



Creative Adaptation of *Singo Santoso Sakti* Dance Group in the Development of *Reog Ponorogo* Art in Kreteg Hamlet, Lerep Village, Semarang Regency

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Abstract

Singo Santoso Sakti dance group is a group that has advantages or advantages compared to other groups. The advantage of this group is that it has an attractive performance quality at each attraction. The purpose of this study is to analyze the adaptation and creativity of the *Singo Santoso Sakti* dance group in the development of the *Reog Ponorogo* art. The method that is used in this study is qualitative with a choreological approach, and cultural anthropology. Data collection techniques are done by observation, interviews and documents. Data validity uses source triangulation. Data analysis was performed by describing, understanding, interpreting, and evaluating. The research results of the *Singo Santoso Sakti* dance group in the development of *Reog Ponorogo* are of two kinds namely adaptation and creativity. The most important finding of the adaptation process is art learning carried out by art practitioners and supported by the community so that *Reog Ponorogo* is used to meet the needs of life. The findings of creativity involve *4P: pribadi, pendorong, proses dan produk* (personal, encouragement, process and product) in the form of performances such as dance movements, floor patterns, dance accompaniment, make-up, fashion, equipment, and venue. Suggestions for *Reog Ponorogo* dance artists are to always preserve traditional arts in Indonesia and provide opportunities for young people to learn *Reog Ponorogo* dance in Semarang Regency.

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INTRODUCTION

The phenomenon of *Reog Ponorogo* performance is unconventional anymore as an example of attraction of *jathilan* dancers who use leathered horse property, *bujang ganong* dancer with his mask, *Warok* with dashing movements and *dhadak merak* with grandly decorated with peacock feathers and head resembling a lion's head. This attractive performance is done like the *Singo Santoso Sakti* dance group. Every show, this group always has different attractions.

This group is one of the existing groups of Bukit Asri 2 blocks Q1, RT 08 / RW 08 Kreteg Hamlet, Lerep Village, Semarang Regency. The *Singo Santoso Sakti* dance group was formed by an artist named Unggul Ragil who was happy with traditional art so that he received support and encouragement from the government to preserve the art of *Reog Ponorogo*. This art is played by a group of people who bring *dhadak merak*, *jathilan* dancer, *bujang ganong* dancer, *Warok* dancer and dance accompanists. *Reog Ponorogo* art which is a popular dance developed and preserved by a group of people in addition to be a spectacle and also as meeting the needs of the local community.

That every performance requires creativity in order to have good performance quality. This attractive process is very interesting to be studied in every dance movement, property, and concept of the story. Aside from being a personal function, *Reog Ponorogo* art also has a social function that is to meet the needs of the local community who are members of the *Singo Santoso Sakti* dance group.

This dance group brings changes in the Lerep village environment. Such changes, teenagers are more active in learning traditional *Reog Ponorogo* arts and the community is more active and communicative if there are events involving traditional arts. With this art, traditional art is more advanced and developed, expressed by (Wadiyo, 2006) art is an expression of human culture that is always present as a personal expression and / or expression of social groups based on the culture of society referred to, from which it can be used or utilized by

individuals and / or community social groups for humans as a means of social interaction.

In his interaction, *Reog Ponorogo* is also an inseparable integral to the lives of its people, namely as a function of meeting its economic needs. Irianto (2016) art is an inseparable human need that is used to improve and set living standards. It is believed that no matter how simple a person's life is, they will continue to search for and use the aesthetic aspects of life through art in the midst of their struggle to meet their primary needs. However, it must be realized that the environment and the needs of every community are not always the same. As a result, each community will develop adaptive strategies to meet every integrative need.

The presence of art in human life is a necessity for humans. The art group that developed *Reog Ponorogo* is *Singo Santoso Sakti*, who until now continues to develop his creativity to entertain the surrounding community. As developments become more sophisticated and advanced, the art developed undergoes changes in the concepts and needs of the performance. As revealed by Rohidi (2000: 28), art contains aesthetic expression activities where art is classified into integrative needs, that is, needs that arise because of impulses in humans are always wanting to reflect on their existence as moral, intelligent, and feeling creatures.

