

Gambus Al-Mubarak's Studio: Form and Structure of Music

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Abstract

The music of Gambus is a musical that has Middle East style and identic with Islamic nuances, from song lyrics, dances to musical instruments that are used rhythmically, as well as melodic songs with unique characteristics possessed by stringed instrument, namely Gambus. This study aimed to analyze the form and structure of Gambus music in the Al-Mubarak studio at Palembang city. The method used a qualitative research case study design. The research data were collected through observation, interview, and documentation techniques and also using triangulation techniques in testing the credibility of the data. In the process of analyzing data, the data validation technique was carried out through several stages, namely reduction, presentation of data, and drawing conclusions. The results of this study were to provide knowledge and become a reference for Gambus music consisting of two elements of time and melody. Meanwhile, the structure of Gambus music had repeated sentences and periods. The researcher hopes this research can be useful for the public and readers who want to know the oldest Gambus music studio in Palembang city that still maintains the authenticity of their ancestor's art in Sriwijaya.

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INTRODUCTION

South Sumatra as the capital city of Palembang, it is the second largest city in Sumatra after Medan. The history in Palembang has the Kingdom of Sriwijaya which is known by the nickname "Bumi Sriwijaya". Palembang is famous as a Multicultural city with various ethnicities. The existence of Arabic ethnic or better known as "Kampung Arab" in Palembang city environment can be used as an example of Palembang's cultural heritage (Alfitri, 2012).

Although the indigenous ethnic group dominates more in Palembang city, but still the Arab ethnic influence because it has its own traditions and arts even though as a small group in Palembang society. This diversity product is one form of saving the bequeathed diverse cultures in the city of Palembang. There are several types of art in Palembang, such as: Syarafal Anam Lontoh (2016); Tiana Septiana (2016); Senjang Virganta (2016); Tadut Sabillah (2017); Guritan Suryaluzi (2018); Dulmuluk Sari (2016), and others. In line with Sani (2017) through art works, humans can express ideas, knowledge, values, and beliefs and feelings into art works. The phenomenon of Arabic art is also no less giving a touch that contains aesthetic and religious values, including Sufi dance, Zapin dance, fine art that were seen from calligraphy carvings, mosque architecture, songket, uphill, and furniture, while the musical arts there were Marawis, Barzanji, and Gambus. Considering the importance of music as one of the existing cultural heritage, it is necessary to do steps so that the greatness of some nations that adapt can be maintained and become evidence of future generations of children and grandchildren in the future. Therefore, this research can provide the data about the characteristics that exist in Gambus music, it can be known to be a guide for further research and can still exist, be preserved and maintained by the younger generation. In accordance with the behavior and customs of the Arab ethnic

who express their expressive actions through Gambus music art.

New gambus music as we are known as art which originates from the genre of Middle Eastern nuances. As explained Kunst Bouvier (in Agus Suwahyono, 2014: 36) Gambus instruments including stringed instruments. The instrument has a half-watermelon-shaped sound box, without a tone mark, and has at least nine (three single strings and three double strings). Additionally, Anis in (Mukarram, 2017: 10). Gambus (*u'd* or *oud*) is one of the famous instruments in all the music of Islamic civilization. The predecessor was a babad (Persia), although some early Gambus types used belly-type skin. If belly is made of wood, it means adoption of *o'd* or *oud* (wood). Gambus was originally more widely used in Islamic religious music. Additional supporting instruments in the Gambus musical ensemble are sometimes a set of tambourines or *marwas*, small drums with both sides covered with membranes (skin type) which are struck with the hand (drum). The nuances of gambus are intensively related to Middle Eastern cultural ornaments such as the type of music *qobuz* or *kobza*. This instrument was initially more widely used in Islamic religious music, accompanying songs, or praise to the Creator in Arabic.

Gambus was introduced by Persian and Arab merchants when trading along the Malay Archipelago. Mukarram (2017: 10) stated that in 1960 to 1670, the Palembang city had hundreds of musicians who formed hundreds of gambus music groups. Nowadays, Gambus music groups in Palembang is no more than ten groups. Only four gambus music groups still exist and continue actively to develop in Palembang city, such as: the Al-Mubarak group, Assyabab, Mozaig, and others. As one of the oldest studios in Palembang, Al-Mubarak is still active and still survive as a gambus music studio which is a role model in the enslaving among the "Ayib" (Arab).

