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Reactualization of the *Serat Menak Lare* in the *Wangsalan Sindhenan Srmbahan*

Siswati

Karawitan, Fakultas Seni Pertunjukan, Institut Seni Indonesia Surakarta

Corresponding Author: siswati@isi-ska.ac.id

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Abstract

This study discusses the process of making *Wangsalan Sindhenan Srmbahan*, which is based on the *Menak* story. *Menak's* story is one of the most popular stories in Java, and it has been adapted into wayang and dance performances. Of the many performances related to *menak* stories, the *cakepan wangsalan sindhenan* has not been found, which is an essential element when accompanying *menak* performances. Research about *Wangsalan menak* stories is expected to contribute to *menak* story performances. This qualitative research uses descriptive analysis methods and the transfer of vehicles method. Data were collected through literature studies and paramasastra processing. The data analysis technique used is the reciprocity of data from document studies with *Paramasastra*. The results of this study are *Wangsalan Srmbahan* from *Menak* stories, which can be used as a reference when accompanying *Menak*-themed performances.

Keywords: *wangsalan menak; sindhenan srmbahan; menak; anusthub*

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INTRODUCTION

The stories of *Menak* are derived from Arabic. The *Menak* story series consists of about 46 volumes which include *Menak Sarehas*, *Menak Lare*, *Menak Serandil*, *Menak Sulub*, *Menak Ngajrak*, *Menak Demis*, *Menak Kaos*, *Menak Kuristam*, *Menak Biraji*, *Menak Kanin*, *Menak Gandrung*, *Menak Kanjun*, *Menak Kandhabumi*, *Menak Kuwari*, *Menak Cina*, *Menak Malebari*, *Menak Purwakandha*, *Menak Kustub*, *Menak Kodrat*, *Menak Sorangan*, *Menak Jamintoran*, *Menak Jaminambar*, *Menak Talsamat*, and *Menak*

Lakat (R. Ng. Yasadipura 1, 1983). The content of this series is related to stories about the spread of Islam, which occurred in the Arab region during its early days.

Since the reign of HB IX in the Yogyakarta Palace, performances adapted from *Menak* stories have been increasingly developed. As a result, the shows presented have become more diverse. The Sultan initiated the concept of *Menak* performances or the creation of this dance after witnessing a *Wayang Golek Menak* performance by a puppeteer from Kedu in 1941 (Lenny Tristia Tambun / PCN,

2017). The *Menak* stories that have transformed have their unique features, including aspects of the storyline, movements, costumes, *pocapan* (dialogue), performance packaging, and accompaniment (T. Santoso, 2018) (Sukistono, 2014) (Sukisno, 1988). The *karawitan*, as the accompaniment for *Menak*, becomes very important in supporting the *dalang's* (the puppeteer's) expression (Sukistono, 2014). From the author's observation, when *Menak's* performances are presented, elements in the accompaniment have not been showcased. These elements are the *Sindhenan Wangsalan cakepan*.

Wangsalan, as a primary text in *Sindhenan*, is an integral part of a *klenengan* or accompaniment. Therefore, a *pesindhen's* skill will be reflected in several aspects, one of which is the placement of the *sindhenan cakepan* (Siswati, 2019). Suparsih, in her article, states that understanding a *Wangsalan* text is a necessity for a *sindhen* (Suparsih, 2019b). The *wangsalan* referred to is the *Srambahan wangsolan*, which is presented to beautify a *klenengan* or accompaniment performance with *wangsalan* formats of 4-8 syllables, 8-8 syllables, or a compound *wangsalan* of 12-12 syllables. Many anonymous *wangsalan* were used by the *pesindhen* in their performances. One document of *Wangsalan* by Bei Mardusari serves as a reference for *pesindhen*, especially in Surakarta (Khasanah et al., 2019). Based on the author's observations in the field, many *Wangsalan srambahan* literacies are still found in the personal manuscripts of the *pesindhen*.

