving socio-cultural dynamics. It takes three forms: (1) K-pop songs rearranged with dangdut instruments and vocal styles, (2) pop songs with Korean lyrics sung in dangdut style, and (3) original dangdut songs infused with K-pop elements and sung in both Indonesian and Korean. This fusion highlights not just linguistic crossover, but musical integration—creating a fresh, cross-cultural experience for local and global audiences alike.

Interpreting Dangdut-K-pop: Horizon of Readers' Hopes

In this context, the collaboration video between Indonesian singer Fildan and South Korean singer Yedam can be positioned as a 'text' that is read and interpreted by viewers through the comments they leave on the YouTube platform. According to Iser (1993), texts are structural but open to various interpretations because they hold 'gaps' that need to be filled by the reader. Iser (1993) says about *Wirkung*, the way a text directs the reader's reaction to it.

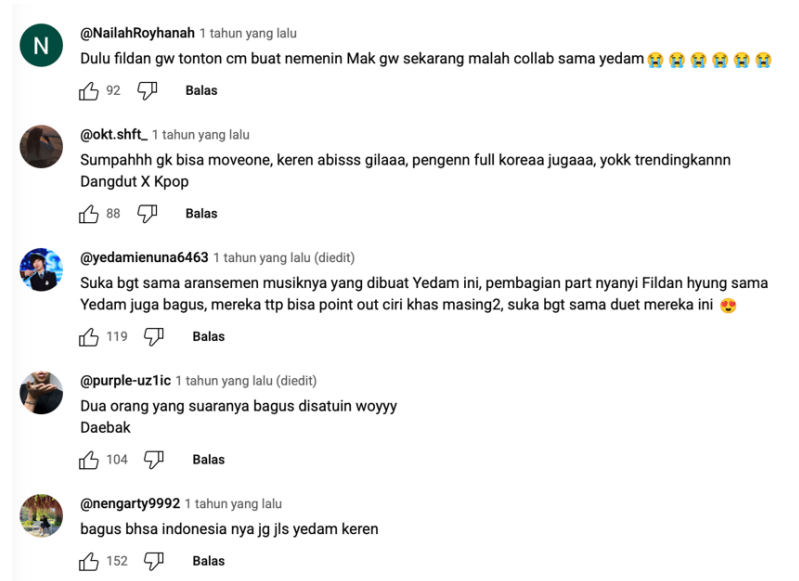


Figure 3. Public Reaction on @indosiartv youtube account.

In @Nailaxxx's comment, for example, it appears that the empty space is filled by personal emotional experiences: >@Nailxxx *'I used to watch fildan cm to accompany Mak gw now he collab with yedam 🥺🥺🥺'*. This response shows that the collaboration of the two artists evokes past memories and creates an aesthetic effect that touches the affective experience of the reader. The text, in this case, is not only read literally as a musical performance, but also as a trigger for nostalgia and emotional connection between generations. The reader's reception is also influenced by the horizon of expectations, which is the cultural frame of reference and previous experiences that the reader brings when accessing the text. This is reflected in @okt. sxxft_'s comment: *'I swear I can't move, cool abiss crazyaa, pengenn full koreaa tooaa, yokk trendingnn Dangdut X Kpop'*.

In this comment, the reader interpreted the collaboration as an intertextual phenomenon between two different music genres: dangdut (Indonesian traditional music) and K-pop (South Korean popular music). The collaboration was not only seen as a musical performance, but also as a representation of a cross-cultural encounter that holds certain symbolic values, namely openness and cultural hybridity. One important aspect of Iser's approach is the role of the reader in constructing meaning based on aesthetic engagement with the text structure. @yedamienuna6463's comment reflects this kind of response:>*Really like the music arrangement made by Yedam, the distribution of Fildan hyung and Yedam's singing parts is also good, they can still point out their respective characteristics...*

The reader (Iser, 1993) here not only shows affection towards the performance, but also provides a technical assessment of the musical arrangement and vocal distribution. The reader actively interprets each singer's signature as an important element in shaping the uniqueness of this collaboration. This shows the reader's deep involvement and not just passive consumption of the text. The reader's response also shows a reading of the linguistic identity aspect of the collaboration. As seen in @nengarty9992's comment: > *'good Indonesian bhsa jg jls yedam cool'*. This response shows how the audience valued Yedam's ability to use Indonesian as an act of appreciation and a form of respect for local identity. This reading (Iser, 1993) fills the void of the text with the expectation of equal cultural representation, as well as showing sensitivity to diversity in performative expression.

