

Senggayung Music in Gerai Village, Ketapang Regency: The Study of The Form and Cultural Identity

Harriska[✉], Totok Sumaryanto Florentinus

Universitas Negeri Semarang, Indonesia

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Abstrac

Senggayung music classified as an idiophone musical instrument that is made of bamboo. Senggayung music only exist in Ketapang District, unique music that is not owned by other regions. This study aims to analyze the form of Senggayung music and identify the cultural identity of the Gerai Village community through Senggayung music. The approach used is an interdisciplinary approach involving ethnomusicology and anthropology disciplines. Technique of collecting data with observation, interview, and study of documentation. Data validity techniques use credibility with data triangulation techniques. Data analysis by means of data collection, data reduction, data presentation, and verification or withdrawal of conclusions. The results of this study show, When viewed from the organology, Senggayung belong to idiophone musical instruments made of bamboo. Senggayung is a music that reflects the cultural identity of the village community of Ketapang regency. Senggayung used in the process of community ceremony, before starting the elders read the Spells to raoh ancestors participate in the ceremony process. Senggayung taught to the young generation by the elders for Senggayung remain sustainable and not extinct. Some of the factors that make up the cultural identity are (1) belief, (2) language, (3) behavior pattern which is reflected in Senggayung is a cultural identity.

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[✉] Alamat korespondensi:
Kampus Pascasarjana UNNES, Jl Kelud Utara III, Semarang 50237
E-mail: bharriska@gmail.com

INTRODUCTION

Senggayung is an idiophone musical instrument made of bamboo. It consists of two main Senggayung, they are two Senggayung kait and two Senggayung anak. This kind of music instrument is played by hitting them each other in the beginning of fruits season and at the time the rice yellowing. The purpose of playing this instrument is not only to drive the pest away but also to feel as a spiritual media in the relation of thankful expression to God for the blessing grace. The other purpose of playing this instrument is to indicate that somebody has cultivated and maintained the rice field, so nobody else can disturb it. Therefore, the purposes of playing Senggayung music are, first, to drive the pest away, second, to indicate the thankful expression to God for the blessing grace, and the last, to show the status of the rice field. Arts has a universal value to refine the manner among living things, and Senggayung music can make it happen.

At first, Senggayung has been distributed at almost all districts in Ketapang Regency, at the south and the north. Based on the beginning monitoring held by Mr. Fransuma (The Head of Arts Council of Ketapang Regency), the distribution of Senggayung musical instrument has two major characteristics, i.e, it is distinguished between Senggayung in the left side of Pawan river and Senggayung in the right side of it. The difference is on how it is played. Unfortunately, Senggayung has been forgotten due to the internal and external factors. At present, there only three areas playing this instrument as a accompaniment music for traditional ceremony. In the south are areas in Pesaguan Districts, and in the south are areas in Simpang Dua districts.

According to the local artists, Senggayung music in the northern area has a richer motif of music. It is in Gerai village, Simpang Dua districts, Ketapang Regency, West Kalimantan. The Senggayung music monitored by Mr. Fransuma was studied by Swiss and German artists. It is indicated that Senggayung music has a distinguished aesthetical value in the

perspective of foreign artists. It is appropriate for people to concern to their own cultures. The previous study about Senggayung music was held by Fransuma (2007) with the title "The Description of Music and Musical Instrument Senggayung". The previous study discussed about the background and the description of Senggayung musical instrument, while in this present study is also focusing on the background and the description of Senggayung music, but mostly concern to its form and cultural identity of Gerai society that is reflected in Senggayung music. The uniqueness of this instrument is on its raw material, freshly cut bamboo. It relates to the sounds timbre. The Next is the scarcity of Senggayung Music. We can only find it at Gerai village. Those become inspirative reasons to search the cultural identity of the society in Ketapang Regency. Sunarto (in Santoso 2004: 2) states that the influence of music to the universe is very much and deep. It can go through everything that other fields can not. The universality contributes an influence to the environment where the music exists. The problems occurred in this study are, first, how the form of the Senggayung music which will discuss using Prier theory that music consists of melody, rhythm, harmony, and dynamics. Second, how the cultural identity at Gerai village society is reflected through Senggayung music which will discuss using Liliweri theory about cultural identity.

