

## Rabbani Wahed Dance in Sanggar Seulanga Bireuen : "Religious" Values Study

Umul Aiman<sup>1✉</sup>, Hartono<sup>2</sup>, Syakir<sup>2</sup>

<sup>1</sup> Syiah Kuala University Banda Aceh, Indonesia

<sup>2</sup> Universitas Negeri Semarang, Indonesia

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### Abstrac

Rabbani Wahed Dance is a traditional dance that grows and develops in Samalanga, Bireuen, Aceh. The Rabbani Wahed dance was inspired by Meugrob's movements and poetry which is originated from the practice of the Tarekat Shammaniyah. This dance serves as a media for preaching Islam and contains the value of religious character. This study aims to find out the religious values that contained in Rabbani Wahed dance. In addition, Qualitative method is used in this research. The location of the study was conducted at the Seulanga studio, Sangso village, Samalanga, Bireuen. Data collection techniques are carried out by observation, interviews, and documentation. Data validation techniques use the source triangulation. Moreover, the data analysis techniques are carried out by data reduction, data presentation and data verification. The results of the study concluded that the religious value of Rabbani Wahed dance contained in the poem, including the verse of Saleum that explains about mutual respect, Bismillah illustrates about the goodness, Salatullah talks about praise of the Prophet and obedience to Allah, Attahiyatoen explains about obedience to parents, Allah Rabbani explains the faith to Allah, Sultan Maujuddoen says about the power of Allah, Din Awai Din illustrates about knowing of Allah and the verse of Allahu explains about the majesty of Allah.

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✉ Alamat korespondensi:  
Jalan Teuku Nyak Arief, Darussalam, Kopelma Darussalam, Syiah Kuala,  
Kota Banda Aceh, Aceh 23111  
E-mail: [umul.aiman92@gmail.com](mailto:umul.aiman92@gmail.com)

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## INTRODUCTION

Talking about culture in general and the people of Aceh in particular, Culture is the result of the mind, feeling, and initiative of the people especially the people of Aceh itself, which is produced through the process of thinking and learning. In this case, it cannot be categorized as a culture if it is not a product of thought and results of the human learning process. In accordance with (Koentjaraningrat, 2015), he said that "culture is the whole system of ideas, actions and works of human beings in the framework of the life of a society that belongs to human self by learning".

The form of a culture is not infrequently reflected in forms of art, traditional ceremonies, or habits of human behavior which are believed to be hereditary. The role of art for civilized society is to be part of the needs of his life. Art is one active, creative, dynamic element that has a direct influence on the formation of a society's personality. (Jazuli, 2016) reveals that:

"art is a symbolic expression of the condition of society and contains values that live in society. This is evident from the interest of people who still believe in and enjoy the existence of art, especially traditional arts (region / local, ethnic). Traditional art is a form of cultural reflection that the community has. Furthermore, Traditional art as a cultural product of the community always grows and develops in harmony with the development and growth of the community concerned".

The daily life of humans cannot be separated from art. Art is attached to almost all human life. Art is all human activity with its aesthetic experience which is expressed in the form of expressions on media, images, sounds and motions that are arranged in such a way as to provide attraction and beauty. One of them is dance. According to (Sumaryono, 2017) "dance is one of the experiences of human life individually, and is a part of human behavior since the beginning of its growth". The art of dance as a cultural activity cannot be separated from all the complexity within the cultural institution, all imagination cannot be separated

from the existing social influence when the work is created (Hartono, 2000). For example, traditional Acehese dance, which is never separated from the influence of Acehese culture itself.

Acehnese traditional dance is an indigenous heritage that describes local religion and folklore. Acehese dances are generally performed in groups where a group of dancers come from the same gender, and the position of dancing there is both standing and sitting. This cultural art has become very interesting because it shows its own peculiarities, the processing process requires aesthetic ability and in accordance with the view of the people that does not deviate from the personality traits of the Acehese Islamic society and this is clearly seen in various dances, one of them is Rabbani Wahed dance (Acehnese traditional dance) in Samalanga, Bireuen, Aceh.

Furthermore, (Ara, 2009) reveals that "Rabbani is a traditional art that grows and develops in Samalanga, Bireun (Aceh Jeumpa). Rabbani was created and developed by an Islamic figure named Tgk. H. Syekh Abdurrauf As-Singkili. The word Rabbani comes from Arabic, my Lord, as for the term in Aceh, haipokamo".