The majority of *pesindhen* prefer to present *wangsalan* with neutral themes. Neutral-

themed *Wangsalan* is more advantageous than characterizations, but they are not precise. These *Wangsalan* themes are drawn from the conditions or surroundings. Some existing *wangsalan* are grouped according to themes such as flowers, trees, fruits, grains, animals, household items, nationalism, advice, and even characters from the stories of *Ramayana* and *Mahabharata* (Suparno, 1986). The themes of *Sindhenan Wangsalan*, taken from a manuscript, are still limited, as evidenced by the dominance of *Wangsalan Sindhenan Srambahan* by stories from the *Ramayana* and *Bharatayuda* (Suparsih, 2019b). Many other manuscripts still need to be allowed to be used, such as *Wangsalan Srambahan*, because dance and puppet performances already require accompaniment, especially the *menak* stories.

The singers at several shows themed around the *Menak* stories have not yet used appropriate *wangsalan* that fits the context of the stories. For example, when accompanying *Menak* stories, the *wangsalan* presented used characters from the *Ramayana* or the *Mahabharata*. This was somewhat distracting. For instance, at the closing event of the Yogyakarta Palace manuscript exhibition in honor of the *jumenengan dalem*, held in the *nDalem Bangsal Pagelaran* of the Yogyakarta Palace on Saturday, April 6, 2019 /30 Rejeb 1952 Be, which can be accessed on the YouTube channel Kraton Jogja at <https://www.youtube.com/watch?v=n6nFECDOFQU>, the performance took the theme "*Bedhah Nagari Ambar Kustub*." However, no one presented *Wangsalan*, which matched the story during the performance.

The author will choose *Serat Menak Lare* as the object of the transformation. The text tells the story of the character Amir Hambyah (Pramutomo et al.,

2020) With complete intrinsic elements. The author will study the three volumes of *Serat Menak Lare* as material for creating *Wangsalan Srambahan*. Therefore, the explanation above shows the need for a *breakthrough* in creating *wangsalan* in the *menak* story, so that later the *sindhen* who will present accompaniment with the *menak* story will use *wangsalan* properly. The research question posed by the explanation above is how the process of transforming *Serat Menak* into *wangsalan Sindhenan srambahan* in the format of *wangsalan lamba* 4-8, 8-8, and *wangsalan rangkep* 12-12, and what are the results of the *wangsalan Sindhenan srambahan* from the *Serat Menak*.

Although studies on *wangsalan* in Javanese literature and *Karawitan* performances have been conducted by researchers, there has yet to be a study that actualizes explicitly *Serat Menak Lare* into the form of *wangsalan sindhenan srambahan* as part of the accompaniment for *Menak* story performances. Subroto's research (Subroto, 2000) discusses the types and characteristics of *wangsalan*. However, it does not touch on thematic aspects such as *Menak* stories, and does not explicitly address the method of composing *wangsalan*. Meanwhile, Suparsih in 2019 (Suparsih, 2019b) and Suparsih (Suparsih, 2019a) relate *wangsalan* to the context of music, but are limited to *gendhing klenengan* and *wayang purwa* rather than *Menak* stories. On the other hand, studies such as those conducted by T Santoso in 2018 (T. Santoso, 2018), Harpawati (Harpawati, 2009), Sukistono (Sukistono, 2014) and Pramutomo (Pramutomo & Kuncoro, 2019) indicate efforts

to revitalize the *menak* stories across various mediums such as *wayang golek*, dance, and dramatic narration; however, their focus is more on visualization or choreography, not on the creation of literary texts (*cakepan*) in the form of riddles used in *sindhenan*. Similarly, Santosa (S. A. Santoso, 2019) dan Larasati 2015 (Larasati, n.d.) both address the transfer of medium from text to performance media, but do not examine or create new riddles based on *menak* stories.

Thus, there is a research gap in thematic riddle creation based on the *Serat Menak Lare*, as part of the *srambahan sindhenan*. This research will provide a new contribution in the form of the reactivation of classical literary works into a musical oral form, which can enrich the treasure of *Karawitan* and Javanese oral literature, as well as support the preservation and development of the *Menak* stories in a performance format that is more relevant and contextual.

METHOD

The research method used in the study of the Reaktualisasi of *Serat Menak Lare* as *Wangsalan Sindhenan Srambahan* is qualitative. This research was conducted over 6 months in Yogyakarta and Surakarta. The data source is a theoretical sample or data obtained (Sugiyono, 2009). The data sources observed in this study are the *Serat Menak Lare* manuscript, the *Baoesastrajawa* dictionary, and the Javanese Language and *Karawitan* Literature Dictionary.

