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The Oral Literaty of Rejung *Rasan-Dirasan* in Musi Rawas Regency: Form Analysis of Garap

Mark Dhaksa Halilintar[✉], Muh. Ibban Syarif, Wadiyo Wadiyo
Email: halilintardhaksa@gmail.com

Universitas Negeri Semarang, Indonesia

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Abstrack

This study aims to describe the form of garap on music accompaniment of Rejung *Rasan-Dirasan* in Musi Rawas Regency. This study used the descriptive qualitative method. The data collection used: (1) recording technique, both audio and audiovisual; (2) notes; (3) in-depth interviews with some informants; (4) literature study and documentation analysis. The primary data source analyzed was Cikwan as the speaker and some of the public figures in Musi Rawas Regency, South Sumatra. The study results show that the garap form of oral-literary is different from the music structure of Javanese gamelan tradition in general. It submits to the techniques of Rejung *Rasan-Dirasan* in Musi Rawas Regency.

Keywords: Oral-literary, Rejung *Rasan-Dirasan*, Garap Form

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INTRODUCTION

Rejung is a poem in the form of a story sung before or after the people in Musi Rawas Regency perform their cultural rituals on certain occasions. Rejung is a naming term for a song or oral literature that grows and develops in the people of the Southern Sumatra Province and its surroundings (Budrianto et al., 2018). It is one of the traditional art forms in the form of human vocals hummed by one person without musical accompaniment. In general, Rejung is melancholic, and his vocal chants are full of lamentation (Budrianto et al., 2018).

During its development, it began to be harmonized with local traditional musical instruments consisting of *getuk* or *getak-getung*, *redap*, and *gung* or *kenung*. Harmony is the simultaneous combination of sounds (Machlis, 1984). Later, in its further developments, after the sixties, Rejung was dominated by acoustic guitars (using only one guitar) to accompany it with the melodic style and technique played to characterize the community's character. Sometimes its chants are carried out in a joking or humorous way (funny) (Budrianto et al., 2018).

According to Siswanto (2017), there are two kinds of rejung performances. First, in the form of a single guitar, the rejung play is performed by one person. The guitar player usually also acts as a singer, and some are not guitar players. Second, rejung is played together or known as *setebak*. The oral-literary art of Rejung in Musi Rawas Regency is played in ensemble or *setebak*.

Oral literature is a text that is passed down from generation to generation. It is in line with Taum (2011), who stated that oral literature is a group of texts that are transmitted and handed down orally, which intrinsically contain literary means and have an aesthetic effect in relation to the moral and cultural context of a particular group of people. The basic characteristics of oral literature, namely (1) oral literature depend on singers, listeners, space, and time, (2) there is a physical conflict between singers and listeners, a means of

paralinguistic communication, and (3) it is anonymous (Taum, 2011). These characteristics emphasize that oral literature can develop depending on the singer so that sometimes it causes any versions. This happens because the delivery from the singer to the listener sometimes has a different perception so that when the listener conveys to the next listener, it can be added or subtracted. The impact of texts passed down from generation to generation affects the emergence of various story texts (Sulistiyorini & Andalas, 2017).

Rejung in Musi Rawas Regency has several forms of presentation, and it tells about something related to the theme of the event at hand. First, in the village thanksgiving event or *nepong doson*, the performance is usually performed after the harvest festival. The form of the show consists of singers and is accompanied by *ketawak* musical instruments (*gong*) and drums, and the poems tell stories about the richness of the earth's produce in the past. Secondly, in the event of death, in this form of presentation, the singer only tells the story alone without being accompanied by any musical instruments and Rejung is sung with a melodious voice that indicates a profound sorrow. The third event, *rasan dirasan* (wedding proposal), the singer tells the story of a man who wants to propose to a woman accompanied by the musical instruments of *kromong*, *saron*, *kicrik*, and *ketawak* (*gong*). In this study, researchers only focus on the form of the Rejung *Rasan-Dirasan* performance which tells about the tradition of proposals in the Musi Rawas Regency community.

