

The Study of Performance Art “Kethuk Roso” by Fenny Rochbeind

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Abstrac

Performance art “Kethuk Roso” is a form of spontaneity of body action as a media of expression that presents the stretching of the spirituality of the artist to knock the sense of audience to interpret the morality. This study aims to describe the visual form and characteristics of performance “Kethuk Roso” by Fenny Rochbeind. This research used qualitative method with interdisciplinary approach. The source of the data used primary and secondary data through observation, interview, and documentary techniques. The validity data technique used source of triangulation and the analysis technique data is done with performance art theory by RoseLee Goldberg. The result shows that performance art of “Kethuk Roso” is a multidisciplinary in the form of non-profit art genre that primarily focuses on the body as a media expression that directly conveys a dialogical message between the performer and the audience in the form of action communication. The researcher expects that through appreciation of performance art “Kethuk Roso” is important to be known by the public especially for art educators to understand, appreciate, and apply the contemporary art form which gives new color and meaning in art and to support the development of basic competence in art education. The research findings that Kethuk Roso performance art is able to knock everybody's sense of responding to cases of physical violence. Performance art Kethuk Roso proves its manifestation as a contemporary art shows the actual and factual events which gives new colors and meaning.

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INTRODUCTION

Art is a capability of human's thought both spiritual and physical activities to produce a valued artistic and awaken other senses. (Susanto, 2002:101). It means that art can reach the whole field of human's experiences. (Sunarto, 2001: 7). Art is a device made by human that is produced to raise psychological effects toward other people that watch it. Those effects involve the responses form observation, introduction, imagination, both rational and emotional. (Munro in Soedarso, 2006: 68). The aesthetic experience of artworks creation is obtained from interaction between human and the surroundings. Creation is an operational verb meaning activities or working on something new or arrange a new formula from old material sources. (Munandar dalam Tolah, 2014: 43).

Artworks that relates to aesthetic concept began to change in 20th century. The artists and society want a change and renewal on artworks when a certain art cannot accommodate their ideas to express. Artists are dissatisfied with conventional values on artworks that have exclusive and rigid impression so that artists try to disconnect from that idealism. The change and related problems with conventional artworks background the occurrence of new art called performance art.

Performance art appears when conventional art media such as fine art, sculpture, theater, music, and dance cannot accommodate the ideas of artists. (Isnanta, 2006: 67). Performance art is a term for non traditional art that is performed lively and involves the audiences to participate. The history of performance art in 20th century demands freedom in expression, the media are more open with unlimited variable, especially the artists that are not patient anymore with the stable limitation, and want to show the art to public directly.

Performance art has a broad meaning that enters the field of arts, arts history, and theoretical art discourse. This review shows about performance art theoretically that contains aesthetic values that is owned together as part of

the society's soul. (Appelqvist, 2010: 79). Performance art has accepted as art media since 1970. At that time, the conceptual art that consists of art ideas on product and art that cannot be bought and sold. (Goldberg, 2014: 7).

Related to those problems, Fenny Rochbeind (an artist, lecturer, and performer) creates a non traditional art, a free expression art namely performance art titled Kethuk Roso. Performance art "Kethuk Roso" by Fenny Rochbeind is a form of performance body's action as a medium of expression to touch the audiences' sense to participate and interact directly. Barthes states that a performance (live performance) will live in its improvisation or its actualization if performers and audiences have roles, even the performers have roles more than authors or players. (Bezrucka, 2011: 1080).

Performance art "Kethuk Roso" by Fenny Rochbeind is observed using performance art by RoseLee Goldberg that involves the elements of time, space, tubuh manusia performer's body and the relation between the performer and audience.

The manifestation of dialogical interaction between performer and audience is from an emotional closeness that is built from Leo Tolstoy's body movement. It explains that the pupose of artworks is to influence the audiences' emotion. (Tolstoy in Sunarto, 2016: 118).

Performance art "Kethuk Roso" through the exploration of aesthetical sense that is manifested in the simple body's action, movement, vocal, music, and visual medium. FennyRochbeind presents the artworks based on the reality and spiritual experience to the reality form that presents as a form of revolution in conventional pattern in art. Along with the non traditional art development, the social deconstruction also influences the performance of artworks in various manifestation, even the performer as a facilitator not only relates to his/her artworks but also relates art with the consumers.

There are not many researches about the performance art in Indonesia so that the writer chooses performance art 'Kethuk Roso' by Fenny Rochbeind to be observed in depth.

The problems in this research are, first how the form of performance art Kethuk Roso that involves idea, concept, theme, and style Second, how the characterictis of performance art Kethuk Roso by Fenny Rochbeind. The both formulation will be observed with performance art theory by RoseLee Goldberg i.e., the performer's body, space, time, relationship between the performer and audience. Those theories can help in observing performance art Kethuk Roso that is related to idea, concept, theme, style, and gesture, vocal, music, visual media, and audience interaction.