Typically, Gambus music is presented as entertainment music, which is to entertain people who watch Gambus music

performances at certain ceremonies such as weddings, circumcisions, meetings or formal and informal events. For the Gambus Music community when it is displayed identical in terms of the lyrics of Arabic songs, it is treated with beautiful zapin dance formations and movements, and the distinctive characteristics inherent in its stringed instrument namely Gambus that makes the public enthusiastic.

Some researches related to this paper is a study which was conducted by Suwahyono (2014) about Gambus music performance "Malbiaz" in Surabaya city. In this article, the structure of Gambus Malbiaz's musical performance is in the form of an ensemble with a combination of various types of modern musical instruments and elements in musical performances including the implementation and elements of performance equipment using the development of concepts from Sedyawati as a main of analysis. A similar study was carried out by Arifin (2012) who discussed the origin and function of Gambus music in Deli Malay music in the people of North Sumatra. The research is considered relevant because both of them study the Gambus music, the difference is clearly seen in this study dissecting deeper about the form of music (Miller, 2017) and supported by the concept of musical structure (Prier, 2013) Gambus in Al-Mubarak's studio, Palembang.

Based on the explanation from the background and previous research, the researcher analyzed to be able to know and understand the Gambus music form in the Al-Mubarak's studio. It can also be used as a written document containing important information about Gambus music and is expected to add actual insight into the world of education, especially artists or the public who are engaged in music. Therefore, the researchers gave the reason of choosing the title, namely: 1) no one has examined the form and structure of gambus music in Al-Mubarak's studio, 2) because Gambus music has its own identical characteristics that are interesting to know and get deeper explanation, and 3) Al-

Mubarak's studio as the "patron" of the Gambus music group in Palembang.

METHOD

This research used descriptive analytic qualitative research methods. This case study research design was chosen to examine the phenomenon of Al-Mubarak's studio gambus music in the city of Palembang carried out by interpreting various musicological theories and concepts related to the focus of research on the shape and structure of Gambus music. The location was chosen in the Al-Mubarak's studio at Arab village of Kelurahan 14, Ulu, Sebrang Ulu II district, Palembang city because it was the origin place and development of Gambus music in Palembang city. Data sources are divided into two, namely primary data sources through interviews with Gambus artists and observations of Gambus musical performances. Secondary data sources were obtained through literature, archives, historical documents, journals, and books that were relevant to this research. The research data used observation techniques, interviews, and documentation.

Observation

The observation focused on the object by using all the senses. The observation was directed to several informants Vebri Al Lintani, as the chairman of Palembang Arts Council in order to find out the origins of Gambus music and the development. Second, Syarif Bafagih as one of the founders and as the founder and the chairman of the Al-Mubarak's studio in Palembang city for the origin of the Al-Mubarak's studio was also formed to find out the form and structure in Ya Badrotim song in the studio.

Interview

The interview was a meeting of two or more people to exchange information through a question and answer session, so that the meanings contained in a particular topic can be constructed. The interview technique was aimed at informants Vebri Al Lintani and

Syarif Bafagih in order to answer the problem in the study, such as the form and structure of Gambus music in the Al-Mubarak's studio.

Documentation

Documentation was a technique of collecting data from various writings, images, and videos to make it easier to conduct the research, and to obtain accurate data in gathering the necessary result that was taken from Syarif Bafagih, the head of Gambus Al-Mubarak's music studio. In this case the researcher also explained; 1) written data regarding the music of Al-Mubarak gambus in Palembang city; 2) photographs relating to the Al-Mubarak's studio; 3) as data reinforcement from sources, as well as authentic evidence to complete the data needed by researcher.

This research is testing the credibility of the data used the application of the criterion of the degree of trust (credibility) with source triangulation techniques, examining data obtained from various sources. As well as analyzing data by reducing data, presenting data, and drawing conclusions/data verification see Miles and Huberman (in Ilyas, 2016).

RESULT AND DISCUSSION

Gambus music element

Gambus music is usually presented identically to use Arabic with the theme of praise, blessings, or teaching about Islam by inserting messages in the lyrics that are all stamped by singing. The theme mostly about human relations with the creator (Hablumminallah) and human relations with each other (Hablumminannas) or about protecting and managing the environment for the sake of prosperity, the goodness humanity to all of God's creation. The instruments were gambus (*Oud*), pounding (*darbuka*), tambourine, tabla drum, keyboard, marawis, bass guitar, and violin.