The traditional art that is developing at this time is inseparable from the way humans interpret life in different environments and nature, for example like humans who live around the sea will be very different from humans who live in mountainous areas. Each will react from the environment. This way of life is not only determined by individuals, because culture is not only applied to individual identities, but also is a community entity that provides a marker in every civilization (Hayati 2016: 56).

Hartono (2000) said that traditional art as an element of the culture of a society will either survive or change following the movement of its parent culture. In general the older generation is more conservative in their attitude to life, so

they are more likely to maintain the arts they experience in an older state. Instead the younger generation tends to appreciate new things. This group tends to give high aspirations to a new form and appearance. In the process of moving the younger generation into the next generation, they will become the older generation, who are considered conservative who always maintain the arts they know in their lives.

Reog Ponorogo art developed by the group of *Singo Santoso Sakti* also involves many children who really want to create and work through traditional arts as revealed by Wulandari (2018) that children in this case have an Aesthetic response to what is appreciated. Early children who like to have appreciation have an aesthetic experience of what is appreciated, from the aesthetic experience that children get and then express it again.

With the existence of *Reog Ponorogo* art that grows and develops in the community, it cannot be denied that art becomes a necessity for the survival of the local community. Yulistio (2013) said humans are social creatures as well as individuals. For this reason, humans have the need to communicate and to express their feelings, opinions, responses, attitudes and inner experiences.

Suhaeti (2019) said that in its development, the form of the show had changed by not leaving the traditional values inherited by its predecessors. These changes are caused by the influence of the times, but the community remains proud of the shows they have. Thus, ongoing efforts to preserve and advance traditional arts are the duty of all parties, so as not to lose the local characteristics.

Indrayuda (2015) states that addressing the presence of changes in dance means showing an offer about aspects of form and content, artistic value, technique or aesthetic value. The offer of value is always followed by the presence of a "form and structure." The forms that are present are not always the same or similar to the old or present but may be very spectacular and challenging.

Progress in developing populist traditional art cannot be separated from the participation of

local communities in preserving it. With the emergence of the *Singo Santoso Sakti* group, it gives an understanding that traditional arts need to be maintained for the existence of Indonesian culture. The changes that occur so that the changes are brought by the group of *Singo Santoso Sakti* into traditional arts which are not only for entertainment, but which are performed in accordance with the needs of the local environment. In this case an art cannot be separated from a need in the community itself as an economic fulfillment.

Widiastuti (2018) said that in today's highly developed era, technology has developed rapidly, so it cannot be denied that there are changes in tastes, lifestyles and mindset of the people. These changes can be seen from the lives of people today by preferring something practical and flexible (can be used anytime and anywhere). Significant changes in the public mindset will also affect the current art.

This research is a new study for the group of *Singo Santoso Sakti* and is complementary to previous studies among others. Research related to adaptation by Triyanto et al (2017) says that the first, aesthetically, the expression of earthenware ceramics in Mayong Lor Village is simple and simple, uncomplicated and prioritizes aspects of physical function oriented to economic values. Second, the social and cultural environment of the Mayong Lor community creates a unique pattern of interaction and lifestyle (with the support of its natural resources) that results in the process of transferring the skills of traditional pottery ceramics from generation to generation and produces unique and simple ceramic products. Third, that is, amidst the strong influence of modern industrial pressures, craftsmen struggle in the creativity process by making aesthetic adaptations to develop new designs with new artistic and economic values as the embodiment of cultural strategies to maintain the creative potential of their local arts.

Research related to the creativity of research results by Farrer (2013) says that exploring the creative role of contemporary dancers in the choreography process and

introducing the question why their creative contributions are often ignored. It highlights how various modes of creativity can be understood, and what impact the various choreographic processes have on the way dancers understand creative input.