METHODS

This research is a qualitative research with interdisciplinary approach that involves various fields, such as, aesthetics, social, and psychology. The research focus on the form and characteristic of performance art "Kethuk Roso" presentation by Fenny Rochbeind.

The techniques of data collection are observation, interview, and documantation (video, photograph, and literature). The data validity uses triangulation of data with data analysis technique by and Huberman. The research data is from the creation background of performance art, the biography of performer as a creator, the research location, and observation on the form and characteristic of performance art from several values aspects. The research data is obtained from the observation of form, idea, concept, theme, and style and characteristic of performance art "Kethuk Roso" that involves body as medium, gesture, music, vocal. Visual media, and audience.

RESULT AND DISCUSSION

Performance art presents in a form of action. It is different from other previous performance arts that use acting aspect in their performance. (Rubidge, 2009: 376).

The Form of Performance art 'Kethuk Roso'

The form of performance art Kethuk Roso presentation that is observed are idea, concept, theme, and style in accordance with RoseLee Goldberg's theory.

Idea

The creative idea is a form of idea description that is conceptually as a form of art's creation or expression media. (Goldberg, 2014: 152-153). The creative ideas in artworks are the manifestation of the performers' genius. The performers' genius is not only about their technical ability but also their excellent imagination. It is not what is created but what is understood. (Croce dalam Hauskeller, 2015:65).

The idea of performance art "Kethuk Roso" is a painting titled 'Spirit' by Nikolay Vlaho. Nikolay is a Bulgarian painter. In performance art Kethuk Roso Nikolay is as a participant that plays role in the process of the works. The appreciation proses of Nikolay's painting that is related to dots, lines, clors, amd tekstur is very touching the Fenny's inner feeling. The feeling transformation is responded by and manifested in a form of an artworks namely performance art Kethuk Roso.

Concept

Concept in performance art Kethuk Roso is body as a medium to express. Croce states that concept always rests in institution meaning concept plays role in deternimin the expression of imagination. (Croce in Hauskeller, 2015:64). Performer uses body's concept as expression medium represents personal and social identity. The participant's body (Nikolay) also becomes an important part of performance art "Kethuk Roso". Nikolay makes his body as a medium of expression that depicts 'roso' in the manifestation of 'spirit'. 'Spirit' guides people to interact with others in social life. According to Wadiyo pursuing the art field is a social action among social relation and raise an interaction between performers and audiences. (Wadiyo in Widiyanti, 2016: 109). While values of an artworks is measured from how far it is from the imitated reality. The closer with the reality, the

higher value it has. (Sunarto, 2016: 22). Art should not change the reality, in other words art reflects reality. Every art medium has a quality/physical and non physical characteristic. The physical quality is called art elements and has a real characteristic. While non physical quality is in a form of spirit.

Theme

The theme of performance art “Kethuk Roso” is spirituality. Spirituality that relates to actual and factual events about social behavior. The social behavior is classified by a belief that consciously on behavior absolute meaning, so that it does not depend on a certain motif and measured by a certain pattern such as ethic, aesthetic, and Religion. (Soekanta in Lubis 2016:31).

Fenny Rochbeind as a musician is care about social environment and all bad incident experienced by people, psychologically and physically. The physical abuse especially experiences by women usually in a form of discrimination, harassment, bullying, peer pressure and so forth. The spiritual journey that relates to the above incidents becomes an inspirative source of karya performance art Kethuk Roso artworks.

Style

The style of performance art Kethuk Roso is a presentational style in a form of pure conceptual art. Presentational is a noun that states a name of person, place, or all nouns. The characteristic of presentational style of performance art Kethuk Roso is spontaneously performed in front of audiences. Performance can take place anywhere, not tied to a certain space, not limited with time, and the form of the presentation is partisipatoris. The performer presents the body movement freely, spontaneously, and dialogically. The action of spontaneity between the performer and audience that has a role as a participants in the presentation of performance art “Kethuk Roso” need a sensitivity of feeling and various aspects of value to synergize the movement, music, and vocal.

The Characteristic of Performance art “Kethuk Roso”

Based on its characteristic, the presentation of Performance art “Kethuk Roso” is classified into a form of non traditional art. Isnanta confirms that the term contemporary is not only referring to literary meaning, i.e., non traditional but more referring to the principles of criticize, widen, even nullify the previous principles. (Isnanta, 2009: 68)

The characteristics of performance art Kethuk Roso is observed RoseLee Goldberg’s theory involving body as a medium of expression, gesture, vocal, music, media, music, visual media, and audiences.