The music elements were presented by the researcher in the form of parts or as a whole in one song, because the Gambus music was

one long story by inserting the messages in the song lyrics packed into a musical presentation in general terms and the researcher discussed from a song called Ya Badrotim, the musical notation was shown a number of rhythmic patterns and melodies played repeatedly by Gambus music players. During the performance, there was one main vocalist and at that time there were several parts that were sung together by all the Gambus players.

According to Jamalus as quoted by Lontoh, Wadiyo, and Utomo (2016: 85), musical elements consist of rhythm, melody, harmony, form, and song structure, as well as expression (dynamic) into a complete whole. Miller (2017) stated that there were two elements in forming music, namely the elements of time (tempo, metre, and rhythm) and melody, which the researcher used as a main for analysis in distinguishing Gambus music forms, which will be discussed below.

Tempo

Tempo is an Italian term that literally means time, in music shows how fast it is (Miller in Sunarto [ed.], 2017: 26). Music can move very fast, medium, or slow speeds, as well as on various levels between them. This is confirmed by Benward & Saker (2008: 393) which stated that the tempo is the speed of the rhythm in music, which can be stated in general or in taps per minute. Based on the three statements and document study results in the form of transcripts of music notation on Gambus Music art which is based on Gambus Music video performances, it can be seen that the tempo used in gambus art with the song Ya Badrotim is Moderato which means it is being a speed between 96-100 MM (Melzel Metronome) steps every minute. This is based on the speed of the tap of the gambus instrument used in gambus music.

Metre

In musical compositions, the metre can be called a sukat sign which indicates the number of taps found in the bar and generally written at the beginning of the bar in the writing

of a sheet music. The rhythm were shown by drawing vertical lines on each line of the notes. According to Miller (in Sunarto, *[ed.]*, 2017: 28) that in writing scores, metres were indicated by a sukat which shows the number of taps for a bar. So based on the understanding and the results of observations made by the researcher at the time of seeing the gambus performance and then writing a musical notation, it can be seen that the metre used in the gambus art is 4/4, meaning that there is a quarter note as many as four taps on each bar.

Rhythm

Salim in Hidayatullah (2015: 9) argued that Rhythm is a time element in music that results from duration and accent. Rhythm can be assumed as an element of time in music produced by two factors, namely: 1) Accent, as the pressure or emphasis on a tone to make it sound louder called an accent. The accent can

correspond to the metre pattern that is placed on the first tap of each bar. Accents can also appear on other taps of a bar, and 2) the short length of a note or duration, that is, musical notes that vary in the length of time that supports them. Various combinations of tones of different durations produced rhythm, namely: the choice of long and short notes, Miller (in Sunarto *[ed.]*, 2017: 26).

The rhythm of the music played by Al-Mubarak gambus music studios in various kinds, because it adjusts to the characteristics of the song being played. The percussion instrument group in the Al-Mubarak gambus music studio had an important role, such as as a regulator of rhythm, tempo and rhythm formation. The gambus art in the song Ya Badrotim has 5 types of rhythm patterns in each show.

a. First Rhythm



b. Second Rhythm



c. Third Rhythm



d. Fourth Rhythm



e. Fifth Rhythm





Figure 1. Rhythmic rhythm notation of Ya Badrotim Song

Note:

: tak

: tung

: dung

The rhythm notation in Figure 1 showed the difference in each rhythm pattern that was used by the gambus art in the song Ya Badrotim), the first rhythm often used the note value $\frac{1}{2}$ tap which starts at $2\frac{1}{2}$, $3\frac{1}{2}$, $4\frac{1}{2}$ with each tap sounding *dung tung dung tak*, each tap is syncopized and is played on each bar repeatedly. The second rhythm pattern often used the notes value $\frac{1}{4}$ and 1 tap, each bar had a different rhythm pattern. The second rhythm pattern is played for 8 bars which have the impression of syncopation, and as an introduction in giving a sign before the singer will start singing.

The third rhythm pattern had the form of a pattern which is similar to the first pattern but in every tap $4\frac{1}{2}$ through development using the

note value $\frac{1}{4}$ and had the impression of syncopation, and is played repeatedly. The fourth rhythm pattern used the note value $\frac{1}{4}$ more often and each bar had a different rhythm pattern, and functions as a bridge in connecting one song to another.