Rabbani Wahed dance was inspired by Meugrob's movements and poetry which originated from the practice of the Shammaniyah Order which reached and developed in Aceh, especially in Samalanga. Meugrob itself has not historically found the information that has its origin. However, Arabic-Malay literature of the Meugrob poem is clearly written the name of Sulthan Muhammad in every verse. If Sulthan Muhammad referred to in the verse was one of the kings of Aceh, then it could be concluded that Meugrob developed between 1857-1870 BC (Nur, 2012).

Besides, the uniqueness of Rabbani Wahed dance is its motion pattern which combines motion in a sitting position and motion in a standing position while jumping and falling to the floor. This pattern of movement is not found in other Acehese dances. Both dances that develop in coastal areas and

Acehnese dances that appear and develop in the interior. The peculiarity of the Rabbani Wahed dance pattern that jumps and falls is a symbol of sophisticated wirid movement which is not found in other dances in Aceh (Nur, 2012).

Samalanga is an area that is very thick in Islamic teachings in Aceh. Samalanga is also often referred to as the city of Santri because it produces a lot of great scholars of Aceh who used to study about Islamic religion. According to the people of Samalanga and its surroundings, Rabbani Wahed dance is considered as a pride and has become a separate identity in art. Sanggar Seulanga is the only studio in Samalanga which only teaches the Rabbani Wahed dance. This studio is located in Sangso village, which is the village of the beginning development of the Rabbani Wahed dance.

The reality of life about the rapid development of science, technology, and art can trigger a change, including changes in behavior, character, and lifestyle. Sociologically, this nation has experienced a lost generation religion (the breaking of a generation that has moral-religious integrity). If the symptoms and facts of reality are not addressed professionally and wisely, then this nation will become a "failed" nation because its young generation has been poisoned by drugs, alcohol, and brawl.

Adolescence is the most vulnerable period to behavior change and is badly affected by the social environment. If you look at the reality that exists among adolescents, especially entering into the community environment, there are many bad influences obtained by the child, for example the morality of the child is getting worse, more impolite, trying new things that are out of bounds (drinking, having sex). Therefore, at this time the role of the community, family and surrounding people played an important role in helping their development. Hence, preparing and empowering the younger generation in order to be able to play a role as a good person, pious, religious character, moral in accordance with the religion of Islam, it is necessary to inculcate character values from an early age. These characters include "religious" values, namely attitudes and behaviors that are

obedient in carrying out the teachings of the religion he adheres to. According to (Lickona, 2016), good character consists of knowing good things, wanting good things, and doing good things, ways of thinking, heart, and habitual action. These three things are needed to direct a moral life as the form of moral maturity.

Aside from being a show and entertainment, Rabbani Wahed dance can also be used as an educational tool, which contains teachings in Islamic religion such as religious values. The importance of religious values through Rabbani Wahed dance is aimed to foster and increase one's faith in God. The process of internalizing this religious value will be realized, if there is habituation made by someone in an educational institution, from habituation done is expected to form a religious character that is far from negative things and can develop personality as cultural and social capital for successful in community life.

This research is based on several previous studies that have been done previously related to the object under study, there are, a research of (Nur, 2012) book entitled "Rabbani Wahid: Form of Islamic Art in Aceh". (Manan, 2013a) article entitled "Socio-Cultural Functions of Rabbani Wahid Dance". Moreover, (Manan, 2013b) article entitled Symbolic Meaning of Rabbani Wahed Dance Movement ". (Restella et al, 2013) article entitled "Characteristics of Rabbani Wahid Dance in the Aceh Society of Samalanga, Bireuen". Then, (Suryaningrum, 2016) article entitled "Forms and Values of Characters in Traditional Children Performances in SD Banyuurip, Gunem, Rembang". Next, (Wastap, 2017) article entitled "The Values of Local Knowledge Forming the Character of the Nation in the plays of Cirebon West Java". The results of the above research findings can be used to compare the similarities and differences between this research and some of the research results above so that it can be emphasized that this research is different from other studies, by utilizing the findings of the research, both the theoretical and empirical aspects, this problem assessment is expected to

be more sharpened, strong and academically standardised.

Thus, researchers are interested in reviewing the "Rabbani Wahed Dance in the Seulanga Studio, Bireuen: Study of Religious Values". This study aims to find out the religious values contained in the Rabbani Wahed dance.