Research related to *Reog Ponorogo* results of research by Zulfahmi (2017) says that communication patterns are also a form and application of communication carried out (vertically) by leaders and members, or forms of communication carried out (horizontally) by fellow members in an activity or way, to share information, entertainment, share knowledge, motivation, cooperation, and problem solving in order to get a solution about the problems encountered and achieve common goals. In this case the communication pattern that is carried out is related to the communication of the Javanese Deli Society in preserving *Reog Ponorogo* art in Deli Land.

Research related to the creative adaptation of Jennifer Roche & Avril Huddy (2015) says that conservative-style dance teaching has traditionally made use of a hierarchical approach in which students must adjust to the ideal requirements of conventional techniques, discourse now starting to question how dance training can develop technical acuity without hampering the ability of students to be involved creatively. In recent years, there has been a growing interest in the somatic field and its relationship to tertiary dance training because of the understanding that this approach supports creative autonomy by radically repositioning student relationships to realize learning, skill acquisition, inquiry and performance.

The solution of the results of research conducted is to provide knowledge to the public about the *Singo Santoso Sakti* dance group that has a popular traditional art, namely *Reog Ponorogo*. This art must be able to survive along with the development of increasingly modern times, by giving workshops or seminars on *Reog Ponorogo* Art in the Hamlet or in the Village.

Starting from a background explanation and previous research, the purpose of this study is to examine the adaptation and creative

process of the *Singo Santoso Sakti* dance group in the development of the *Reog Ponorogo* art.

This research will be useful theoretically with the discovery of adaptation and creativity of the *Singo Santoso Sakti* dance group. Practically as a reference for other similar research, especially those relating to *Reog Ponorogo* art.

METHOD

This study uses an interdisciplinary approach, where in which research contains various interrelated aspects. According to Rohidi (2011: 67) an interdisciplinary approach is an approach designed to understand and measure a study problem that is outside the tradition of studying a scientific discipline, which is carried out in accordance with its use.

The research approach in this study uses an interdisciplinary approach namely choreology and cultural anthropology. Choreology to analyze *Reog Ponorogo* dance, *Singo Santoso Sakti* group, psychology to analyze *Reog Ponorogo* creativity, *Singo Santoso Sakti* group and cultural anthropology to analyze the adaptation of *Reog Ponorogo*, *Singo Santoso Sakti* group. The location is in Perum Bukit Asri RT 08, RW 08 Block Q1, Kreteg hamlet, Lerep village Semarang Regency. The focus of the research is on the adaptation and creativity of the *Singo Santoso Sakti* group in the *Reog Ponorogo* dance art.

Interviews were conducted with the leader of the group of *Singo Santoso Sakti*, *Reog Ponorogo* dancer, *Reog Ponorogo* musician and the surrounding community. Data collection techniques were carried out by observation, interview, and document study techniques. The validity of the data uses triangulation and analysis techniques using 4 stages, namely discerning, discerning, interpreting, and evaluating.

RESULTS AND DISCUSSION

Creative Adaptation of The *Singo Santoso Sakti* Dance Group

This study examines the adaptation and creativity of the *Singo Santoso Sakti* dance group in the development of the *Reog Ponorogo* art. This dance group is different from traditional arts groups in Ponorogo. This group involved several dancers such as warwar, ganongan, *jathilan* and *dhadak merak*. Based on the results of research conducted found 2 aspects, namely adaptation and creative.

Adaptation is the process by which a person experiences changes to survive and adjust to a new place of residence so as to be able to explore all the activities carried out during a new place. Forms of adaptation can be realized through the behavior and way of talking to someone in the local community. Adaptation to the *Reog Ponorogo* art is indeed inseparable from the original culture that enters the new environment such as the form of movement, make-up, fashion, dress and musical accompaniment must adjust to the environment of the local area. The art that is formed must be accepted by the people of the new place so that people will assume that this art is already commonly developed and preserved in Semarang Regency. In this case there are 3 factors that influence adaptation, namely the learning process, the arts and the community.