Melody

Melody is the foundation for musical composition. The melodies of music create musical ideas. (Prier in Pristiati, 2018: 237). A melody is defined as a short or long note in music. If we listen, the music will go up. Therefore it will move up and down to the previous condition. (Prier in Harriska, 2018: 35). Miller (in Harwanto, 2018: 27) that a melody is a series of related tones which usually varies in height and length and short length of the notes. Therefore, the melody of gambus music can be seen from the vocal sounds sung by the players who certainly have high and low, long and short regular and horizontal notes. Next, the researcher displays the vocal melodies of gambus arts which are played with 1b (mole) or F Major scales.

Song 1:





Song 2:

**Figure 2.** The Melody of Ya Badrotim Song in Al-Mubarak's studio

In Figure 2 it can be seen that the vocal melodies of gambus arts which when viewed in terms of longness of tone more often use one-tap notes and half-tap notes. Meanwhile, in terms of high and low notes, the highest note is the E6 (si) tone, and the lowest note is the A5 (mi) note. Song lyrics used Arabic and revealed about things related to Islam, for example about gratitude to Allah SWT, respect to the prophet Muhammad SAW, and others. In each performance the Al-Mubarak group also used the vibrato technique (sounding the tones by giving periodic changes in tone intensity, tone color, and pitch).

Gambus Music Structure

In the song structure, there are motives, phrases and sentences of a song composed by two phrases (Firmansyah, 2015: 97). The form and structure of the gambus music were

described by researchers in the form of rhythmic, and melodic elements because the musical instruments were used diverse and many create beautiful harmonization of the Gambus music.

Gambus Music Motif

Additionally, (Prier 2013: 3) stated that the song element consists of a number of tones that are united with the ideas. Because it is an element of the song, then a motif is usually repeated and processed. Normally, a song motif filled two bars of space. Therefore, even a clause (for example, with 4 bars) generally consists of 2 motives, in accordance with the law of symmetry (Prier 2013: 3). Based on the explanation of the motif, the researcher gave a notation of the melody motif depends on the song by the player which can be seen in the image of Badrotim.

