



## Form, Structure of Music in Magic Genjring Art at Randusanga Kulon Village, Brebes District, Brebes Regency

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### Abstract

Magic Genjring is an art handed down from generation to generation in Randusanga Kulon Village, Brebes District, Brebes Regency. However, in 1968 this art experienced changes that could be considered very significant. So that researchers are very interested in analyzing the shape, structure of this musical art and find out the function of each instrument used. The method used in this research is qualitative descriptive, with an interdisciplinary approach to sociology and music science. While the data collection technique used observation, interviews, and document studies, the validity technique itself used triangulation, the data analysis technique is collecting the data from observations, interviews, and documentation, then it is reduced to sorting the data that supports the research until finally concluded. The results of the analysis of the shape of the musical structure are described as follows: the magic Genjring song consists of 4 motifs, 2 phrases (both question and answer sentences), the song starts from the 6th chord with Do = C, ie (am), with progress to the chord ii (dm). The beat or beat value uses  $\frac{3}{4}$ , then changes in the middle of the song to  $\frac{4}{4}$  in the 9th to 10th bar with percussion accent markers and changes  $\frac{2}{4}$  until returning to the initial sukata  $\frac{3}{4}$ . One of the factors that caused the change in shape, the structure of the music was due to the provision of extensive improvisation so that no patent standard. The results of this study are expected to become a serious concern, especially for senior artists, so that in the future it can be easier to reduce the next generation related to music because they already have a grip. Appreciation from related agencies and residents as art owners.

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## INTRODUCTION

Humans in various realities, facts, and opinions, of course, we all believe is a perfect creature. Humans are also dynamic beings who adhere to the trias of dynamics, namely their abilities in creativity, taste, and intention.

Radically, humans are determinants, both inside and outside of themselves. That basic right is transcendent, that is, the ability to organize, process and change things. Although humans are willing creatures, humans are also social creatures, who are very dependent on others.

The goal of achieving satisfaction, comfort both as an individual and society must be fulfilled so that from there culture and art is born. So that between arts, culture and humans are related to one another. Totok (2005) states that art cannot be separated from humans, one of the implementations of this inseparability is the role of art in influencing the human soul.

Traditional arts which are the work of humans are positioned as subject-objects, creators to obtain pleasure in the wrap of beauty. Syahrul (2001) argues that traditional art is a form of art that has its roots and roots and has been felt as belonging to itself and its people. Meanwhile, at the level, the needs of human life can be classified into 3 types, namely (1) primary or biological needs that arise from biological aspects and organisms, (2) secondary or social needs that are reflected from humans are social creatures, (3) integrative needs that reflect human beings as thinkers, moral, and tasteful (Piddington in Rohendi, 2000: 5-6). art which is attached to aesthetic expression is classified as an integrative need because in addition to mastery is also an affirmation that reflects human existence as moral, intelligent, and compassionate beings.

Extremely taking the opinion of Freud in Bertens (2016) the area of art for humans is to allow letting go of the libido's drive to transform through the ego. This process is better known as sublimation, which is the instinctive directing of instinctive egoic energy from sexual goals to higher goals such as art, religion, and morals. The transfer of sublimation from libido

transforms into sexual intercourse, so that the urge to satisfy sexual desire climax to the climax of sexual orgasm in a more valuable form, this satisfaction is called catharsis, see in Rohendi (2000: 15). As well as creation, the satisfaction of individuals is related to satisfying the sense of beauty that is equivalent to morality, and religion when it is summed up to produce culture.