The learning process that is obtained through learning dance moves, make-up, fashion, floor patterns, musical accompaniment and stage performances are done during rehearsals or during performances. Learning activities are given for more than 1 month to be able to display a good form of performance. *Singo Santoso Sakti* group also provides an opportunity for young people and people who really want to learn or join through the arts *Reog Ponorogo*, in this group there is no age limit for learning. The results of the learning process cannot be separated from an artist who developed *Reog Ponorogo*.

Artists who always express creative ideas and develop what is around the environment so

that it takes the form of an original work or the development of a more beautiful form of work. Artists at *Reog Ponorogo* who are the leaders of the *Singo Santoso Sakti* group, namely Mr. Unggul Ragil, are inseparable from the participation of the surrounding community or the Semarang Regency government which always provides a forum for developing and preserving *Reog Ponorogo* art into an art that adapts to the development and existence of the local environment.

Triyanto (2010) explains that adaptation as the ability of humans to respond to obstacles from the environment they face so that adaptation can be called an active human strategy. Thus that the adaptation strategy as an attempt to maintain the balance of humans in living conditions to deal with changes in the existing environment.

The learning process is inseparable from the role of artists or artists in providing knowledge to students. With this art, it is able to give a broad view to the public that the *Reog Ponorogo* art needs support from within, namely the family and from outside, such as the Semarang district government.

Sedyawati (2006: 293) said that various functions of the performing arts can be recognized, both through past data and current ethnographic data, including religious functions, affirmation of social integration, education, and entertainment. Performing arts can also have a function of fulfilling needs. Each has a beautiful dance that is characteristic of the dance itself. That's what makes them different from each other. The specific characteristics of the dance itself are usually found in the choreography, which consists of visual and auditive aspects (Adshead, 1988: 24).

Dance movements performed by Putriningtyas (2015) say the development of science and technology, such as transportation facilities (sophisticated, fast and easy), communication facilities, such as mobile phones, television sets (most of which present shows are erotic, violent, glamorous and arrogant) very influential accelerate the pace of cultural development. This is reinforced by most

of the character of the Indonesian people who are "traditionally populist", accepting what they are, what comes from "the west" is considered the best and most advanced.

Caturwati and Endang (2014) stated that in general art works are born through creative activities of individuals or groups of people. *Reog Ponorogo* with its creativity is able to be different from other arts to be able to stay preserved. These technological advances are making the development of *Reog Ponorogo* dance art more advanced. Judging from the concept of presentation when the show begins, the performances presented adjust to environmental conditions. It is thus not limited to adjust to *Reog Ponorogo* which should be done with scenes that already exist. There are five rounds in the *Reog Ponorogo* performance by the dance group *Singo Santoso Sakti* as follows.

The first round is the accompaniment of music sounded by instruments such as *gong*, *slonret*, *bonang*, drum, percussion, and *angklung* pitched la and sol. The accompaniment music that is played is intended as a sign of the performance will take place so that the audience can gather alongside the field. While the dancers prepare their positions for showing *Reog Ponorogo*. The music presented is added by the singer so that the atmosphere can support and blend with *Reog Ponorogo* art.

In the second half, there were *Warok* dancers with 6 dancers with strong and noticeable movements. The creativity that appears in this round is the costume worn is not exactly the same as the original. So that changes appear in the first round. The movements are created again so that the dancer can adjust to the needs in the show. *Warok* dancers enter the arena where the stage performance is open or the field. *Warok* dancers dance according to the dance music accompaniment with lively, strong and energetic so that it can attract the attention of the audience. Dance movements performed by *Warok* dancers use *gagahan* movements such as the basic movements of the mopping hands, and movements of *jojor* or horse legs. The floor pattern that was used also had no standard, because the *Reog Ponorogo* dance art was a

popular art. The floor pattern used is paired or gathered into a single unit with *rampak* and compact.