The oral-literary art of Rejung *Rasan-Dirasan* is a folk performing art (music) in the wedding proposal procession in Musi Rawas Regency, where the text is in the form of a story accompanied by musical instruments. The wedding proposal procession begins when the groom's entourage is already at the bride's house, accompanied by musical instruments until the singer finishes the story. The musical scale used in accompanying the oral literary arts of Rejung *Rasan-dirasan* in Musi Rawas Regency is the pentatonic scale. Later, the oral

literary art of Rejung *Rasan-Dirasan* is also carried out when there are residents who carry out an event at the request of the family, the singer of Rejung will sing a special poem according to the theme of the event being held. Musical behaviors are universal across human populations and, at the same time, vary widely in their cultural structures, roles, and interpretations (Trehub, 2015).

Instruments or musical instruments used to accompany the oral literary arts of Rejung Rasan-Dirasan in Musi Rawas Regency are Kromong, Saron, Kicrik, Gendang, and Ketawak (gong). Kromong, Saron, and Ketawak (gong) instruments are the difference between Rejung oral literature in Musi Rawas Regency and other areas. There are no Kromong and Saron laras pelog instruments used during the performance. One of the reasons why Rejung oral literature in Musi Rawas Regency uses Kromong and Saron instruments is because these musical instruments have been handed down by their ancestors since the time of the Sriwijaya kingdom. According to Simatupang (2011), ethnic music is traditional music that functions as a cultural expression of an ethnic group in sound organization. The expression involves instrumentation, playing technique, and taste. It is in line with Boyle and Radocy (1979), who stated that culture certainly influences music behavior, and music can influence the culture in which the music is produced.

Sumarsam (2016) stated that Indonesian history includes a succession of interactions with foreign cultures including: Hindu, Islamic, and Western cultures that have had an important impact on the development of Indonesian culture. These interactions influence the growth of Indonesian cultural traditions in the localization and hybridization of foreign elements. The oral-literary art of Rejung *Rasan-dirasan* in Musi Rawas Regency uses the *Kromong*, *Saron*, and *Ketawak* (gong) instruments, which are Javanese gamelan instruments. However, in the oral literature of Rejung *Rasan-dirasan* in Musi Rawas Regency, they do not use the technique or theory of

Karawitan from Javanese gamelan. However, they are subject to the techniques in the musical Rejung which they have learned from their previous ancestors.

Garap is a familiar term in musical life (Saepudin, 2013). Rahayu Supanggah (2007) explained that *garap* is a system or series of activities from a person or various parties, consisting of several different stages or activities. Then Saepudin (2013) added that it could be interpreted as a process, system, method, stages, a series of traditional artwork in order to produce something following the aims and objectives to be achieved.

The focus of this research refers to the musical accompaniment of Rejung Rasan-Dirasan as the object of research. The arrangement is unique because Rejung in South Sumatra Province does not use Pelog musical scales and gamelan instruments to accompany it. The existence of Javanese gamelan instruments in the musical accompaniment of Rejung Rasan-Dirasan, such as Kromong, Saron, and Ketawak (gong), makes it different from Rejung in other areas in South Sumatra Province, so it is very interesting to study related to the form of *garap* in it. The musical accompaniment of Rejung Rasan-Dirasan is focused on how the melodic musical patterns and the *garap* process are produced to accompany the oral literature of Rejung Rasan-Dirasan in Musi Rawas Regency.

The reason why the researchers are interested in taking this research was, firstly related to the object of research, because Rejung Rasan-Dirasan in Musi Rawas Regency is the only oral-literary art in South Sumatra which during its process of telling the story is accompanied by Javanese gamelan instruments. The reason related to the Rejung Rasan-Dirasan accompaniment music being a research study is because this accompaniment music uses Javanese gamelan instruments, but it does not use Javanese gamelan rules in general as in Java. Then, the reason for the researcher to study the phenomenon of Rejung Rasan-Dirasan in sociological studies using social action theory is to find out the motives

and goals of the traditional actors in carrying out the oral literary art of Rejung Rasan-Dirasan in Musi Rawas Regency.