Body as Medium of Expression

The presence of an artist as a performer on performance art Kethuk Roso is very important. Performance art is a live art, and flowing. It means that the presence of performer is very urgent. (Goldberg dalam Ayerbe, 2017 : 552). Body as a medium is intermediaries that relates between the performer’s inner state and social reality in the form of body’s action. Medium is form of people’s ideas as a sender or information storage, even the intermediaries.

Fenny Rochbeind as a performer that controls her own body to do body’s action. Through her body action raises a communication approaching the social distance between the performer and the audience, so that the audiences spontaneously react and interact.

Gesture

The exploration of gesture can be a media in expressing a sense through a variation and intensity of different movement. Performer in performance art “Kethuk Roso” consciously does a spontaneously movement in accordance with the brain order such as standing, sitting, touching, and so forth are called coarse motion. While the smooth motion involves face expression. The movement (move from one place to another) is also seen in this performance, such as pulling, running, walking, tengkurap (lying with the stomach downside,

and lying. The motion of kicking and dragging a chair shows a reflex movement

Every movement in performance art has a meaning, motif, and foundation. The performer's emotion affects the gesture that visible from face expression of anger, fear, hatred, regret, happiness, and satisfaction. The performer's gestures describe emotion in accordance with everything that he/she wants to express. The most appealing movement is gestures that spontaneously used in talking. When a verbal language is sufficient to give a communication system, the gestures grants information about the more expressive messages and actions. (Sitorus, 2003: 80). These gestures directly coordinate with talking action. Gestures have meaning as knocks used in relation with talking and keep the rhythm of the talking to stress several words or phrases. The form of gesture is integrally related to talks and process of thought.

Vocal

The manifestation of performance art through Kethuk Roso especially in vocal characteristic shows an emotional expression. The Performer expresses the feeling followed by spontaneous gestures and interacts with the audiences through vocal. An exploding high intonation from the performer synergizes with music makes the audiences join to produce voices spontaneously. The high tones from the shouted instrument shows an anger.

Music

Music is an artworks in a form of song or composition that express composer's feeling and thought through music elements, namely rhythm, melody, harmony, form, and song structure, dynamic become a whole unity. (Jamalus in Virganta, 2014: 35). Melody is a foundation from a music composition. The tones from melody create musical ideas. Musical idea then creates a theme. Melody is defined as a short-long or high tone in a music. If listened, music will move up. Therefore it will move up and down to the previous condition. (Prier dalam Harriska, 2018: 35)

Musical fundament is sounds. Music is not only about sound processing, but also contains the elements of rhythm, rhythmic, dynamic, tempo, and interlude. Every sound form and rest time has also been composed. Therefore it becomes a musical composition. (Khalid, 2016: 5). The musical composition in performance art "Kethuk Roso" basically is a form of free and spontaneous music that is played only at that time and not repeated. Conventionally it is different from other musical forms. Kethuk Roso music is composed spontaneously, with unlimited tones exploration and musical experiences. The music is played directly using free improvisation technique. According to Hawkins, improvisation contributes bigger opportunity to the imagination, selection, and creation as a stage of exploration. Improvisation puts forward more freedom. The creativity in improvisation means "terbang ke yang tak diketahui" (flying to the unknown). Free improvisation is one of contemporary musical characteristic. (Hawkins in Warsana, 2012:79). The musical improvisation in performance art Kethuk Roso is played freely, reflexively, spontaneously, unprepared, and not using partitur. Music is played naturally, flowing through the melodic tones, harmony and rhythm to bulis an atmosphere. Technically, music in Kethuk Roso uses the harmony of consonant and dissonant, free tempo, complex rhythm, and mixing from various sounds. Miller explains that the style of 20th century music tends to use free style. The implementation of dissonance is more extensive, the blurred tonality, even rejected or throwed away, complex tonality and rhythm, new experiment in metric scheme. (Miller, 2017: 197).

The function of music in performance art "Kethuk Roso" is to enliven the atmosphere that directly can affect the emotion and mood the performers. The bigger the tension, the bigger the emotion release on resolution. (Meyer in Djohan, 2005: 4).

Music Instrument used in performance art Kethuk Roso is violin, and soundscape music mp3. The term of soundscape is derived from

two words sound and scape. Sound means sound and scape is from landscape means scenery. So soundscape means scenery of sound. (Nakagawa, 2000 : 106-107). The object of soundscape involves the natural sounds surroundings, such as the sound of wind, train, crowd of people, people shouting, and so forth. Soundscape music in performance art Kethuk Roso functions as sound effect to create a more dramatical atmosphere. Visual Media

Visual media is a media that gives a whole description, abstract and concrete. The visual media is more realistic and can be felt by most of our senses, especially our sight. The benefit of media using is that it is effective and efficient, practical, and easier to be understood by the audiences. The using of visual media is very important to deliver messages, stimulate thinking and feeling, activate the participants' and audiences' involvement to interact in the presentation of performance art "Kethuk Roso".