Art is a cultural part of society because it functions as an identity, differentiating one community group from another. The distinctiveness and characteristics of each region are certainly different even though they intersect with each other through assimilation of existing arts. Agreeing with Stuart Hall (1990) states that cultural identity reflects the same historical and cultural experience among groups of people. Culture develops in line with the development of the direction of the human mind, saint which is unlikely to stagnate at a certain point. The culture of ancestors that is very attached to the characteristics of the Indonesian nation becomes a sacrality that can be equal in theology, and even overlap in it. The fanaticism of society towards its culture can be both positive and negative, and it is universal in a civilization. Kissinger in Hungtington (2003) argues that in a new world, conflicts that are most easily spread and very important and dangerous are not conflicts between social classes, between the rich and the poor, or between groups of economic power, but conflicts between people who have different cultural entities.

Indonesia is a multicultural country where there are many ethnic groups in it. According to Sunarto (2016: 89), the archipelago consists of thousands of islands that have given birth to thousands of forms of art daring existing tribes.

Brebes society is the same as people in other regions, whose lives cannot escape from art in their daily lives. The arts that can be found in Brebes include *Burok/burokan*, *Sintren*, *Dogdog Kliwon*, *Stork*, *Tarling*, *Calung*, *Manga*, *Golek Puppet*, *Toeng Brebes Dance*, *Sinok Mask Dance*, *Kunthulan*, and *Magic Genjring*.

It became my interest with the latest Brebes art, namely, Genjring Sulap which was

the result of the acculturation of Brebesan art and Sundanese art. This art developed rapidly in one village in Brebes Regency, Brebes sub-district, namely in the village of Randusanga Kulon.

*Magic Genjring* is a performance art that involves many elements of art in it, not only that the complementary tools are also very diverse, ranging from modern, traditional instruments, sound, and magic equipment. Magic Genjring for Randusanga Kulon villagers is not only art, entertainment, and economic value, but also the value of sacredness, belief in their ancestors. The embodiment of forms of gratitude, love, respect for ancestors.

Studying this art in the context of musical form and structure becomes a very interesting thing. The shift in changes in the form and structure of the past and present forms of performance is the result of a mixture of cultures that occur in society. Looking at the research results, Endris Jatmiko (2015) in the thesis, Endris Jatmiko (2015) in the thesis "Structure Form of Music Composition and Acculturation in Sabdo Rahayu Violin, Pengeringan Village, Talang District, Tegal Regency. In his studies explained some of the basic elements contained in the composition of his music, and the existence of sabdo violin flying art can still be enjoyed, in today's art competition. Whereas Firmansyah (2016) in a Journal entitled "The Form and Structure of Kulintang Music Presentation in the Procession of the Marriage Ceremony of the Komerung Tribe in Oku Timor. In this paper, we discuss the structure of music forms, the values contained and how to preserve their art. Dody Candra (2018) in the Thesis entitled "The Form, Structure, and Existence of Kentrung Art in Ngasem Village, Batealit District, Jepara Regency in the Context of Socio-Cultural Change" In his studies discussed the form, structure of Kentrung art music. Based on the discussion and phenomena above, the writer tries to link several variables that are relevant to his writing which focuses on the form, structure of music. so the purpose of writing is to define the shape and structure of the music of the Magic Genjring Art in Randusanga Kulon

Village, Brebes District, Brebes Regency. This research is important, given the increasing popularity of new arts, so that it does not rule out the displacement of old arts. By analyzing the structure of music, it is hoped that it can facilitate the learning process for future generations and can make its distinctiveness in the art of magic Genjring in Brebes. So that it brings good appreciation from the relevant local government, especially to the Genjring arts owner community.

## METHOD

In a study, the right method is needed, so the method used in this study uses qualitative methods because it does not require numbers but rather an explanation, description, a real picture of the subject under study. The research subject itself focuses on *The Form and Structure of the Performing Magic Genjring Art*. The data needed in this study are data sourced from information obtained from sources and artists related to the arts.

### Observation

Observation technique is directed to get data, physical picture of the environment in the village of Randusanga Kulon including socio-culture (cf. Rohendi (2011) in observation there are at least 3 methods: (1) ordinary observation methods, (2) controlled observation methods, and (3) methods direct observation, Rohendi (2011). The observation used was involved observation, the researcher observed direct activities of the residents of the Randusanga village, observed places, and tools related to Genjring arts, and saw photos and videos of performances.