This research will use the concept of transposition by Sapardi Djoko Darmono, which explains that transposition is the change from one type of art to another. Literary works can not only be translated but also transposed, meaning

transformed into another form of art (Damono, 2018, p. 96). The origin of this written source or tale is in the form of *tembang macapat*, which details the characters' journeys in the story. However, with the existence of this transformation, the text that is converted into the form of *wangsalan* (lyrics) will be used as a *cakepan* in *gamelan gendhing*, to accompany performances that are based on *menak* stories. This paper generally describes the transformation process and the transfer of literary mediums in *Serat Menak* into the *wangsalan* form of *Sindhenan srambahan* with *anusthub metrum*. The transformation of the *Menak* text begins with an analysis of the intrinsic elements of the text (theme, characters, events, setting). Next is to create a theme that arises from these intrinsic literary elements, which is then processed with the combination of *paramasastra* in the Javanese language to become a *wangsalan* form with patterns of 4-8, 8-8, and 12-12. The data collection technique is a critical stage in research. This study uses a qualitative method, where data collection consists of a literature study that is read repeatedly. Data grouping is based on intrinsic elements that mention characters, setting, country names, properties, and time/situation. Then, the data processing was combined with literature in *purwakanthi*, *tembung lingga*, *tembung andhahan padha swara*, and *tembung lingga salin swara*. The data analysis method used is a reciprocal relationship between the data obtained from primary document studies in the form of the *Menak Lare* manuscript, viewed through its intrinsic

elements, and then processed with *Paramasastra*.

RESULT AND DISCUSSION

Wangsalan, according to Baoesastrajawa, is a *tetembungan ing ukara disamun saemper cangkriman jawabe (batangane) kasebut ing ukara candhake mung dicangkling wandane bae* (phrase in a sentence where the answer (the base) is mentioned in the sentence and only the essence is taken) (Poerwadarminta, 1939, p. 656). When translated into Indonesian, *wangsalan* refers to two phrases consisting of a question, the answer of which is already stated explicitly, but only up to two syllables are taken. According to Suyoto, *Wangsalan* is used as the main text in presenting general *gendhing*, or more often referred to as *sindhenan srambahan* (Suyoto, 2019, p. 86). The most commonly used types of *wangsalan* in *sindhenan* are

wangsalan lamba and *wangsalan rangkep*.

Wangsalan lamba is a *wangsalan* that consists of 1 question and one answer. It usually comprises 4-8 and/or 8-8 syllables. *Wangsalan rangkep* is a *wangsalan* that consists of 2 question phrases and two answer phrases. *Wangsalan rangkep* consists of 4-8 question syllables and 4-8 answer syllables. Two sentences are often presented from the types of sentences chosen, namely *wangsalan memet*, which is a two-fold way of finding the answer, and *wangsalan edi peni*, whose word structure is systematic and uses *purwakanthi*. The *wangsalan* that has been extensively presented includes the works of Condrolukita, whose *wangsalan* content focuses on nationalism and patriotism (Tjandralukito, n.d.). Another collection of *wangsalan* is the work of Bei Mardusari, a poet from Mangkunegaran who concentrates on *sindhenan*, but has an interest in creating literary

works as reflected in several *cakepan* (Supanggah, 1991).

Metrum (Kemdikbud, 2021) It is a measure of rhythm determined by the number and length of stress syllables in each line; 2 regular alternations of rising and falling pitches, with syllable division determined by syntactic groups. *Metrum* in traditional songs refers to the pattern of the song that can be seen from the number of syllables in each line. Therefore, it can be concluded that the *metrum* used in 'sindhenan' is the pattern used for each question and answer phrase.

Anusthub metrum is one of the *metrums* often used in mantras and is still categorized as a common *metrum* (Dulyasucharit & Leurmsai, 2020). This *metrum* is most frequently used in the creation of literature found in several inscriptions, one of which is the Ciaruteun inscription (Raden, 2019). This *anusthub metrum* is used in creating *wangsalan* for *sindhenan srambahan*. The pattern of *anusthub metrum* consists of (32 syllables in 4 lines: 8-8-8-8). The most appropriate *anusthub metrum* for creating *wangsalan sindhenan srambahan* in Javanese *karawitan* employs *wirama* and *laghu*. This is adjusted to the sense of musicality in Javanese *karawitan*.