Audience

Zolberg reveals that the presence of audience in performance art is very important sangat penting (Zolberg in Sandstrom, 2010: 9). It means that the audiences affect on the works of performance art Kethuk Roso. The audience in this performance are, students, artists, public/society that has different profession and social status. The presence of audiences directly relates with artworks. The audiences' reaction on performance art Kethuk Roso is a form of collaborative and interactive dialogic between the audiences and performers. Tolstoy states that a real artworks is to merge the audiences' awareness that they do not feel any differences anymore between themselves and the performers. (Tolstoy in Sunarto, 2016 : 128).

The presentation of performance art Kethuk Roso does not need a stage but in gallery, so there is not distance between the performers and the audiences. Performers and audiences present in the same place and time. Williamson says that performance art involves more complex public construction than traditional arts, including those who attend at time, in the action as active subject in producing

the meaning of working. (Williamson in Ayerbe, 2017:552).

Location

The research of performance art Kethuk Roso is situated in a creative home (Rumah kreatif "Java Art" at Graha Tlogo Waru blok C/13 Malang, East Java. Rumah Kreatif 'Java Art' is established by Fenny Rochbeind in 2013. Rumah Kreatif "Java Art" is a venue for gathering and handling activity of artists/performers and students to handle a discussion, training, production, and private studio of Fenny Rochbeind in daily activities.

General Identification/Related Aspects

Interaction

Art can function as part of a social order, nevertheless artwork may act as part of social order, so artists and connoisseurs should have the same artistic order (Wadiyo in Rondi, 2004: 26). Performance art Kethuk Roso is one form of activity that allows the occurrence of social interaction between performers with the audience. The interactive relationship between the artist and the audience occurs through emotions and reasoning that affect behavior. Understanding of the social response of the community or audience and artists is concerned with the fundamental foundations of the literature on the field of cultural behavior, outside of instinctive behavior, and beyond adaptive social behavior (Wilson in Waryanti, 2016: 1).

Emotion always directly arises on something good either as part of a situation or as a personal reaction (Frijda in Djohan, 2005: 40). Social studies emphasize the meaning aspect of emotional experience. Spontaneous audience involvement has given an emotional experience to the audience, so it is encouraged to participate in interacting. Social interaction occurs when there are two conditions that pass through, i.e., social contact and communication. Social contact literally can be understood as something touching, not necessarily physically understood so that a touch may occur through, for example,

through various media or through technological means (Wadiyo, 2006: 3).

Forms of social interaction on performance art Kethuk Roso, the audience can express the feeling of interacting directly with the way of painting or writing something on a white cloth wrapped on the participant's body who participated by using red paint. Audiences can also be participants in the play.

Communication

The form of verbal communication in the presentation of performance art 'Kethuk Roso' is a form of the words that the performer delivered with clear and firm articulation. Bauman's theory of performance art should be supported by the concept of verbal art. An understanding of performance art as a way of speaking (Bauman in Sandström, 2010:7). Performance art represents an interpretive frame in which a communicated message must be understood. The psychological relationship between humans will be connected through the knitting of senses through art and aesthetics. Communication through art is a form of an interactive communication between performance and audience.

CONCLUSION

Performance art work "Kethuk Roso" by Fenny Rochbeind visualize the factual and actual events. Fenny Rochbeind presents her work based on reality and spiritual experience to the form of reality, as a form of breaking conventional patterns in artwork. Performance art Kethuk Roso was observed by using performance art theory by RoseLee Goldberg involving the four elements of time, space, human body and the relationship between the artist with the audience. Performance art Kethuk Roso is displayed live, not repeated, no stage, no script. Performance art "Kethuk Roso" is presented at Galleri Raos Batu, East Java, with duration of three hours or 180 minutes. Goldberg's theories help in the study of the form and characteristics of performance art of Kethuk Roso. The form of performance art Kethuk Roso

includes: ideas, concepts, themes, styles. The source of the idea is from Nikolay Vlavor's painting titled Spirit. The concept of performance art Kethuk Roso is body as a media expression. The theme of performance art "Kethuk Roso" is 'spirituality'. The style of Performance art is presentational in a form of pure conceptual art. The characteristic of performance art Kethuk Roso involves: human's body as a medium, spontaneous gestures, vocal expression of anger, hatred, free improvisation music, visual media (as a means of delivering messages). Audiences are from various social status, profession, and expert form various sciences. Audiences can interact directly in the presentation of performance art Kethuk Roso by painting and writing something on the white cloth wrapped in the participant's body.

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