METHODS

A qualitative research method is a way to interpret and present data in descriptive form (Ratna, 2013). The existing data were then interpreted and analyzed to get the form of garap on Rejung *Rasan-Dirasan*. This study used the descriptive qualitative method. It is a method based on the philosophy of postpositivism, used to examine the condition of natural objects, where the researcher is the key instrument, the sampling of data sources is done purposively and snowball, the collection technique is triangulation (combined), the data analysis is inductive or qualitative, and the results of qualitative research emphasize meaning rather than generalization (Sugiyono, 2009). Both methods aim to describe detailed information about the aspects of garap on and link them into a single unit. Sources of data used were five informants. Other data needed was information related to geographical conditions cultural conditions of the community, particularly in Musi Rawas Regency. The instrument used was the researcher and interview with the informant, who is the person who controls Rejung *Rasan-Dirasan*. The guide for data collection techniques used a documentation technique that was carried out directly through a camera. The recording was done using a recording device observation. Then, the observation was done during the interviews, and they were carried out by asking related problems. The data analysis technique used a data reduction analysis model, data presentation, and concluding.

RESULTS AND DISCUSSION

Rejung in Musi Rawas Regency

The results of the 2003 UNESCO convention on intangible cultural heritage formulated the definition of intangible cultural

heritage as all recognized practices, representations, expressions of knowledge, skills, and tools of natural objects, artifacts, and cultural spaces associated with them and acknowledged by the communities, groups and in some cases individuals as part of their cultural heritage. The convention also refers to living heritage as the equivalent of the term intangible cultural heritage. Furthermore, UNESCO stated that intangible cultural heritage is expressed in 5 domains, namely (1) oral traditions and expressions, including language as a vehicle for intangible culture, (2) performing arts, (3) community customs, rituals, and celebrations, (4) knowledge and behavioral habits regarding nature and the universe, (5) traditional craft skills.

Among the five domains of intangible cultural heritage expression, Rejung is in the first domain, namely tradition, and expression. The oral tradition of Rejung is sung by a resident who is considered to be able to tell stories of past events or tell stories about something related to the theme of the event. The singer of Rejung is a resident who has repeatedly sung it. Such a singer has the ability to sing Rejung in a voice that makes listeners laugh happily, cry or lament. The power of vocal processing is obtained through repeated involvement in the implementation of the Rejung tradition.

The oral tradition of Rejung is a speech that is sung by someone when one of the residents holds a celebration, thanksgiving and other events. This tradition can be sung anywhere when the residents hold a wedding celebration or thanksgiving, even a funeral. Information from residents explained that if a family member from a well-known family holds a celebration, whether it is a wedding party, harvest party, *tepung tawar* (thanksgiving party), *nepung doson* or even funeral, their family could hold the Rejung tradition. Uniquely, the tradition can be used for all people and all events.

Not everyone is willing or allowed to sing Rejung. The singer should be a skilled person and is used to sing Rejung. The *Sindang*

Kelingi Ilir community places the Rejung singer from the same lineage. Fellow singers still have close kinship relationships, for example, the current singer is a relative or child of the previous singer. Likewise, the future singers come from the previous singer's family. The inheritance pattern of the Rejung singer has become a binding social convention for society.

Forms of Garap on Rejung *Rasan-Dirasan* Accompaniment Music in Musi Rawas Regency

In addition to the cultural elements reflected in the Rejung performance, there is also a musical element that complements the form presentation of garap on the musical accompaniment of Rejung *Rasan-Dirasan* in Musi Rawas Regency. The team of garap on Rejung's musical accompaniment in Musi Rawas Regency are Cikwan, Attay Muchtar, and Hamam Santoso. The lyricist is Cikwan, the music arrangers are Hamam Santoso and Attay Muchtar. There are 5 musicians in the Rejung show in Musi Rawas Regency, namely Ari Yuhandri, Attay Muchtar, Jhonriko, Iin Heriyanto, and Yudi Nata.