The intrinsic elements in the Menak Lare manuscript can be grouped into several classifications based on Darmono's exposition: characters, plot, time, and place. However, based on data obtained from this *Menak Lare* manuscript, there is an additional classification: the characters' origin in the *Menak Lare* manuscript, events, and properties. These can serve as ideas for *Wangsalan* and add

references to the vocabulary, making the results of this *Menak Wangsalan* diverse. These intrinsic elements will be classified in the table below to facilitate the presentation.

Table 1. Classification of Intrinsic Elements

Character	Kasatriyan	Background / Event/Plot	Time and Property
Raden Hambyah =Kalana Jayengsatru =Wiradimurti	Makkah, Putra Arya Ngabdul munthalib	Raden Uksam Dirna Dening Sang Ambyah, Raja Marmadi Badhe Nelukaken Ambyah	Kalisa hak, Payung Tunggalnaga
Umandhita him	Yaman	Rajah Kohkarib Anglurug Dhateng Mekah	
Sang Amir	Medayin	Perangipun Wadyabala Kohkarib Kaliyan Sang Amir	
Wong Menak	Nuriswan	Prabu Umarmadi Teluk Dhateng Sang Amir	
Umarmaya	Medayin	Sang Prabu Medayin Utusan Nimbali Sang Ambyah	
Rahaden Uksam	Ngalabani	Utusan Medayin Sampun Dumugi Ing Mekah	
Al Kamah	Kebar	Sang Amir Dereng Purun Sowan Dhateng Medayin	
Rahaden Maktal	Parang Teja	Utusan Medayin Wangsul, Lajeng Sowan Prabu Nuriswan	

Sahdan	Prajurit Kebars	<i>Sang Amir Dumugi Ngarsanipun Sang Prabu Nuriswan</i>				<i>Kaliyan Retna Muninggar</i>	
Urmurkara n	Turki	<i>Sang Amir Dipun Karutug Ing Dadamel, Lajeng Petak</i>		Hewan Wabru	Buruan Yg Dibunuh Oleh Ambyah	<i>Lajenging Gandrungipun Sang Amir</i>	Gande wa, Cilimp rit, Cacap Dan Duduk , Gada, Pedan g, Cocoh , Iber2a n, Jambi, Bondi, Perisai Baruti, Busur, Paser, Tomb ak,
Wahas	Putra Patih Betaljemur	<i>Raja Kistaham Saanakipun Oncat Saking Medayin</i>					
Raja Karun	Ngobar	<i>Sang Prabu Kebars Badhe Males Ukum Dening Sang Amir</i>					
Dewi Muninggar	Raja Putri Medayin	<i>Sang Amir Mapagaken Mengsah Saking Kebars</i>					
Raja Kistaham	Panglima Medayin Dari Negri Kangkan	<i>Retna Muninggar Muuji Ungguling Yuda Sang Amir</i>		Wong Agung Parang Teja	Tambakrekt a Putra Ngalabani	<i>Sang Amir Kepanggih Retna Muninggar</i>	
Nyi Cethi Pradapa		<i>Wadya Kebars Campuh Kaliyan Wadya Medayin Amir Di Edayin</i>	Singga sana Wijoh an = Kursi Raja	Yusupadi	Putra Kebars	<i>Rajaputra Medayin Kalih Pisan Dipunkondura ken</i>	
Prabu Hasannari m	Moyangnya Kistaaham	<i>Prabu Alkamah Tanding Kaliyan Sang Amir</i>		Raja Bahran		<i>Wadya Bala Medayin Nempuh Wadya Mekah</i>	Gada, Duduk , Rajang , Salugu n,
Dhasta Kenas	Buyutnya Kistaham	<i>Prabu Alkamah Pejah, Raden Yusupadi Gumantos Jumeneng Nata</i>		Ni Salaga	Emban Putri		
Raja Rurustam	Kakeknya Kistaham	<i>Sang Amir Mriksani Patamanan Ing Kedhaton Medayin</i>		Raja Alkamah	Kebars		
Prabu Ibruskara	Ayah Kistaham	<i>Sang Amir Kepanggih</i>					

<i>Wangsalan Srambahan from Serat Menak</i>			
Creating <i>Wangsalan</i> in the <i>Serat Menak</i> begins with making question phrases consisting of 4 and 5 syllables, followed by creating answer phrases that subtly convey answers to the question phrases. The answer phrases created still use the <i>anusthub metrum</i> .			