### Interview

Interviews are activities to explore an answer related to research. In the opinion of Rohandi (2001) in-depth interview is a data collection technique that is often used by qualitative researchers, this is often described as a purposeful conversation (Khar & Cannell in

Rohandi (2001). Interviews conducted by researchers to Mr. Waluyo Ts a Kadus who is a (senior Genjring) , chairman), Ms. Sumi (performer), Mr. Rosikin (performer), Mr. Jarot (Head of Village), through interviews obtained historical results of the inclusion of Genjring art, the performance process, the instruments used, and the appreciation of the residents of the Randusanga Kulon village.

### Document Study

Document study is a way of getting information related to research from other sources, outside of research but still has relevance to the object of research. Documentation data collection techniques are usually used to obtain information through second hand such as notes, *leaflet books*, pamphlets related to the work of art understudy, Rohandi (2001). When collecting documentation the researcher was also shown a video of the show at the time of the performance so that it gave an overview of music and trams (the flow of the show).

## FINDINGS AND DISCUSSION

### Accompaniment Musical Instruments

In the art of magic Genjring when viewed from the accompanying music, both the difference between the magic Genjring art then and now is the instrument, this is in line with the opinion of Susetyo (2013) which states that Javanese music playing music with sholawatan songs are combined with various sounds. For this reason, the discussion on the form and structure of the music can be divided into 2 categories: first, traditional accompaniment instruments, consisting of Genjring (tambourines), dogs and second, additional instruments that are modern or electric instruments including guitar, bass and keyboard, and vocals.

### Genjring/ Tambourine

Genjring magic is a name taken from accompaniment musical instruments namely

tambourine (Genjring) and a magic art/attraction. Similar to the opinion of Winduadi (2012) who argues that Genjring is an acrobatic accompaniment instrument with performing sholawat songs. The main instruments in this art performance are Genjring with 5 instruments and 1 dog-dog. This is in line with the statement from Mr. Waluyo stated that:

“Magic Genjring taken from the name of the instrument used, namely Genjring as many as five instruments, 2 basic techniques are usually played on instruments of tambourine music, namely the term *dug* and *tek*’.

Genjring is a traditional instrument made of wood with a hole on one side covered with buffalo or ox skin.

The tambourine Genjring player in the art of magic Genjring called the *number 1*:

With the rhythm as follows:



Tambourine Genjring performers in the art of magic Genjring called *number 2*:

With the rhythm as follows:



From the five Genjring or tambourines how to play divided into 2 groups, 1 plays *number 1* and group 2 plays *number 2*.

### Dog-dog

Based on the results of an interview with Mr. Wasmo as a dog-dog player, he stated that:

“in the art of magic, the *dog-dog* is only one player. *Dog-dog* is also known by the instrument "*lojor*" which means long, this instrument is played by beating so that the sound of *dog-dog* is obtained.”

In the Genjring magic art in Randusanga Kulon village, the function of dog-dog is to give strong accents or beats. Usually uses notes worth ¼ beats and accents (strong beats). This agrees with Dinda et al. (2014) saying the function of

dog-dog bells in angklung art gives gongs or accents in modern music terms.

*Dog-dog* rithym pattern:



### Chord guitar features



### Guitar

The guitar is a stringed instrument that is played and plucked with the fingers of a hand or by using a guitar pick, in this case, which is the source of sound from the guitar that is the strings on the guitar, Harum Nugraha (2016). The guitar is a type of idiophone music instrument because the sound source comes from string vibrations. The tones produced in each guitar string (Los strings) from the top string sequence to the lowest string are as follows: (notes: E, A, D, G, B and E), while according to Khairul et al (2014) states that the guitar is a stringed instrument, this instrument functions as an accompaniment but can also function as a melody, according to him, the guitar string is made of metal or nylon. The guitar used in the art of magic Genjring is an electric guitar, which is a guitar whose source of sound is from electricity.