The first discussion in this study focused on the garap of the musical accompaniment of Rejung in Musi Rawas Regency. According to Supanggih (2007) Garap is a system. The musical accompaniment of Rejung in Musi Rawas Regency is produced using the laras Pelog gamelan. The following are the results of the researcher's interview with Hamam Santoso as the music arranger of Rejung's accompaniment music in Musi Rawas Regency.

"The garapan of music is using the laras Pelog because it was carried away by the influence of the culture of the Sriwijaya kingdom"

Garap involves several parties or parties who are interrelated and help each other. In Javanese Karawitan, some elements of garap can be referred to as follows: (1) garap material or arena, (2) the people who do garap/penggarap, (3) facilities, (4) furniture or

utensils, (5) determiners, and (6) considerations (Supanggih in Putra, 2020).

Garap Materials on Rejung *Rasan-Dirasan* in Musi Rawas Regency

The idea of garap on the musical accompaniment of Rejung *Rasan-Dirasan* in Musi Rawas Regency which was worked on by Hamam Santoso was contemporary music. Contemporary music works as a reaction to existing music. When it is faced with traditional music, the contemporary music is an effort to expand the existing musical grammar. Therefore, traditional music artists who want to develop certain types of traditional music are often accused of "destroying traditional values". They don't delete the existing values, but wanted to add something.

Musical accompaniment of Rejung *Rasan-Dirasan* in Musi Rawas district is out of the musical structure of the Javanese gamelan tradition. When it is faced with the Javanese gamelan tradition, it looks very different. Javanese gamelan music uses a set of slendro gamelan (a Javanese music system in Karawitan where one octave is divided into five tones with the same interval) or a set of pelog gamelan a Javanese music system in Karawitan where one octave is divided into seven tones with different interval). However, the musical instruments of Rejung *Rasan-Dirasan* in Musi Rawas Regency only consists of saron, kromong, drums, and ketawak (gong), which are different from the structure of Javanese music in general.

This is the extent of the garap material in the Rejung *Rasan-Dirasan* tradition in Musi Rawas Regency. By utilizing existing gamelan musical instruments, they adjust the garap according to the context or needs. For example, the needs for wedding accompaniment, funeral, or other traditions. Researchers tried to dig deeper information to the artists of the Rejung in Musi Rawas Regency by conducting some interviews.

"Utilizing the relics of past traditions, culture, and musical instruments, we continue to try to preserve the Rejung art in Musi Rawas

Regency. So that it won't disappear and can still be enjoyed by the current generation."

Composers of Rejung Accompaniment Music in Musi Rawas Regency

According to Supanggih (in Pangestika, 2019), *penggarap* or creators are artists who become composers, either as gamelan players, *sindhen* (singer), or *nggerong*. The composer of the musical accompaniment of Rejung *Rasan-Dirasan* in Musi Rawas Regency was Mr. Hamam Santoso. Then according to (Siswanto, 2017), there are two kinds of Rejung performances. First, in the form of a single guitar, namely the show of Rejung is performed by one person, the guitar player also acts as a singer or non-guitar player. Second, Rejung is played together or referred to as *setebak*. Musical accompaniment by Rejung in Musi Rawas Regency is played together with the formation of 1 vocal or Rejung singer, namely Cikwan accompanied by 5 musicians including Riko as *gendang* player, Iin as *ketawak* player, Attay as *kromong* player, Ari as *kicrik* player, and Onit as *saron* player.

The regeneration of the musical accompaniment of Rejung *Rasan-Dirasan* in Musi Rawas Regency continues to be carried out. Regeneration is carried out directly through trainings for existing youth organizations and other communities in the community. Another way is with the public awareness, there are some people who are self-taught through videos as well as by watching and listening to Rejung performances in Musi Rawas Regency, so they can learn independently.