Abdillah (2002:27) states that searching an identity is very complicated. Therefore, each individual or group will continually have self identification, self searching and identity forming, both personally and in cultural group. Every society has a system which arranges hierarchy and authority status to form cultural identity. Liliweri (2013:87) the cultural identity is a characteristic showed by people because they are member of a certain ethnical group. It is all about the learning about the acceptance of tradition, innate nature, language, religion, descent from a certain culture. We identify Flores people as Catholics, while Rote and Sabu people as Christians, and Lamaha people in Adonara as Moslems. We also identify a group

of Meztiso descent in East Timor has their own culture. They are *parlente*, like drinking, like party. We can identify Manggarai or Ngada people, Sabu or Lantaka people by their language or at least their dialect.

METHODS

This study is a qualitative study with interdisciplinary approach which involves ethnomusicology and anthropology. Ethnomusicology is used to analyze the text, i.e, the performance of Senggayung art. Anthropology is used to study its extraaesthetical, i.e, the cultural identity which happens in Gerai village, Ketapang Regency through Senggayung music.

Gerai Village, Simpang Dua Districts, Ketapang Regency, West Kalimantan is the location of the study. The target of the study is Senggayung music at Gerai village, Simpang Dua Districts, Ketapang Regency. This study focused on the form and cultural identity of Gerai village society through Senggayung music. The data was gathered using the technique of observation, interview, and document study. For the technique of data validity, the researcher used the technique of source and data triangulation. The technique of data analysis was held by reduction, presentation, and conclusion (verification) process.

RESULT AND DISCUSSION

The Form of Senggayung Music

Nettl (2012:96) presents two main approaches to describe music: (1) we can analyze and describe what we listen (2) we can write and describe what we see. The form of Senggayung music in this study will be discussed using Prier theory. Prier (in Widyaningrum 2014:63) the elements of music are melody, rhythm, harmony, and dynamics. The form or idea of music according to Prier in Sugiarta (2015) is the processing of music or the arrangement of music elements in a composition (melody, harmony, and, dynamics). This idea unite the musical tones, especially the part of

composition which is played one by one as a framework. The form of music can also be seen practically as a "place" which is "filled" by a composer and processed to be a live music. In line with Miller's explanation (2017:83-84) that music is almost always improvised based on musical idea called theme. A theme consists of elements, such as, melodic, ritmic, and usually harmonic which are combined to give a character or individuality that is different at the musical idea. Jamalus (1988:35) said that the form of songs is the arrangement and the relation among the music elements in a song, so it produces a meaningful composition or a meaningful song. The major elements in Senggayung music are the melody, rhythm, and dynamics. One song in Senggayung music which will be discussed here is *Dongcer*.

Melody

Prier (1996: 2) the melody is the length-shortness or the height-low of a tone in music. If listened, music will be moving up to the peak, then it will be moving down to the original state. The melody consists of 3 (three) parts: tone, duration, and pitch. Pitch is often called timbre or the color of voice/sound which arranges series of notes that are symbolized to A to G alphabet. Those notes are changed into a melody in the span of time called duration. The notes can be produced from many musical instruments, but they are in different timbre called tone. According to Miller in Sunarto (2017:33) the Melody is a set of related tones that is usually variative in its height-low and its length-shortness of the tones. Alviani (2012) melody is a set of tones (sounds and vibrations) that are listened sequentially and similarly. In the *Dongcer* song in Senggayung music is the melodic mix from the 3 (three) kinds of Senggayung, Senggayung anak, kait, and Senggayung induk.

Rhythm/rhythm pattern

Prier (1996: 2) Rhythm is a set of regular movement which becomes a foundation of music. Rhythm is formed by the collection of

sounds and silence, the length and shortness in the different tempo. All aspects above, then, form a rhythm pattern which moves following the knock in each swing bar. Rhythm has a role as tone and silence control. The elements of rhythm are notes, knocks, and tempo. A good music rhythm is a music that has appropriate tempo and notes that are played in one knock. Tempo has a role as speed control when the music is played. According to Salim (in Hidayatullah 2015: 9) rhythm is a time element in music that is produced from duration and accent. According to Miller (in Sunarto [ed.], 2017: 26) Rhythm is one of musical concept that is difficult to define. Salim (in Resital Journal) the pattern of rhythm is one aspect of the basic structure of music. There are many definitions related to this term, but to achieve a certain goal, we can define rhythm as the time element in music which produced from 2 (two) factors : (1) Accent, and (2) the length and shortness of tones or duration. The tone suppression to produce a louder sound is called accent. Accent can correspond with metric pattern where the first knock is located in each bar. An accent can occur on the other knocks from a bar. The length and the shortness of tones (duration), as mentioned above, the musical tones are variative in the length of time which supports it. Many combinations of tones from their different duration producing rhythm, i.e., the selection of the tones length and shortness. The rhythm is closely related to time element. According to Miller (in Sunarto [ed.], 2017: 26) music is an art that is located that is time, the medium is the actual sound (physical) which moves in the span of time.