The function of the guitar in the accompaniment of music in the art of magic Genjring is to provide harmony, with chords especially during pauses in performances (rhythm). One other guitar provides a melody that functions to convey the contents of the song or vocals. Its function is very noticeable, it can be seen at the break or accompaniment of popular songs, not on songs that are the core of the show.

Melody guitar features in compulsory genjring magic songs (can replace singing or vocal sounds).

### Bass Guitar

Bass guitar is a musical instrument consist of 4 strings, while in reality varied the number of strings can be six or five. The notes of each string on the bass guitar (Los strings) from the top string to the bottom string are pitched: (E, A, D, G). The explanation above is reinforced by Yusti's opinion. A. (2016) Bass bass are similar to electric bass, consisting of 4 strings with the arrangement of notes E, A, D, G.

In the art of magic Genjring as well as guitar, the bass guitar used is an electric bass guitar, which is a modern musical instrument whose source of sound comes from electricity. The bass guitar provides a strong accent in chord progressions or strong beats, giving the thickness of the chord sound effect.

Part:



### Keyboard

The keyboard is a modern music instrument similar to a piano consist of black, white (tut) blades. The keyboard is an instrument that works to provide chords, as well as melody and bass depending on the needs of the song. The source of the keyboard sound itself comes from electricity. This opinion is clarified again by Ricardo, J. et al (2015) which states that the piano is a harmonious instrument that is

played by suppressing, further explaining that the piano is a relatively new musical instrument because it was discovered in the 18th century, the piano evolved with the times so Appears keyboard as a substitute for classical piano. This is in line with Irvan (2013) who argues that piano is included in the type of harmonious music when viewed from its function, clarified again by Sahid (2017).

In magic Genjring, the function of the keyboard is the same as the guitar and bass, which is an additional instrument, which gives the effect of avoiding a sense of audience boredom, because the keyboard is also used during pause performances by accompanying popular songs. Bagus Nirwanto (2015) argues that the keyboard gives chord blocks that aim to provide variety to avoid boredom.



### Vocal

Vocals are also a musical instrument, which serves to convey melody and song content in every musical performance. Vowels according to Ikram, Hamdani., Fadli, Fadoli, Rahim (2018, p. 391) are music that originates from human voices, he further explained that when sung together produces harmony and timbre from each such as the sound of the soprano, alto, tenor, baritone and bass. Vowels according to Kurnia, Sumaryanto, Raharjo (2018, p. 73) are singing activities which are forms of musical activity to express human thoughts and feelings. There are several basic techniques in singing, namely intonation, articulation, breathing, flashing, and expression.

“According to Waluyo's opinion, in magic Genjring, there are 2 singers, 1 woman, and 1 man. Female vocals in the Genjring performance are called Sinden”

Here is an example notation of one of the songs in the art of magic Genjring:



### Poetry:

Assholaai... muala alal muta  
 dambiling  
 Dambiling mama, sholalloh  
 huladim  
 Asholaai...muala alal muta  
 dambiling  
 Dambiling mama, sholalloh  
 huladim  
 Shollu rodunaaa, robuna yahu (ya  
 Alloh hu)  
 Min,allaina alaihi salam....  
 Shollu robunaaa, robuna yahu  
 Min,allaina alaihi salam....  
 Ayo batur, pada lunga ngaji  
 Ngaji aie ngendi...ning takuji bapak  
 kyai....

Researcher explained the results of research based on the concept of music form according to Jamalus (1998, p. 1) which argued that music form is a work of art whose medium is sound in its form which is complex to become a song or composition as a means of ideas, thoughts, messages from artists to listeners. Further explained in Banoe (2003, p.151) which argues that the form of music consists of the order of songs that are determined according to the parts of the sentences, as well as literary works, languages, music also has phrases, sentences, clauses, and so on.