Garap Facilities on Rejung Accompaniment Music in Musi Rawas Regency

The facility of *garap* on the musical accompaniment of Rejung *Rasan-Dirasan* in Musi Rawas Regency are *kromong*, *tawak*, and *saron* as melodic accompaniment instruments, then *gendang* and *kicrik* as rhythmic music. According to Rachmat (1999), the term *Kromong* is taken from the name of the

xylophone percussion instrument and *kromong*, which is a collection of musical instruments made of wood and bronze or iron in moderate amounts. *Kromong* used in the musical accompaniment of Rejung *Rasan-Dirasan* in Musi Rawas Regency consists of 20 wooden blades that function as melodic musical instruments and they are played by hitting them. The following is the picture of *kromong*



Figure 1. Kromong Instrument

Then, *ketawak* music instrument or its name in Javanese gamelan is *Gong*. According to Risnandar (2017), *gong* is the biggest *ricikan* (a set of Javanese musical instruments) among the other *ricikan*. It can be classified to be three types, *kempul*, *suwukan*, *gong ageng* (big), which in this study is called as *Gong*. In the musical accompaniment of Rejung *Rasan-Dirasan* in Musi Rawan Regency, *ketawak* is made by brass. This instrument makes the music to be rhythmic and melodic. The following is the picture of *ketawak*.



Figure 2. Ketawak Instrument

The next instrument is *saron*. It is a general term for a gamelan instrument in the form of a blade with six or seven blades made of bronze or brass that is superimposed on a wooden frame which also functions as a resonator (Sumarsam, 2003). In the musical accompaniment of Rejung *Rasan-Dirasan*, it has 7 brass blades and functions as a melodic musical instrument that is played together with the *kromong*. Here is documentation of *saron* instrument.



Figure 3. *Saron* Instrument

Afterwards, there is *gendang* musical instrument. It is a musical instrument whose sound source comes from its membrane and usually the membrane comes from goatskin or cowhide. It is one of the musical instruments in Javanese gamelan that functions to regulate the rhythm and is included in the "membranophone" group, which is a musical instrument whose sound source comes from a skin membrane or other material that is played by hitting, using a *kendang* beater or hand (Ferdiansyah, 2010). The membrane is attached to the right and left of the hollowed-out log. The function of *kendang* as a musical instrument is to regulate the tempo and dynamics of the musical accompaniment of Rejung *Rasan-Dirasan* in Musi Rawas Regency. The following is the picture of the instrument.



Figure 4. *Kendang* Instrument

instrument used as an accompaniment to a percussion instrument, it is usually made of iron or plastic. In the musical accompaniment of Rejung *Rasan-Dirasan* in Musi Rawas Regency, this instrument functions as a rhythmic musical instrument. The following is the picture of the instrument.



Figure 5. *Kicrik* Instrument

Garap Furniture on The Musical Accompaniment of Rejung *Rasan Dirasan* in Musi Rawas Regency

The *garap* furniture cannot be separated from the history of the *pengrawit* background and their experience. The *garap* furniture on the musical accompaniment of Rejung *Rasan-Dirasan* in Musi Rawas Regency uses *garap* vocabulary on musical beat and patterns of South Sumatra, especially in Musi Rawas Regency by using the *pelog musical scales* found on *saron*, *kromong*, *tawak*, and *kendang* musical instruments. The following is the researcher's interview with Hamam Santoso as the head of the musical arranger of Rejung in Musi Rawas Regency.

"*Penggarapan* (the work) the musical accompaniment of Rejung in Musi Rawas

Regency combines the culture and musical character of the Musi Rawas people with Javanese culture that exists in gamelan, namely the musical scales or *laras pelog*. Therefore, it produces Rejung accompaniment music in Musi Rawas Regency".

The combination of vocabulary music has made its own characteristics for the musical accompaniment of Rejung *Rasan-Dirasan* in Musi Rawas Regency. However, it is undeniable that the Javanese influence is very strong in it because the origin of the gamelan instrument comes from Javanese culture. In addition to producing accompaniment music, the Rejung tradition in Musi Rawas Regency also delivers song verses. The song lyrics are adapted to events or activities such as weddings, funerals, and others. The lyrics and the tone of the song's lyrics depends on the background of the lyrics composer or player, especially regarding how they explore the notes on the *laras pelog*.