Indonesia vs Korea Reaction Dangdut K-pop music

The different reactions of Indonesians and Koreans towards dangdut and K-pop reflect their respective cultural views. K-pop is enthusiastically received in Indonesia through a large fanbase, while in Korea, dangdut sparked curiosity and interest. Via Vallen's koplo version of *Ddu du Ddu du* received positive reactions from Indonesian YouTuber @Samuel Christ (2.1 million views) and Korean YouTuber @Rudi Oppa (577k views). Both smiled, swayed, and praised Via's husky voice and fast rap. These responses show music as a cultural bridge that connects emotions across countries.

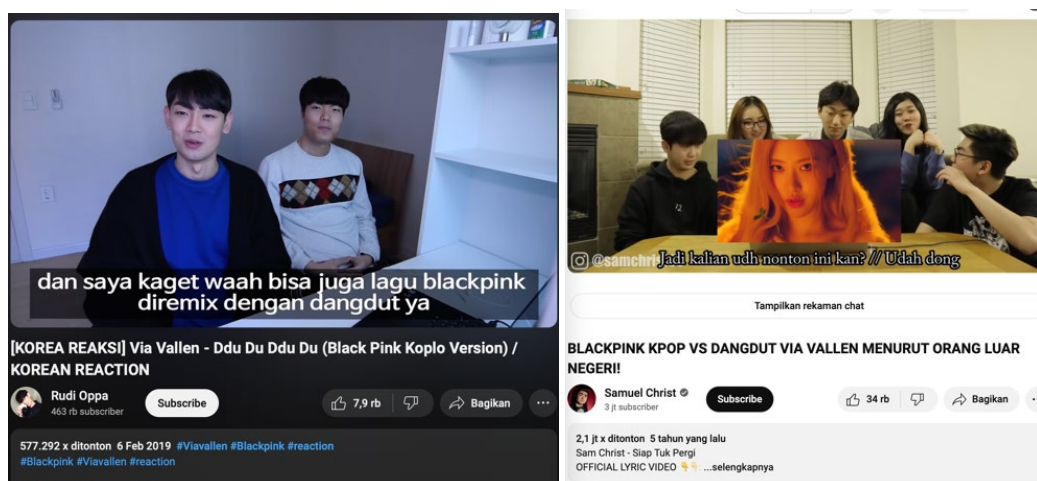


Figure 4. Reaction Rudi Oppa dan Samuel Christ.

The reaction done by the young Korean generation didn't just stop at K-pop dangdut, which was originally Korean music sung in Korean with a Koplo dangdut feel, but a different reaction was when Koreans listened to a dangdut song sung by Via Vallen. The @Noona Rosa account did a Reaction with her younger siblings and managed to get 3.9 million impressions. All three of them stated that Via Vallen's voice was very good and felt that Via Vallen's song was well received and even still ringing in their ears, which shows that dangdut music can also be accepted by Gen Z Korea.

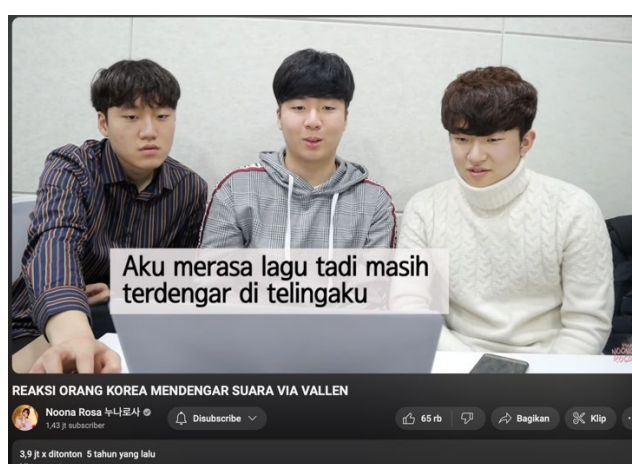


Figure 5. Reaction dari Noona Rosa.