Banoe also specifically explained that basically music consists of melody, rhythm, horizontal or vertical harmony. The form of music is also explained in Prier (1996, p. 2) that the composition of musical elements in a composition consists of melody, rhythm, harmony, and dynamics. This is consistent with Dody (2018) who argues that the structure of

music is a combination of several parts that form a composition itself as a whole. The structure is also specifically explained by Firmansyah (2015, p.85) which states that the structure produces an explanation of the physical form, parts, and contents of each part, non-physical aspects such as song phrases and song sentences. This is also explained by Bangkit (2018, p. 74) music elements are lyrics that are packaged into a musical presentation that is pitched and overall in the form of repetitions of melodic or rhythmic repetition of music which in music terms is called repetition. From the results of interviews, observations and theories related theories of music, in the art of magic Genjring, it can be concluded as follows: Full song music score compulsory magic Genjring Randusanga Kulon Village.



The description of the compulsory music score of the song Genjring is: in this song, it has a minor nuance because it starts from the tone (1a) on the Do = C scale which has a basic  $\frac{3}{4}$  beat while several times it changes the behavior between 4/4 and 2/4. In this Ashola song 3 repetitions occur. For the intervals, the melody movements, both up and down, are not so far apart because the progress of this song only uses 2 chords, the 6th and 2nd chords, to better explain the detailed explanation, will be discussed in the structure of the music.



### Structure Music Art Genjring Magic

The structure of music discussed in the art of magic Genjring in Randusanga Kulon Village, Brebes District, Brebes Regency. Analysis of the structure of music uses the concept of Prier (2013) which consists of motives, question sentences, answer sentences and their periods

#### Motif

According to Prier (2013) that a motif is a piece of song or a group of tones which is a unity by containing meaning to itself. While Stain in Feri Firmansyah (2015) argues that motifs are 3 tones or more which have a musical meaning as a thematic particle. Based on the explanation above, the structure of music Genjring magic consists of phrases, motifs. Below, I will write a score of the compulsory music song of the magic Genjring in the village of Randusanga, Kulon Kacamatan, Brebes, Regency of Brebes to obtain clarity of the



musical

elements. Question Sentence



Answer Sentence



Motif 1.

In magic Genjring, music has 2 phrases, 4 motives, 2 question sentences, and 2 answer sentences.



## CONCLUSSION

Motif 2.

From studies related to the form, the structure of the art of magic Genjring is the name of a traditional music instrument consisting of (3-5) Genjring instruments, 1 dog-dog instrument. then add more numbers of modern instruments such as electric guitar, bass, keyboard, and vocals. The melody music in the magic Genjring has 4 motives, and 2 phrases as well as question and answer sentences. The scale used is the minor scale La (a) of the Major Do = C scale. The progress of the chord is only two chords, the chords to vi (am) and ii (dm). The sukat used is  $\frac{3}{4}$ , but the sukat changes to  $\frac{4}{4}$ , namely in the 9th to 10th time, by giving percussion marks, in the next rhythm there is another change in the 3rd time to the 13th time,  $\frac{4}{4}$  to  $\frac{2}{4}$  (as the bridge back to the initial sukat is  $\frac{3}{4}$ ).



Motif 3



Motif 4



## SUGGESTION

### 2.2 Question and Answer Sentences

In the music of magic Genjring in Randusanga Kulon Village, Brebes District, Brebes Regency, there are also question sentences and answer sentences. Bangkit (2018) states that in the composition of music as a whole there are at least sentence questions/answers.

Based on the presentation and the results of the discussion, I suggested, especially related to artists in terms of magic Genjring music, it should be given a permanent standard, so that the next generation is easier to learn Genjring art music. The relevant agencies should pay

attention and appreciation to the artists so that the art of magic Genjring remained sustainable.

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