Determinants of Garap on Rejung Rasan-Dirasan Accompaniment Music in Musi Rawas Regency

The musicians as *music penggarap* will process the music to determine the musical work. As *garap* furniture and utensils become the raw materials, *penggarap* can make the accompaniment musical composition. The difference of *garap* vocabulary from the musicians actually makes the accompaniment musical composition becomes richer in musical elements.

Given the lack of knowledge of Javanese gamelan, Rejung musicians in Musi Rawas Regency do not mention gamelan notes with *laras pelog* as they are in Java. Therefore, they do not mention the *laras pelog* as "Ji, Ro, Lu..." In fact, they understand it more if it is mentioned with a more national designation, namely "Do, Mi, Fa, Sol, Si... ". With such reasons and field facts, the researchers used a musicological approach to dissect the musical accompaniment of Rejung *Rasan-Dirasan* in Musi Rawas Regency. The following is an

attachment for the notation of the musical accompaniment of Rejung in Musi Rawas Regency.



Figure 6. Accompaniment Notation for Rejung *Rasan-Dirasan*

According to Supanggah (in Syarif & Hastuti, 2015), *gending* is a general term used to refer to Javanese Karawitan musical compositions. Then there are 7 forms of *gending* that are included in the *gending alit* category: namely *lancaran* form, *gangsaran* form, *ketawang* form, *ladrang* form, *ayak-ayakan* form, *srepegan* form, and *sampak* form. *Gending* framework is called as *balungan gending* (skeletal melodic outline), which is in the form of skeletal notation that is used to help musicians (gamelan musicians) when presenting Karawitan.

In the musical accompaniment, Rejung *Rasan-Drasan*, there is no *gending* rules like in Javanese gamelan. The local people used to call the musical accompaniment of Rejung *Rasan-Dirasan* as "Rejung accompaniment". Based on the results of the interview with Mr. Hamam Santoso as music arranger and the Head of Culture Division in Musi Rawas Regency, he stated that the cause of the use of gamelan musical instruments is indeed inseparable from historical factors. If it was traced from its history, some gamelan instruments entered the Musi Rawas Regency because the Javanese brought them during the Sriwijaya kingdom. This factor makes the musical accompaniment of Rejung *Rasan-Drasan* in Musi Rawas Regency not as complete as Gamelan accompaniment in Java, because the

instruments brought by the Javanese in the Sriwijaya kingdom were not complete.

CONCLUSION

The musical accompaniment of Rejung *Rasan-Dirasan* in Musi Rawas Regency is produced using gamelan *laras pelog*. The idea of garap on the musical accompaniment of Rejung *Rasan-Dirasan* was on contemporary music. The musical accompaniment Rejung *Rasan-Dirasan* in Musi Rawas Regency differs from the Javanese gamelan tradition's musical structure. It is because the musical accompaniment of Rejung *Rasan-Dirasan* only consists of some musical instruments such as *saron*, *kromong*, *kendang*, and *ketawak* (gong). The cause of the use of gamelan musical instruments in the musical accompaniment of Rejung *Rasan-Dirasan* is indeed inseparable from the historical factors. This factor makes the musical accompaniment not as complete as Gamelan accompaniment in Java because what the Javanese brought in the Sriwijaya kingdom was incomplete. By utilizing the existing gamelan musical instruments, then garap is adjusted according to the context of the events. The composer of the musical accompaniment of Rejung *Rasan-Dirasan* is Mr. Hamam Santoso. Regeneration is carried out directly through some trainings for existing youth organizations and other communities in the community. The facilities of garap on the musical accompaniment of Rejung *Rasan-Dirasan* include *kromong*, *tawak*, and *saron* as melodic accompaniment instruments, then *kendang* and *kicrik* as rhythmic music. The furniture of garap on the musical accompaniment uses garap vocabulary on musical beat and patterns in South Sumatra, especially in Musi Rawas Regency. It also uses *pelog* musical scales found on the *saron*, *kromong*, *ketawak*, and *kendang* musical instruments. Music players as *penggarap* will process to determine the musical work. Given the lack of knowledge of Javanese gamelan, Rejung musicians in Musi

Rawas Regency do not mention gamelan notes with *laras pelog* as they are in Java.

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