Tempo

According to Miller (in Sunarto [ed.], 2017: 26) Tempo is a term derived from Italian word which literally means time which shows the speed in music. Music can move in a high, medium, and low speed, as well as in various speed. Harnum (2001: 80) when we are back to the beginning of 1500s, there were many music composing in Italy, and at that time, many music experts thought to write a precise

instruction about music. Because they are Italians, they wrote their composition in Italian. Sometimes, you will see many terms in Germany or French, even in English (especially if you plays Percy Grainger's song). But, most of the musical terms are in Italian. Tempo is metronom and some knocks per minutes in each tempo. Dongcer song in Senggayung music uses Andante tempo which means medium speed.

Meter

In writing partitur, Dalam penulisan partitur, meter is showed by sukata that shows the number of knocks in a bar. The bars is showed by draw vertical lines in the stave lines. Most of music uses the same number of knocks in each bar. As stated by Jamalus (1988:11) that a bar is a sign that shows which bar used in a song. This symbol of bar is written in fraction. The dongcer song in Senggayung music uses meter of 4/4.

Dynamics

Dynamics is the level of the strength and the softness steps played in a music. The function of the strength and the softness steps here is in order to make the music is not monotonous or flat. In music, the level of the power and the softness has their own terms, such as, Piano (p=slow), Pianissimo (pp=very slow), Mezzo Piano (mp=a half slow), Mezzo Ferto (mf=a half powerful), Forte (f=powerful), Fortissimo (ff=very powerful). Beside that, there are many dynamics symbols, like Crescendo meaning powerful, and Descrescendo meaning slow/soft. Dongcer song in Senggayung music is played Mezzo Piano.

Jamalus (1988: 13) notes are the symbols that describes tones visually. Dongcer song Senggayung music is played in the traditional ceremonies. The song is played in accordance to the customs when it should be started and when it should be ended. This song is played from the Senggayung anak. After one repetition, the next is Senggayung kait, after that is Senggayung induk, so the three of Senggayung are played together. The Dong cer is inspired from the sounds of nature that were imitated by the ancestor. The Dong cer song has one motif with

the meter of 4/4, 5 (five) bars, and medium tempo. Jamalus (1988:11) states that the bar symbol is a symbol that shows which bar that is used in a song. The symbol of bar is

written in fraction. The picture no. 1 is a Dongcer song analysis which is arranged in to a notation.



Picture 1. Notation of Dongcer song in Senggayung music

The Identity of Dayak Gerai Society of Belief Ketapang Regency through Senggayung Music

Liliwari (2013: 87) states that the factors forming a cultural identity are a belief, language, and behaviour. Dayak Gerai societies have a characteristic, so they can form their own culture. It is strengthened by Liliwari's opinion (2013:86) cultural identity is the detail of characteristics of a culture owned by a group of people which have a clear bond when they are compared with other cultures' characteristics. If we want to know and to set a cultural identity, we do not only determine its physical characteristics but also study the cultural study of a group of people through their way of thinking, feeling, and acting. According to Sen (2006) in Pearce (2014:389) states that cultural identity can be define as people's behaviour, even in a democray power it is on the group solidarity with the feeling of general identity. Sussman (2000) in Walling et al (2006:154) the cultural identity is a mental framework, through the individual, understands them, interprets the social cues, selects their behaviour, responds their environment, and evaluates others' action.

In a ceremony, Senggayung music is not only as musical accompaniment or entertainment but also as a media connecting with Jubata (means God in Dayak Language). It relates to the belief that Senggayung music has a relation with spirituality as the thankful expression for God's blessing grace to the societies. As Maryoto (1989: 9) in Rachman dan Lestari (2012) states that music is the movement of sound, the totality of an acoustic phenomenon that has 3 (three) main elements : (1) material element (2) spiritual element, (3) moral element. Culture can fulfil the the needs of society. It is in line with Pujiyanti's opinion (2013) that most of the people can fulfil their needs using their culture that has a function as a guidance to act. Arts, as an integral part of a culture, is one of media to fulfil the integrative needs of people including Senggayung music. Sumardjo (2010: 117) a ceremony is a paradox experience, the unity of the world and the spirit. Ceremony is a transition threshold event. Human is seen spiritually. All human is equal, both that has an important position and ordinary people, woman and man, children and adults. Kusmayanti (in Dana, 2010) the spiritual activity using art is people's expression to