The third act, *ganong* or *ganongan* dancer came over, with his agility, energetic and martial arts giving a funny impression. This dancer uses a mask with long hair decorated. In this *Ganongan* dance usually danced by 2 dancers or 3 dancers. The behavior of the *ganong* bachelor dancer is the main attraction in the *Reog Ponorogo* show. Dance movements that are displayed are more attractive and uplifting. Singular dance *ganong* or commonly referred to as *ganongan* like *gagahan* dance movements, there are movements of jumping, roll, rotate, *kayang*. His movements are freer and adjust the stage show.

The fourth round, *jathilan* dancers entered the stage, *jathilan* dancers came using white leathery horse property. The dance that is played also has agile movements, is energetic, and there is soft motion. For this *jathilan* dancer danced by 3-4 female dancers, in the *Reog Ponorogo* art in this scene the dancers collaborate with the *ganong* singers referred to in the *Singo Santoso* group. The *jathilan* dancer teases and acts funny towards the *ganong* bachelor dancer, so that the audience laughs with the behavior of the two figures.

The fifth round, the preparation of *dhadak merak* dancers to stage on an open stage or in the field by bringing *dhadak merak*. The dancers who performed were 2 dancers or more. 2 *dhadak merak* dancers dance with typical Javanese movements with scenes greeting each other at the *dhadak merak*. As with any skill in dancing and playing *dhadak merak*. Dance movements performed there are attractions by rolling the body and then standing with dancing again. In addition to the motion of rolling the body, there is also the movement of *kayang* using *dhadak merak*. The beat of the dance that was played became a characteristic of *Reog Ponorogo* dance.



Picture 1. *Dhadak Merak* Dancer

Aside from being a performance in accordance with the times, but *Reog Ponorogo* dance art began to be used for the survival of the community in accordance with social functions. Aside from being a personal function, the people of Kretek hamlet really need a recognition of the *Reog Ponorogo* dance in Semarang Regency, which was originally from Ponorogo. Indirectly, the people of the kretek hamlet want to develop the *Reog Ponorogo* dance to be preserved in the Western Ungaran area by not leaving the original movement characteristic.

Triyanto (2010) explains that adaptation as the ability of humans to respond to obstacles from the environment they face so that adaptation can be called an active human strategy. Thus that the adaptation strategy as an attempt to maintain the balance of humans in living conditions to deal with changes in the existing environment. Ellen (in Triyanto, 2015) identified four types of adaptation. First, the type of phylogenetic that works through individual genetic adaptation through natural selection. Second, the type of physical modification of phenotype / physical characteristics. Third, the type of learning adaptive behavior that is obtained throughout life. Fourth, the type of cultural modification through a combination of learning and the use of information transmitted culturally.

Hardesty (in Triyanto, 2015: 59) argues that there are two types of adaptive behavior, namely idiosyncratic behavior (unique ways of individuals in overcoming environmental challenges) and cultural adaptations that are patterned. From the explanation above, it can be underlined related to adaptation, which is the

response of the community in dealing with changes in an environment by changing conditions that were previously unable to keep up with changes, but along with human development it can be adapted to these changes. In realizing conservation efforts can be done through traditional inheritance processes and modern inheritance patterns. The pattern of inheritance traditionally can be done through 1) family, 2) community, 3) traditional institutions or religious institutions. While the modern pattern of inheritance can be done through: 1) schools, 2) mass media, 3) government agencies, 4) organizations or social groups.

According to Rohidi (2014: 5) education in relation to culture contains three important aspects, namely: (1) culture is transferred from one generation to another, in this case culture is seen as a social inheritance or tradition, (2) culture is learned, in terms of this is not something that is derived from the physical condition of human beings that are genetic, and (3) the culture is internalized and owned by the people who own it. In the explanation that the process of transferring a culture always happens a lot through the education process.

Pujiyanti (2013) said that the art of living, growing, and developing its presence in line with human existence. Creation in the arts clings directly to the needs of life both physical and spiritual needs. Therefore the results of art often present the mindset and behavior of the people in their day.