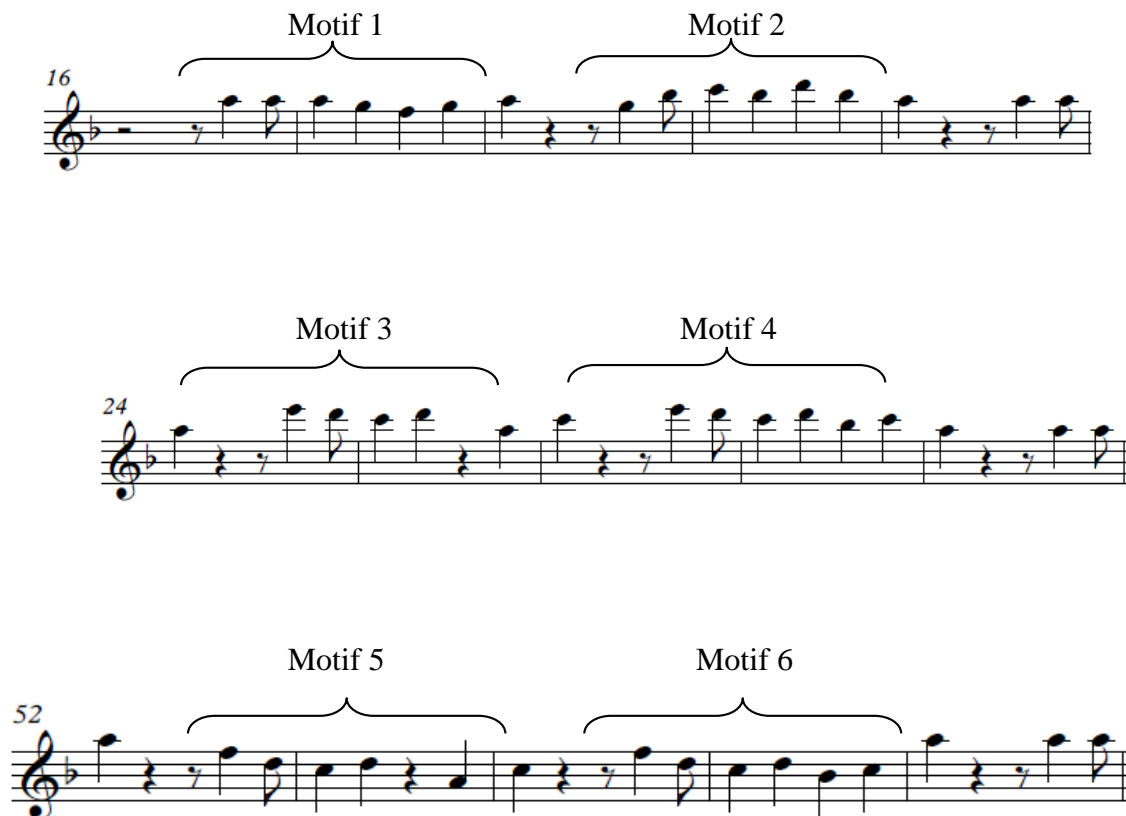


Figure 3. The Notation of Gambus Motif Melody in Ya Badrotim Song at Al-Mubarrok's Studio

In the third figure notation of the gambus art melody motif is a song melody sung by the player, based on Prier's statement (2013: 26), it can be seen that there are 6 motifs of the gambus melody motif. The first motif was started at 16 taps to $3\frac{1}{2}$ up to 18 taps to 1 using the interval interval, the second motif starts at taps 18 to $3\frac{1}{2}$ up to 20 taps to 1 using the interval kwint, the third motif started bar at 24 taps to $3\frac{1}{2}$ up to 26 taps to 1 using the kwint interval.

The fourth motif started at the 26 taps to $3\frac{1}{2}$ until the 28 taps to the 1 tap by using the kwint interval, the fifth motif started at 52 taps to $3\frac{1}{2}$ until to the 54 taps to the 1 tap by using the octave interval, and the sixth motif started on the 54 taps to $3\frac{1}{2}$ until the 56 taps to the 1 tap by using the septim interval. It should be noted that each motif is often performed

repetition by gambus players during the performance.

The Questions and Answers in Gambys Music

The series of motives contained in Gambus Music art forms a question sentence and answer sentence or what is often referred to as a phrase, where the first sentence is called the question sentence (the phrase antecedens) and the next sentence part is called the answer sentence (consequence phrase). Prier 2013: 2) stated the beginning of a sentence or number of bars (usually 1-4 or 1-8) is called 'question' or front sentence because it usually stops in a floating tone, it can be said to stop with 'comma'; generally here there is a dominant chord. The impression: not finished, it is expected that the music will continue. Next the researcher must display the question and answer sentence notation on the song "Ya-

Badrotim" which can be seen in the picture Ya Badrotim.

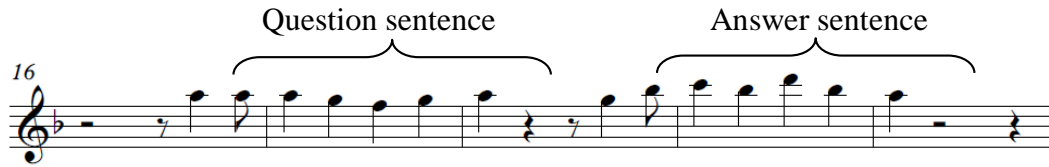


Figure 4. The Notation of Question Sentence and Answer Sentence in Theme I of Gambus Music

Figure 4 can be seen that in theme I, the notation of the gambus art question sentence started at the 16 taps of bars to $3\frac{1}{2}$ until the 18 taps to 1 tap, and has a chord movement that is | iii. . . | iii. . . | The determination of the sentence for the theme I question is based on the chord movement that moves on the median chord held for two bars, with the melody moving one step up from the G (re) note and ending at the A (mi) note which can be seen in the 17 taps of the bears to 4 taps goes to the 18 taps to the 1 tap, that is why giving a message about a "coma" or pause.