Wangsalan Srambahan from Serat Menak

Creating *Wangsalan* in the *Serat Menak* begins with making question phrases consisting of 4 and 8 syllables, followed by creating answer phrases that subtly convey answers to the question phrases. The answer phrases created still use the *amusthub metrum*,

incorporating intrinsic elements from the *Serat Menak Lare*, with at least one syllable drawn from it. This *wangsalan* falls into the category of *wangsalan rangkep*, which consists of 2 question phrases and two answer phrases. It is important to remember that the creation of this *wangsalan* is not merely a process of each word, but rather a combination into one phrase that has meaning. Below is the process.

Table 2. The Process of Making *Wangsalan*

1 (frasa tanya 4sk)	2 (frasa tanya 8 sk)	3 (frasa jawab 4sk)	4 (frasa jawab 8 sk)
<i>Cengkir wungu: siwalan</i>	<i>Satriyeng negri Ngabesah: Tohkaran</i>	<i>Uwalan a</i>	<i>barang karti laku cidra</i>
<i>Minta garwa: Nglamar</i>	<i>Garwanya risang Tohkaran: Umandhita him</i>	<i>aywa samar</i>	<i>Kaindhit trah satriya</i>
<i>Peksi jamang: merak</i>	<i>Putra sang Ngabdulmu nthalib: Raden Ambyah</i>	<i>Tumind aka</i>	<i>Kanthi bungahi ngkang driya</i>
<i>Putri yaman: Umandh itahim</i>	<i>songsongny a sang Raden Ambyah: Tunggulna ga</i>	<i>Den indhita</i>	<i>Mamrih unggulin g kang dhiri</i>
<i>Jarwa nata: ratu</i>	<i>nata putri ing Medayin: dewi muninggar</i>	<i>Tetulun ga</i>	<i>Linamba ran ninging cipta</i>
<i>Jarwa putra: anak</i>	<i>Peputra sang Ibruskara: kistaham</i>	<i>Karyan aktyas</i>	<i>Wicara kang mawa tata</i>

If the table above is extracted into a *cakepan*, *Wangsalan* is used for a *sindhenan srambahan*, and the result is as follows.

1. *Cengkir wungu, Satriyeng negri Ngabesah uwalana barang karti laku cidra*

2. *Minta garwa, Garwanya risang Tohkaran aywa samar Kaindhit trah satriya*
3. *Peksi jamang Putra sang Ngabdulmunthali*
4. *Putri yaman songsongnya sang Raden ambyah Den indhita Mamrih unggul kang dhiri*
5. *Jarwa nata nata putri ing Medayin Tetulunga Linambaran ninging cipta*
6. *Jarwa putra Peputra sang Ibruskara Karyanaktyas Wicara kang mawa tata*

Regarding the choice of diction in the question phrase of the riddle, the author considers aspects including the author's experience and language skills, as well as several references from previous riddles.

CONCLUSIONS

The process of transforming *Serat Menak* into *Wangsalan Sindhenan srambahan* with the format of *Wangsalan lamba* 4-8, 8-8, and *Wangsalan rangkep* 12-12 is carried out in stages, beginning with the grouping of intrinsic elements found in the *Serat Menak Lare* manuscript. Then, from these elements, 4 or 8 question phrases are created, combined with *paramasastra*, and formatted in the *anusthub metrum*. After that, 4 or 8 syllables are composed by writing answers to the previous question phrases.

The results of the *Sindhenan Wangsalan* from the created *Menak* text have unique characteristics regarding the characters' naming and the story series' background. Thus, this *Wangsalan* is different from the previous ones. This *wangsalan* is best applied when accompanying the *menak* story and can be presented during a standalone *karawitan* concert.

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