communicate with the invisible ruler. Generally, it is expressed in the implementation of holy ceremony as the meeting among societies. Merriam (in Sunarto 2013) essentially, a music culture is a culture that is based on their own ideas, actions, or movements, sound that they produce. Formerly, Senggayung was only played in ceremonies. If it was played in prohibited time, undesirable things would be happen. The players also join the process of ceremony and follow the elders instruction after praying, when they have to play Senggayung music and when they should stop it to make the ceremony running smoothly. This relates to transcendent nature, because the purpose of the ceremony is to communicate with God. Banden (in Cau Arsana 2014) states the presence of musical accompaniment in Ngaben death ritual is considered to be important. We still can find its existence in Ngaben death ritual in Bali at present. In Ngaben ceremony, the sounds of musical accompaniment enliven and play a role in succeeding the procession. Based on field observations, it has never found the Ngaben procession without musical accompaniment. Even, if there is not a live musical accompaniment, the music from CD (compact Disc) or laptop will be played. It raises an allegation that people in Hindu Bali consider musical accompaniment in the context of Ngaben ritual is not only giving complementary sounds but also playing an important role in the ritual procession. It is necessary to reveal the musical accompaniment in Ngaben ritual in order to know the concept of Hindu Bali people life which is reflected in the using of sounds in Ngaben ritual. The previous study gives an illustration that Bali people, wherever they are, and whatever they do, they implement the concept of balance life from the single until ten dimension. It is strengthened by Ricklefs (in Sunarto) it is quite clear that Indonesian art in the form of visual and performance is often sacral. Wayang (puppet), keris, batik, and dance have religious traits and emit unseen power. Because of that the arts in Indonesia are surrounded by rituals and complicated rules. Senggayung functions to connect people with transcendence nature in in

order to communicate with the ancestors' spirits and also as the thankful expression to Jubata (God in Dayak language).

Language

In Senggayung, there are 2 (two) ways the people communicate with God or ancestors' spirit, they are verbally and non verbally. Actually, Senggayung is music, communicate with others nonverbally. It is difference from daily language. Stated by Djohan (2008: 49), (in Warsana 2012) that artists do not talk with others verbally, but they talk symbolically. The musicians language is musical language, they are rhythm, melody, harmony, etc. Patel (2003: 674) language is a main example form human-brain special ability, its neural foundation has been interesting to basic and applied neuroscience. Recently, there is an interest in the basic of brain that processes music. Like a language, music is a human universal language in which the perceptual elements arranged in hierarchical structure according to syntax principles.

Based on Liliweri's nonverbal communication type, artifacts is one of nonverbal communication type. In this study, Senggayung is the artifacts. Liliweri (2014: 309) states that artifacts is a material that you own and you use, for example, car brand, home building model, art collection. Based on the above explanation, Senggayung is an artifact and a type of verbal communication. Senggayung communicates through sounds medium, Liliweri (2014: 310) sounds or vocalization is a sound produced by human and other vertebrates using lungs and vocal folds in the larynx. Sound is not always produced as a conversation but it is produced as a symbol of language. It is not surprising if 'sound' is a nonverbal symbol to deliver an intention to other. For example, a baby crying, animals' reaction when whipped braying horses, and so on. Your voice is unique because it is same with your finger print. Your voice can help people define your personality, mood, and even your health. The verbal language before starting to play Senggayung is Spell. Language functions to

communicate with the spirit of ancestors'. Sumardjo (2010: 252) Spell is a manifestation of *pengesaan paradox*, i.e, language is known culturally and unknown by its culture. This is why the Spell does not have a clear lexical meaning. Spell always uses dead Archaic language. Only the shaman and the ancestor understand it. The Spell and Senggayung is unseparated unity. Without Spell, Senggayung is a profane that is not suitable with the actual intention. And without Senggayung, Spell is not more than words. Both of them are a unity to reach a transcendence state to realize a common goal. The shaman who reads the spell must be appropriate with the ceremony. The using of spell has also to be suitable. It is also seen from the function of ceremony. Because if the spell is not suitable with the ceremony, they will not reach a transcendence state.

