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Inheritance of Cultural Values of Kethek Ogleng Dance at Darma Giri Budaya Dance Studio in Wonogiri

Nur Muaffah Zakiyati✉, Agus Cahyono, Syakir Syakir
Email: affahrachmadi@gmail.com

Universitas Negeri Semarang, Indonesia

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Abstract

The Kethek Ogleng dance performance is one of the traditional dances that is inherited and there are cultural values at Darma Giri Budaya Dance Studio in Wonogiri Regency. The purpose of this study is to analyze the inheritance of cultural values in the performances of the Kethek Ogleng Dance at the Darma Giri Budaya Dance Studio in Wonogiri Regency. The method used is qualitative with ethnochoreological approaches. The data collection techniques through observation, interviews and document study. The analysis process began from collecting data, reducing data and clarifying, concluding and interpreting. The cultural value of Kethek Ogleng Dance can be seen in the dance moves, the performing techniques, dancers, time, drama, and technique. The cultural values that are seen from the knowledge obtained is from learning in the Studio and formal schools. Skill is the process of training artists to the dancer of Kethek Ogleng in the studio. Attitude, the artist teaches the attitude of dancer Kethek Ogleng that the talent possessed must be delivered.

Keywords: cultural values, inheritance, kethek ogleng dance

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INTRODUCTION

In the era of globalization with the inclusion of various foreign cultures, the spread of national culture aspects of other parties, so the scope of national culture needs to be improved, namely to world culture, especially Western culture. Global culture seems become a unity with national culture, as glonal (global national) as well as glocal (global local). In addition, for further consideration with different arguments even different diametrically, according to Santos (Ratna, 2010) human civilization actually came from the East, namely Indonesia.

There are three principals that play a role in society that determine social power and social inequality. First, economic principal which shows the economy source. Second, social principal in the form of social relationships that enable someone to mobilize for his own interests. Third, cultural principal which has several dimensions: objective knowledge of art and culture, cultural taste and preferences, formal qualifications, cultural skill, practical knowledge (savoir-faire or know-how) and the ability to be distinguished and to make a difference between good and bad (Sutrisno, Mudji and Putranto, 2005, pp. 181–182).

Our existence to help culture so that it can not be changed by the process of globalization, we need a strategy to build cultural resilience, namely the ability to preserve and optimize cultural values in the creative process, which can improve the quality of life of the nation (Milyartini, R and Alwasilah , 2012, p. 3).

Inheritance or transmission of cultural values is something that has been inherited from generation to generation, although it is often difficult to find the source. Values, beliefs, and faith which has become a kind of traditional needs or completeness of the community concerned (Cahyono, 2006, p. 24).

Inheritance activity is a cultural problem in the dynamics of human life. The inheritance process is considered as one of the activities of transfer, forwarding, intergenerational selection in order to preserve tradition in a family tree that occurs continuously and simultaneously. The

purpose of inheritance is to preserve cultural values from the past, as well as efforts to maintain the sacred artistry (Nurasih, 2014, p. 29).

A creative innovation in dance can be used as a result that can be delivered to home for parents: presented to a place where everyone dances in a circle, remembering about the glorious past of their own civilization. Then there were various discussions with practitioners and local dance audiences: "I don't like modern dance." These comments are generally directed to the production of foreign or local dance that is not in accordance with the impression of dance expected nostalgically in the past (Rowe, 2009, p. 45). A dance that is inherited is also a result that can be enjoyed by the audience as well as being a pride for Indonesia's culture.

Performing arts are art activities carried out collectively and prepared to be performed in front of audiences in order to obtain fine dining and aesthetic experience (beauty). A performing art at least the following requires: 1) material for art activities (dance, music, theater), 2) artists or performers who perform art activities, and 3) audiences who watch art activities (Murgiyanto, 2016, p. 32). Performances almost always take place in two or multiple rooms that are interconnected each other. Each of them creates events and activities through a parallel cast which takes place between one role and another role, electronic visuals, and various moving objects (Iswantara, 2012, p. 105).

Values according to Liliweri (2014, 55; Periksa Maragani & Wadiyo, 2016, p. 50) are basically ideas about goodness, truth, and justice. The further explanation about values according to Ahmisa-Putra (2009, 7; Periksa Maragani & Wadiyo, 2016, p. 50) states about the good thing, the thing should be done, and also with regard to the thing that is not good or bad. The value in this study is cultural values. The Indonesian nation has cultural values as the character of Indonesian society in terms of knowledge, skills, and attitudes. The cultural values obtained are used as implementation in daily life provided by artists through non-formal educational institutions.

Kethek Ogleng Dance is one of the traditional dance/ art in Wonogiri Regency.

Traditional performing arts as part of traditional culture give much hope, benefits, and meaning to human life. Based on this reason, it is necessary to preserve, protect, utilize, and develop traditional performing arts for the purpose of (local) cultural identity, implementing ethical values, and norms of customs that have formed and have been inherited through generations. These efforts can be done by learning traditional performing arts in educational institutions (formal or non-formal) (Jazuli, 2016, p. 34).

The character term is a term that is closer to the psychological realm, which is then highlighted into the cultural realm when its position and potential are seen as an important part of improving the resilience of the nation, increasing the community welfare, building an orientation of better cultural values (Rohidi, 2014, pp. 162–163). Management perspective explains that a someone's success is usually caused by three things, namely: 1) Knowledge is a collection of theories, concepts, and someone's knowledge. 2) skills that are practical abilities managed by someone, and 3) attitude is passion, habit, character, honesty, hard work, and sincerity.