Meanwhile, in the sentence notation theme I of gambus art begins at the time 18 taps to $3\frac{1}{2}$ until 20 beats to 1, and has a chord movement | iii. V | IV. iii. | Determination

of the theme I's answer sentence is based on the movement of chords that move from submedian chords to the median, with the movement of melody stepping for a second down from B^b (fa) to A (mi) which can be seen in the 19 taps of the 4 taps to the 20 taps of the 20 taps to 1 tap, it meant that the impression of stopping. The questions and answers to the theme II on the song Ya Badrotim can be seen in Figure 5



Figure 5. Notation of Sentence Questions and Answers of Theme II of Gambus Music

Figure 5 can be seen that in theme II, the sentence notation of the gambus art question started at the 24 taps of the $3\frac{1}{2}$ taps until the 26 taps to the 1 tap, and has a chord movement | iii. vi. | vi. . . | Determination of the sentence theme question II is based on the chord movement that is the sub dominant chord to the sub dominant chord, with the movement of the melody stepping up from the A (mi) and ending at the C (sol) which can be seen in the 25 taps

of the 4 taps to the 26 taps to 1 tap, it meant that an impression of "coma" or paused.

On the contrary, the notation of answer sentence theme II at the 26 taps to $3\frac{1}{2}$ until the 28 taps to 1 tap, and has a chord movement that is | vi. V. | IV. iii. | Determination of the theme II's answer sentence is based on the movement of the chord that moves on the submedian chord to the median with the movement of the melody stepping for a second

answers to theme III on the song Ya Badrotim can be seen in Figure 5.8.

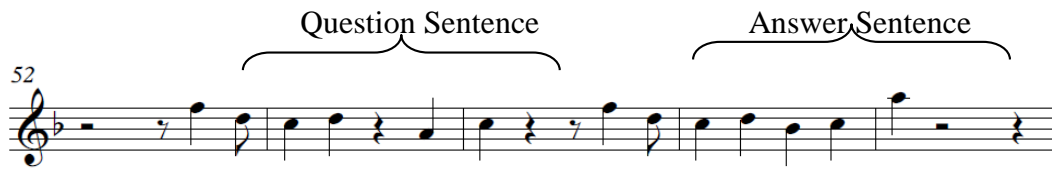
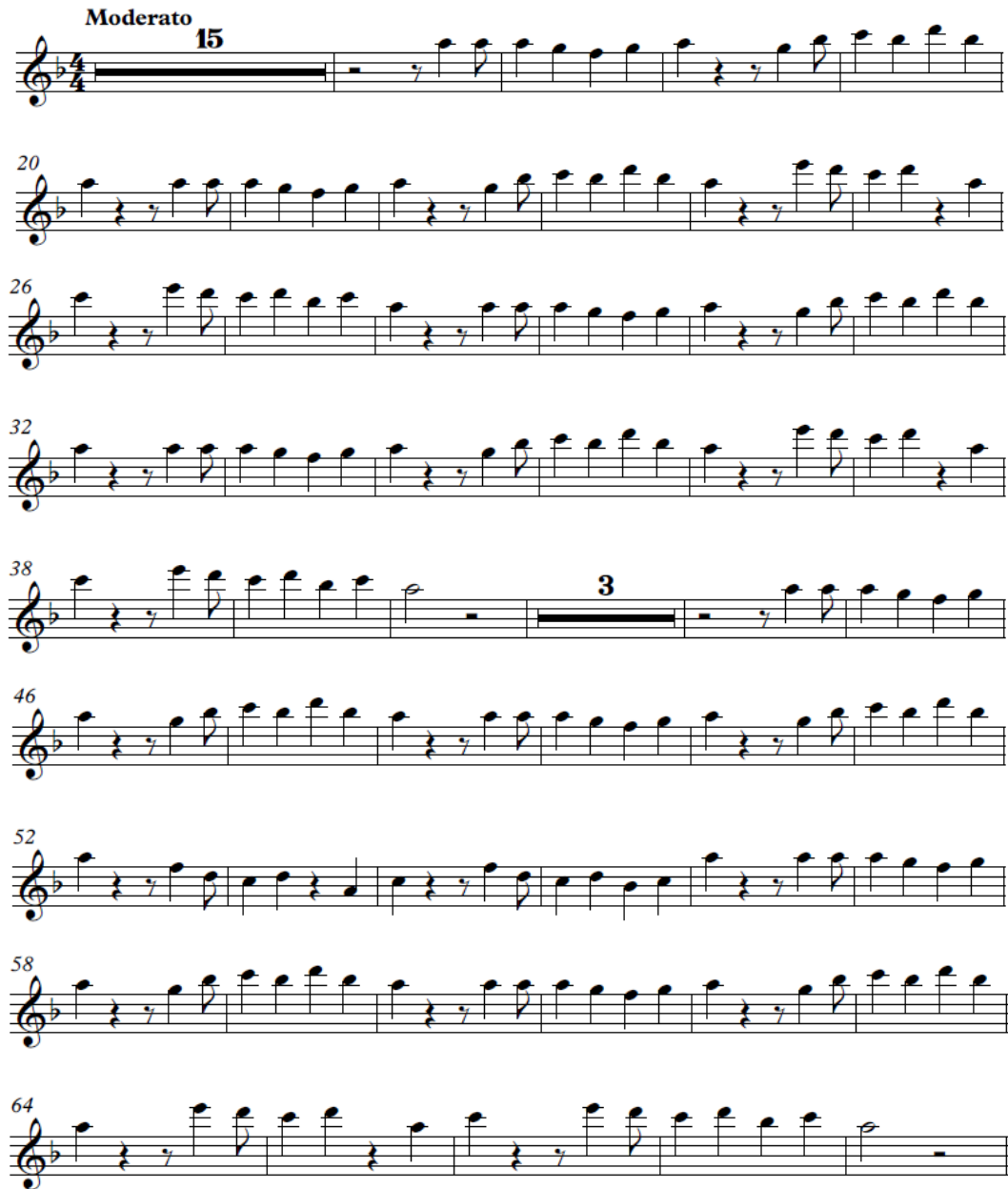