Language influences culture. Liliweri (2014: 324) states that the Linguists and other experts believe that language has a big influence on how people think and see reality. The problem is whether language influences the culture of the speaker or vice versa. However, language is still the form expression or communication, both spoken and written. To get a same level of understanding, we use the same language. Here, culture is usually defined as an activity or human tradition. Culture includes literature, music, religion, belief, law until the conversation among the citizens. Surely, both culture and language has same effect in tradition of a society. How language influence the culture, and how the language significantly influences and contributes to the essence of general culture for people that communicates with such of language. Actually, the existence of language is more than just a communication tool, it influences our thought and culture as well. The language of a certain community plays a important role in each aspect of people life. Therefore, if language is not properly used, especially the foreigner, the culture will not be recognized and respected as well. The language reflects the culture of a society, and culture influences people's thinking and belief in a nation. The relity is language

reflects cultural focus. This also happens in Senggayung music, how they strike the instrument rightly, the posture during playing the instrument, songs selection. All aspects are important for the realization of goals. The communication with transcendence nature can run properly. It will be different if the instrument players do not belong to the Senggayung music community, they do not understand with the regulation of the local culture. They will play the instrument improperly, and it will give a bad influence to the process of ceremony. The more serious impact is the ceremony can be failed because the power of transcendence can not be attended.

Patterns of Behaviour

Mintargo (1997: 43) states that the human behaviour is mostly the results of activities that they observe. The patterns of behaviour is also a factor to form a cultural identity, and how our paterns of behaviour in a society reflects the owned cultural identity.

Rohidi (2000:28) states how important an education is because the creativity is a characteristic of people. Thus, the creativity potentially exists in people. According to Rohidi, there are 3 (three) important aspects contained in studying process: (1) The culture is inherited from generation to generation. In this case, the culture is is considered to be an inheritance or a social tradition; (2) the culture is learnt, it is not diverted form from the genetical physical state, and (3) the culture is understood and owned by societies. Winkel (in Sumaryanto 2000) Learning is a mental process that leads to the mastering knowledge, ability, skill, gained habits, stored and applied so as to cause behaviour. Rosmiati (in Nainggolan 2015) states that through an education, the people potencial can be maximally developed.

Nowadays, If we see from the human resources, the players of Senggayung music at Gerai Village Ketapang Regency are adults, because they are considered to be expert and skillful in playing the music. They seek young generations that are keen on Senggayung music, so these young generations can replace them

someday since the ceremonies are such of a continuous activity at Gerai Village. The songs are usually simple songs or those which are usually played in ceremonies. People have genetic talent to develop various feelings, passions, and emotion in their individual personality. Its manifestation from the personality, however, is influenced by various different stimuli both in their social environment and in their culture. The next is about musical instrument facilities in Senggayung. This is an important aspect in Senggayung. The making of Senggayung is quite complicated. The youths that practice Senggayung are also join the process of making the instruments. Senggayung is a unique musical instrument, so it makes it difficult to be learnt, Senggayung can only last up to 3 (three) days. If let it more than three days, the quality of the sound will not suitable to the needs of the players. At present, the influence of globalization era is increasing rapidly, Spradley (in Rosmiati 2014) reveals that the development civilization is increasingly advanced, One can experience “cultural flooding”—an accurance of two or more cultures at one time. The young generations have not recognized their own culture yet, and face the influence of foreign culture as an impact of sophisticated information technology. They are confused because they have not been capable to distinguish the right culture and suitable for them. Hartono (2000) states that Art of tradition as cultural elements in a society will last or change following the flow of the main cultures. Generally, the old generations are more conservative in facing their life, so they tend to defend art that they experienced. On the other hand, the young generations tend to appreciate something new. This group of people tend to give a high aspiration to the new form and performance. In the process of youth movement to be adult generations then old generations, those who are withstand previous art are considered as conservative. Selajan and Martono (in Rustiyanti 2014) art does not always stand alone in its life, but it is one of cultural activity form which is always related to socio-cultural life.

CONCLUSION

Based on the results and discussion of the study, the form of Senggayung music consists of melody, rhythm, and dynamics. Senggayung music reflects cultural identity of Dayak Gerai village society in Ketapang Regency. If people heard Senggayung, they will know that it is a typical music that becomes an identity of Gerai Village in Ketapang Regency. Senggayung is only exist in that area. A ritual ceremony is a sacral activity which has to be done by the local society as the expression of thankful to everything given by Jubata (God in Dayak language). Senggayung has an important role as a media to bridge the transcendence nature and real nature. This relates to the factors that form identity. Those are belief, language, and patterns of behaviour.

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