## **METHODS**

The research method used is qualitative research method. By qualitative research methods, various aspects of studied will be able to produce more valid and relevant data that is needed in the field. The location of the study was conducted at the Seulanga studio, Sangso village, Samalanga, Bireuen, Aceh. Data collection techniques are carried out through observation, documentation, in-depth interviews with research objects, so that the data obtained is more accurate. Researchers use source triangulation as a data validation technique, triangulation is not only used to check data validity but also to enrich the data. The data analysis process is carried out by data reduction, data presentation, and data verification.

## **RESULT AND DISCUSSION**

### **Rabbani Wahed Dance**

The results of the study of (Manan, 2013a) explain that Rabbani Wahed Dance is a manifestation of a religious ritual which is expressed in the form of entertainment. The long journey of this dance is also inseparable from the Sufistic world or Sufism people born from a Tarikat called Samaniyah Tarikat which has been estimated born and developed in the XVIII BC by a great scholar, Syekh Abdussamad al-Falimbani. Then, by the invention of the Syeikh, various kinds of entertainment developed in the Acehnese society, especially dance, which was more focused on the development of Islam in Aceh and one of them was Rabbani Wahed. This dance also functions as a medium of da'wah because it is based on the foundation of religion which has the content of the unity in it, to be conveyed to all humanity that our God is

Allah and our God is one. There is no god but Allah, then religion is the most important for us as a way to know God.

Rabbani Wahed dance is danced by teenage boys and adults. In the past, this dance was usually performed at night when the night of Eid al-Fitr until Shubuh Prayer at meunasah-meunasah (surau) like a Prayer-house. But now we can meet the dance at wedding events, Sunat Rasul, art festivals and welcoming guests that displayed in the building, open fields, and so on.

All the members of Rabbani Wahed dance includes 14 people including 12 dancers and 2 sheh who deliver/sing poetry as dance accompanists. Rabbani Wahed dance form consists of several elements. They are motion, accompaniment, costumes and floor patterns. As the results of the study (Pramesthi Putri et al, 2015) in a catharsis journal, explained that the dance form of Bedhaya Suryasumirat consisted of several aspects based on the aspects of the actor, aspects of dance movement, pattern of dance presentation, dance accompaniment and makeup.

### **Value of Religious Character**

Value is everything that relates to human behavior about good or bad measured by religion, tradition, ethics, morals and culture that prevails in society (Zakiah, 2014). This is in line with this opinion, (Liliwari, 2003) states that value is an important element in culture, the value of guiding humans to determine whether something is permissible or not. In other words, value is something abstract about the cultural goals that we will build together through language, symbols, and verbal and nonverbal messages. The results of the study (Septiana et al, 2016) said that "A value is everything that is considered good in society".

So it can be concluded that value is something valuable in humans that is measured by the prevailing culture in society.

According to (Salahuddin, 2013), the notion of character is typically good values (knowing the value of goodness, willing to do good, real good life and good impact on the environment) which is embedded in and

manifested in behavior. Character is a characteristic of a person or group of people who contain values, abilities, moral capacity, and determination in facing difficulties and challenges. In line with the above opinion (Hapsari, 2015) states that "people of character mean people who have personality, behavior, character, character or character".

So, it can be concluded that character is a characteristic possessed by a person or group of people in which contains good values that are embedded in and manifest in behavior.

Rabbani Wahed dance is a dance in which one of the character values is "religious" contained in the dance verse / accompaniment. According to (Salahuddin, 2013) "religious values are attitudes and behaviors that are obedient in carrying out the teachings of their religion". Then, the results of the research (Sani, 2017) reveal that religious value is a human way in order to determine the way back to the Creator. Something that is believed and dotted on the deepest heart of a human being, asserts that nothing in this world exists by itself, but by the will of the Almighty.

### Religious Value in Rabbani Wahed Dance

(Yunianti, 2015) in a catharsis journal, this article explains that "the architectural elements of the Great Mosque of Surakarta have a value that can be taken from its meaning, especially religious values".

Referring to Yunianti's research, the results of the study showed that the elements of Rabbani Wahed Dance included 10 kinds of motion and 10 verses that had value. Religious values in the Rabbani Wahed dance are found in the meaning of the verse. The Rabbani Wahed dance verse contains religious values, including:

1. The poet of Saleum:

Assalamu'alaikum warahmatullah,  
jaroe dua blah ateuh jeumala.  
Kamoe brie saleum tanda horeumat,  
jaroe tamumat tanda mulia.  
Assalamu'alaikum warahmatullah,  
jaroe dua blah ateuh jeumala.  
Mulia wareh ranup lampuan, mulia rakan  
mameh suara.