In the next reaction, the reaction of the Korean people regarding K-pop Dangdut sung by Bang Yedam and Fildan DA. The video has been watched by 126,000 people. The two people explained that although Yedam had a little difficulty with dangdut's cengkok, his performance was very

good and the collaboration was very suitable, the K-pop arrangement made by Yedam actually became the advantage of the duet with Fildan. The placement of the Korean language is considered not excessive and fits well with the music. On the other hand, @Suka-Suka Jessun mentioned that Fildan's croon was also the addiction of the song and a characteristic of dangdut that was not removed despite the K-pop nuance. Global responses also emerged, such as @Waleska Herrera's reaction which received 84,000 views, praising the K-pop dangdut arrangement and cords as epic. This phenomenon proves that dangdut and K-pop collaborations are able to attract attention across countries thanks to the influence of global platforms such as YouTube.

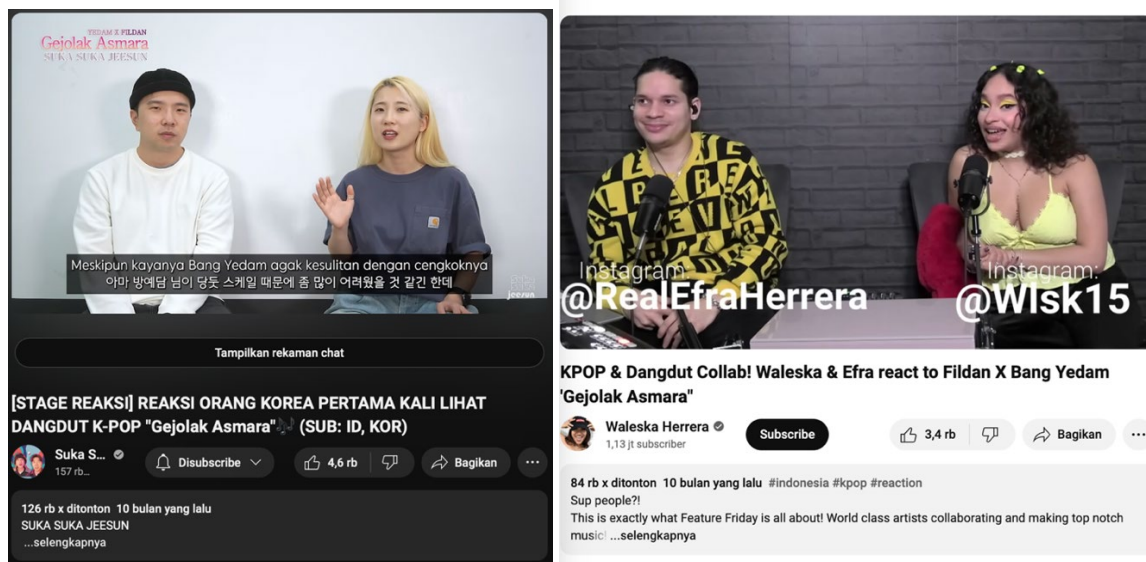


Figure 6. Reaction akun @Suka-Suka Jessun dan Reaksi @Waleska Herrera.