Figure 6. Notation of Question and Answer Sentence of Theme III in Gambus Music

taps of the 4 taps to the 56 taps to 1, it meant that the impression of stopping.

The explanation of structure music need a symbol/sign which were used to explain and difference in several sentence music. The period is a combination of two or more phrases in a form that continues so that together they form a sexual unit (Miller, 166). In a sentence or period, the phrases contained therein can be formed from the phrase antecedent-antecedent, or the phrase antecedent-consequent. As stated by Prier (2013: 2) that to show the structure of music, the form of science uses a number of codes. For sentences / periods generally use capital letters (A, B, C, etc.) and if a sentence / period is repeated with changes, then the capital letters are accompanied by accent marks (‘), for example A B A’.

Referring to the sentence or period that has been explained, the form or structure of music in the gambus art consists of two sentences or periods, namely A B.

Ya Badrotim**Figure 7.** Notation of Ya-Badrotim Song Sentence

The sentence notation in figure 7 is the melody of the song Ya Badrotim which has a sentence structure A and B. Sentence A has a length of 24 bars consisting of question and answer sentences which are repeated twice. Whereas in sentence B has a length of 24 bars consisting of question and answer sentences which are repeated four times. It should be noted that each song sentence (sentences A and B) sung

by the gambus player is followed by a bridge played by a musical instrument and has a length of between 3 and 19 bars.

CONCLUSION

Based on the explanation above it can be concluded that the Gambus music form consists of two elements, namely the elements of time and

melody. In the time element used in Gambus music with the title song Ya Badrotim, the tempo is Moderato which means it is medium with a speed between 96-100 M.M (Melzel Metronome) steps every minute; the meter uses 4/4, it means that there are four quarters of a beat on each bar; and the rhythmic pattern is divided into 5 parts, the first pattern often uses the beat value of $\frac{1}{2}$ beat, the second pattern, the third, the fourth uses the note value while the fifth pattern more often uses the note value $\frac{1}{2}$ and $\frac{1}{4}$ beat. Most melodies are used with 1 beat and $\frac{1}{2}$ beat with the highest note E6 (si). And the lowest note is the A5 note (mi). while Gambus music structure consists of two sentences/opportunities A B in one song sung by Gambus music players.

SUGGESTIONS

Thank you to the supervisor who has directed the author in completing the scientific work of this research. Based on the results of the research that has been done, it is better if the researcher gave advice to the people of Palembang to keep maintaining, developing and participating in cultural diversity especially the artists and people who are involved in the world of art and art education, so they can continue to enjoy and Gambus music remains a choice in the hearts of the people of Palembang city as well as in the song lyrics has values and good thought that can be applied in daily life. Suggestions for the government related to continue to preserve and more enhance the provision of support from all aspects as a form of appreciation that indirectly supports cultural diversity as a cultural asset belonging to the entire city of Palembang.

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