Poetry above means a mutual respect which every Muslim must always give greetings or respect when meeting other Muslims wherever they are by saying Assalamu'alaikum warahmatullahi wabarakatuh in accordance with the teachings of Islam. The poem is sung to the virtuous motion as shown in the picture below.



Figure 1. Motion of Saleum

The motion in the picture above shows respect to the audience. Can be seen from the movement of the hand that swung in front of the head like a person who is saluting to appreciate.

2. The poet of Bismillah:

Deungoen bismillah, rahmanirrahim.  
Alhamdulillah ya Allah Rabbal'amin.  
Permulaan haqiqi, permulaan idhafi.  
nyan yang aseuli ya Allah dua peurkara.  
Dengoen bismillah, rahmanirrahim.  
Alhamdulillah ya Allah Rabbal'amin.  
Dengoen bismillah, mulaan haqiqi.  
Nyan beutaturi ya Allah dilee peurtama.

Poetry above means about goodness, it means that every action we do must start by reciting Bismillah, and finished with Alhamdulillah. so that our lives can get blessings from Allah SWT. The poem is sung in Bismillah motion as seen in the picture below.

In this movement, the dancer alternately performs the alternating movements as shown in the picture above, the body is swung forward to the right and left and then turns back and forth right and left.

3. The poet of Salatullah:

Salatullahsalamullah,  
'ala Thaha rasulillah.  
Salatullah salamullah,  
'ala Yasin habibillah.

Hai yo hai taulan dum beumeutuah,  
Dhoe takubah ateu musalla.  
Sembahyang limoeng meubek tatinggai,  
meunyangkeuh pangkai meunyang that  
raya. Faedah niet get that tuboeh, hana  
runtoeh dalam kuburnya.  
Ban nyang dilee meunan sit dudo, yoeh  
geupasoe dalam keureunda.

Poetry above means praise to the Prophet and obedience to Allah. It means that every Muslim must do five daily prayers because it is a command of Allah and prayer is the main capital of each Muslim in order to prepare on the way back to Allah as entering to the grave. The verse is sung in the Salatullah as seen in the picture below.



Figure 2. Motion of Bismillah



Figure 3. Motion of Salatullah

The motion in the picture above illustrates the obedience of a servant to God. Beautifully seen from the movement of the dancer are sitting alternately up and down, swinging and heading to the right and to the left. The hands are placed above the thighs like a greeting gesture in prayer.

4. The poet of Attahiyatoen:  
Attahiyatoen nama di kayee,  
Timoeh peureude dalam syuruga.  
Mubarakatoen nama di cicem,  
Dicoeng kayee nyan Tuhan karoenya.  
Poma ngen ayah seureuta guree,  
Ureung nyan ban 3 meubek ta dhoet-  
dhoet.  
Meunyoe na salah meuah talake,  
Peumiyup ulee tacoem bak tuoet.  
Baksa boeh jamoek poma meulet-let,  
Baksa boeh pijet poma meujaga.  
Ingat keu aneuk bek jeut penyakit,  
sidumnan keuh phet poma geurasa.

The poem above illustrates the devotion to both parents to obey which means that making parents hurt or dissatisfied is prohibited because their sacrifice and affection are too great for their children. Therefore, every child must respect and serve their mothers, fathers, and their teachers. The verse is sung to Attahiyatoen motion as shown in the picture below.



Figure 4. Motion of Attahiyatoen

In this movement, the dancer alternately performs the alternating movements as shown in the picture above, the left hand is on the floor and the right hand pats the chest, then the left hand pats the chest, the right hand is on the back of another dancer, and so on.

5. The poet of Allah Rabbani:  
Allah Rabbani Allah rabbani,  
Ka neu berkati malaikat arbain.  
Malaikat muqarrabin geukheun siploeh  
droe, ka beutatusoe mandum nyan nama.  
Yang phoen-phoen nama waya Jibrail,

Yang peutroen wahyuu bak saidina.  
Allah Rabbani Allah Rabbani,  
Ka neuberhati malaikat arbain.

The above verse means the faith to Allah which is illustrated about believing in Allah. It is believed that Allah is my only One God, that there is no God to worship except Allah who created the universe and all its contents and created 10 angels that we believe in and we know its duties. The verse is sung on the motion of Allah Rabbani as seen in the picture below.



Figure 5. Motion of Allah Rabbani

The motion in the picture above illustrates the faith of a servant to God, as seen from the movement of the dancer are sitting on his knees and swinging both hands upward like a prayer movement.