The Fildan x Yedam duet on YouTube Indosiar received a positive response from the Indonesian public. Many claimed to have 'failed to move on' and praised Yedam's efforts to sing in Korean. Yedam's K-pop arrangement is even expected to come in a full Korean version. The warm response from Indonesia and Korea shows openness to foreign music. Dangdut is appreciated as Indonesia's cultural identity, while K-pop is a tool to spread Korean culture. The two, when combined, create a fresh new colour and are loved on platforms such as YouTube and TikTok. Fans and social media play an important role in increasing the popularity of dangdut and K-Pop (Prameswari, 2024). Fandom plays an important role in music (Abidin, 2017). Dangdut fans utilise platforms such as YouTube and TikTok to promote songs, dances and viral content. On the other hand, K-Pop fandom communities actively support their idols through streaming, voting, and creating hashtag trends on various social media (Jang and Song, 2017; Kang, et, al, 2022; Jung, 2012). The presence of social media is an effective tool to expand the audience of both genres, form a global community, and establish direct interaction between artists and their fans. Social media—especially TikTok, YouTube, and Instagram—has become a powerful medium for promoting both dangdut and K-pop globally, enabling viral content and fan engagement that support the cultural commodification and international reach of these genres (Putri & Dilia, 2023).

Interculturalism: Music and Cultural Collaboration

Interculturalism reflects a change in mindset that creates cross-cultural opportunities through ways of thinking, acting and planning that bring together different cultures (Heru, 2020; Arhan et al., 2023). In music, interculturalism can be seen in the interaction between genres from different cultural and geographical backgrounds (Hunter, 1989), producing new harmonies that integrate

traditional and modern elements (Lewis, 2014), and transcending the boundaries of cultural identity (Villodre, 2014).

The comparison between dangdut, K-pop and jazz is a clear example of cross-cultural dialogue that enriches musical aesthetics and reflects social change (Al Qurtuby & Kholiludin, 2024). Cross-cultural music also plays a role in identity transformation, creating social spaces that redefine cultural identity (Knight, 2016). The collaboration of traditional and modern genres allows younger generations to stay connected to their cultural roots while appreciating diversity. Fusions such as dangdut and EDM show a shift in tastes towards cosmopolitan lifestyles, while still honouring tradition (Villodre, 2014).

These collaborations open up space for innovation, strengthen relationships between communities, and bridge social and cultural differences. Thus, interculturalism in music not only enriches cultural experiences, but also strengthens collective consciousness in an increasingly connected world. Globalisation is a major factor in the development of global music (Davis, 2005; Kittrel, 2018; Dushny *et al.*, 2024), supported by technological advances that accelerate the spread of culture (Alsaleh, 2024). Digital platforms such as YouTube, Spotify and TikTok allow local genres such as dangdut to reach global audiences. Cross-country collaborations enrich musical creativity and expand markets, such as Bang Yedam's re-arranged song *Gejolak Asmara*, which blends elements of dangdut, EDM and K-pop. The song features bilingual lyrics and a fast-paced Korean rap style, creating a new musical colour. Similarly, Via Vallen and Rhoma Irama's collaboration performing BTS and Blackpink songs in Korean demonstrates the blending of cultures that results in a unique and exciting musical experience.

CONCLUSION

The musical collaboration between Fildan and Yedam in the Dangdut-K-pop video not only offers entertainment, but also shows how two genres from different cultural backgrounds can absorb each other, transform, and create new, more inclusive forms of expression. In the context of globalisation and interculturalism, this collaboration is a concrete example of how music can bridge differences, build spaces for cultural dialogue, and expand horizons of meaning across national borders and identities. Through Wolfgang Iser's reader reception perspective, this work cannot be understood as a text that contains a single and fixed meaning. Instead, meaning is actively formed by the audience who act as actualisers of meaning, filling in the gaps in the text with their own experiences, emotions and cultural horizons. The reactions of the five YouTube accounts analysing this collaboration illustrate these dynamics clearly.

Thus, this Dangdut-K-pop collaboration is not just a musical event, but a living cultural dialectical space that is continuously updated by the audience's response. The presence of comments from the audience is proof that music is an open text whose meaning is born through the active participation of readers-in this case, the audience-who bring with them their own expectations, interpretations, and identities. Music, in this context, transforms into a collective experience that strengthens human connectivity across cultures.

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