The adaptation process has been described, then will be conveyed from the creativity of the group of *Santoso Sakti* namely Munandar (2012: 45-46) that the 4 aspects of creativity are as follows. First the personal is a unique personal expression that can be expected to emerge new ideas and innovative products. The formation of dance movements is inseparable from the choreography and composition of dance movements, the ideas that emerge in the creation of dance moves from outside themselves are then expressed in a creative movement. There are several dance movements produced in *Reog Ponorogo* dance that are created according to what is needed.

The movements are not the same or compact but improvised in accordance with the accompaniment of gamelan music. But none other, on one side still characterizes the *Reog Ponorogo* dance movement itself.

First, personal, that is creativity appears to someone who likes something new, something new, for example, such as art, art that is expressed through original work and produces something that is useful for others. The creativity shown by *Reog Ponorogo* starts from the pattern of dance moves, costumes and property used. Performances will continue to be enjoyed and supported by the community if artists can adapt to the development of the times, but that does not mean losing their original characteristics.

The second encouragement is the creative talent of students will be realized if there is encouragement and support from the environment, or if there is a strong impulse in itself (internal motivation) to produce something. The impetus that arises is that of each human being carried out with art in order to continue preserving traditional Indonesian art. The creativity that arises in a person through art is an encouragement from that arises from within that person to produce works such as *Reog Ponorogo* which is produced through creativity in costumes, dance moves and musical accompaniment used in *Reog Ponorogo* performances.

Third, the process needed in art is a place to practice, the need to practice *Reog Ponorogo* dance. The process needed in art is a place for practice, the need for a place to practice *Reog Ponorogo* dance. In the initial training process for dancers are also not directly taught, but given the knowledge of *Reog Ponorogo* dance that they will dance in the show. That the *Reog Ponorogo* art is not only familiar with dance movements, but the history taken and moral values must also be studied and understood that the *Reog Ponorogo* art can be present in the midst of the community. In addition to history there are also spiritual values (religious) and the property used there are certain symbols or meanings. The process carried out by the *Singo Santoso Sakti*

group runs gradually, meaning that the training process is also carried out not only during the rehearsal, but during the performance so that it can train to be good again.

The fourth product is the condition where one can create meaningful creative products is a personal condition and environmental conditions, namely the extent to which both encourage ("press") someone to involve themselves in creative processes (business, activities). The product produced is the *Reog Ponorogo* dance produced by the *Singo Santoso Sakti* group.

The things that are new from the research are that the *Singo Santoso Sakti* dance group has no grips in the dance concept, such as the story line that is made according to the situation or the needs of the stage. The attraction displayed was also formed in accordance with the concepts in the show at that time. *Singo Santoso Sakti* dance group preserves the spirit of *Reog Ponorogo* not only as a personal function, namely as an entertainment or spectacle, but also as a social function, namely to meet the needs of the artists.

The benefits and contribution of this research is to provide knowledge or insights about *Reog Ponorogo* art which is a traditional traditional art so that the young generation and the surrounding community can still preserve the arts in Indonesia. The contribution of this research is that the community and government become more advanced and developed in the field of tourism related to the arts developed by the *Singo Santoso Sakti* dance group.

CONCLUSION

The adaptation process by the *Singo Santoso Sakti* group through a gradual training and experience is given to be able to be shown directly. Choreography is formed with creative ideas so that people are happy to support the preservation of traditional *Reog Ponorogo* traditional art.

Creativity in *Reog Ponorogo* art becomes a very valuable product and a need for the people of *Kreteg Hamlet*. The creative concept

which is arranged with this attractive becomes an interesting spectacle.

To maintain the existence and quality of creative adaptation With the existence of creative adaptation, it is needed continuous counseling by the tourism office and to maintain the existence and quality of creative adaptation of the Singo Santoso Sakti group, a good synergy collaboration with the government is needed in the form of Reog Ponorogo art creativity training.

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