6. The poet of Sultan Maujuddoen:  
Sultan maujuddoen Alhamdulillah,  
Maujud wahidoen khairuhul fani.  
Raja-raja yang maujud kasidro Allah,  
yang laen ubah dum lawan fana.  
Sultan maujuddoen Alhamdulillah,  
Maujud wahidoen khairuhul fani.  
Neu peujeut kuwat kudrah iradah,  
Kuasa lengkap ban sigom donya.

The above verse means the power of Allah. Allah is the creator of all nature and its contents, everything else except Allah will disappear. Therefore we are always grateful for what has been given by always remembering to Allah and not being arrogant. The poem in the motion of the sultan can be seen in the picture below.



Figure 6. Motion of the Sultan Maujuddoen

The motion in the picture above illustrates the power of God. It can be seen from the movements of the prostrating dancer with both hands crossed on the floor.

7. The poet of Din Awai Din:  
Din awai din awailuddin mu'arifatullah,  
Allah sidroe Tuhan yang loeng yakin  
Laen mungken mandum muhaddas.  
Awai agama Tuhan beutaturi  
Bek han meuri-ri kata peucaya,  
Yang peuna dilee bandum geutanyoe  
Nyan keuh poe droe Tuhan yang Esa.  
Din awai din awailuddin mu'arifatullah,  
Allah sidroe Tuhan yang loeng yakin  
Laen mungken mandum muhaddas.  
Dilee neu peuna mandum geutanyoe  
Teuma oeh dudoe dum neupeu fana,  
Peuna pih Tuhan peu tan pih Tuhan  
Saleh pakriban Tuhan karoenya.

The above verse means knowing of Allah. By understanding religion, we can know God as the creator and believe in His existence. Religion is a guide for humans to the truth. The poem is sung on Din's movement as seen in the picture below.



Figure 7. Motion of Din awai din

In this movement, every dancer slowly faces to the right and swing to the right arm and then forward to the back, then the body slowly faces to the left and swing to the left arm around the back, etc.

8. The poet of Allahu:

Allahu Allahu ya Allahu 2x  
 Beuingat-ingat Allahu bak tadrop gajah,  
 beuna ta keubah Allahu taloe yang raya.  
 Beuingat-ingat Allahu taubat bak Allah,  
 Tataubat beusah Allahu bek sia-sia.  
 Bintang tujoeh Allahu jroh meusapat,  
 Timu ngen barat Allahu di beudoeh cahya.  
 Yoeh manteng teuhah Allahu jeh pintoe taubat,  
 kareuna syarat Allahu lhe peukara.  
 Allahu Allahu ya Allahu 2x.

The above verse means the majesty of Allah. We must remember Allah wherever we are, wherever we go and whatever we do by glorifying His greatness.



**Figure 8.** Motion of Allahu

The motion in the picture above illustrates the majesty of Allah. It can be seen from the movement of the two hands that are swung open the upwards.

From some various movements and poems that have been explained above, it can be concluded that the Rabbani Wahed dance contains religious values, but it can be emphasized that religious values can be known from the meaning of the verse, the motion only as a supporter. These religious values were instilled in the dancers through learning / training at The Seulanga Studio in Sangso village, Samalanga, Bireuen, Aceh. Moreover, in the process of holding on character values, it can

be supported by habitual action in order to make a habit that will be accustomed to being carried out in everyday life later on. (Atika, 2014) says that "habituation is something that is intentionally done continuously and repeatedly, so that something can become a habit". Like dancers who often practice Rabbani Wahed dance in the Seulanga studio, from this habit, the religious values that exist in Rabbani Wahed dance will be indirectly implanted in a dancer. So that they can change their behavior in a more positive direction, because the behaviors that contain religious values become used to their daily lives.

This is reinforced by the results of the study (Normalita et al, 2016) in a catharsis journal, which explains that the process of supporting/introducing character values in violin learning that has been early instilled in SD Budi Mulia Dua Yogyakarta students. This study was done in order to support the students to be a good person who is useful for society and nation after graduation. Through the violin learning process, students have indirectly instilled character values, one of them is religious value.

## CONCLUSION

Based on the explanation above, it can be concluded that the Rabbani Wahed dance is a dance which contains the religious value in almost all the dance verses. Moreover, the Rabbani Wahed dance verses include religious values, they are: the poet of Saleum, Bismillah, Salatullah, Attahiyatoen, Allah Rabbani, Sultan Maujuddoen, Din Aawai Din, and the poem of Allahu.

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