In Wonogiri Regency, there are several arts, namely *Kethek Ogleng*, *Srandul*, *Badhut*, *Lerok*, and *Kucingan* dance. The *Kethek Ogleng* Dance is one of the performances presented and developed by artists at the Darma Giri Budaya Dance Studio in Wonogiri Regency. The *Kethek Ogleng* Dance is also an art or dance that has several aspects of art, namely dance, music, and drama to connect with the plot presented by the *Kethek Ogleng* Dance.

The art that becomes the focus of the study is *Kethek Ogleng* Dance which almost extinct by other dances, but the artist still inherits it through one of the studios in Wonogiri Regency namely the Darma Giri Budaya Dance Studio which was built since 2004 by Loediro Pantjoko who still exists and always follows in the creation activities of dance works. The dance works that have been created are often displayed.

The uniqueness found in the *Ogleng Kethek* Dance at the Darma Giri Budaya Dance Studio is the performance. In other dance

performances display dance accompanied by music, but in the *Kethek Ogleng* Dance there is drama in the inheritance of performance and the values. The *Kethek Ogleng* dance is danced from various genders and from all generations, namely children, adolescents, and adults. The aspect of motion inherited in the *Kethek Ogleng* Dance is not far from the original motion. The training in the studio is also carried out every day with a predetermined time. If there are big events, there will be more time to practice. In addition, to appreciate the students' training process at the studio, a quarterly event staging is held (once every three months).

Inheritance carried out in the Darma Giri Budaya Dance studio is not only to train dancers who are already proficient, but also it is considered based on the cultural influences preferred by children namely through gadgets and modern creations such as dance and music. The inheritance of the *Kethek Ogleng* Dance also makes one of the dances in Wonogiri Regency that can be inherited to the young to the adult generation.

The *Kethek Ogleng* dance that will be studied is inherited through non-formal education. The inheritance is carried out by artists who pass on to their students through the Dance Studio in Wonoboyo Urban Village in Wonogiri Regency. The *Kethek Ogleng* Dance is inherited by not leaving the original motion of the *Kethek Ogleng* Dance. The dance that has been explained still has the same stages, namely forward beksan, beksan, and backward beksan. Students come from children, adolescents, and adults. All of them study various kinds of art in studio but the researcher wanted to study *Kethek Ogleng* Dance.

Based on the background above, researchers have the research problem of analyzing and describing the inheritance of cultural values in the *Ogleng Kethek* Dance performance at the Darma Giri Budaya Dance Studio in Wonogiri Regency.

Dance Studies/ Cultural Studies. Dance theories and methods are used to analyze moving human bodies, and they are valuable no matter how dance is seen in terms of global performance,

which categories often differ from Western ones, or how much we broaden our definition to include various human movements. Dance methods, theories, and others aspects beyond its limits, are those that can help the field avoid some of the problems of cultural studies. Problems that according to Grossberg, have limited the focus of cultural studies and brought it closer to disciplinary status. The relevance is the relationship between cultural studies and the researcher's focus on cultural values (Morris, 2009, p. 93).

Cultural Values of the Dieng Culture Festival as a Local Wisdom to Build the Nation's Character. The results showed that (1) people's perceptions of the cultural values transformation of the Dieng Culture Festival tradition for generations without changing their true meaning and (2) the relevance of local wisdom not as a hindrance to the era of globalization, but rather became a major power in nation character building. Relevance is about hereditary cultural values (Harmawati et al., 2016).

A research related to this study is (Rochmat, 2013) *Inheritance of Dermayon Style Mask Dance: Case Study of Rasinah Style.* The results showed that one of the reasons Rasinah prefers to pass on to her grandchildren because her grandchildren have high motivation to become a Mask Puppeteer. The Dermayon Style Mask Dance has been able to maintain its existence through hereditary inheritance. The process of inheriting traditional arts of Dermayon Style Mask Dance takes place through a "Vertical Inheritance" system or through genetic mechanisms, namely the system of cultural inheritance from parents to grandchildren. One of the background reasons of generation leap in Dermayon Style Mask Dance inheritance is the motivation factor of the artist. Relevance is studying inheritance.

METHOD

The research method used is a qualitative research method that aims to describe, analyze, and interpret narratively about the inheritance system of ogleng kethek art performances at the

Darma Giri Budaya Dance Studio in Wonogiri Regency. The *Kethek Ogleng* art can be seen from the form and value studied through the text and context of the aspect of the art inheritance system by using an interdisciplinary approach.

An interdisciplinary approach is used to understand a study problem by combining several disciplines, namely ethnochoreology and anthropology. The ethnochoreology approach is used to study the inheritance of the *Kethek Ogleng* Dance performance, while the anthropology approach is used to study the inheritance of values contained in the *Kethek Ogleng* Dance performance.

The data collections techniques used are observation, interviews, and documentation. In art research, observation activity reveal a systematic picture of the art events, behavior (creation and appreciation), and various devices (medium and technique) at the place (Rohidi, 2011, p. 182). The observation was carried out to see the environmental condition of the study site, namely the Darma Giri Budaya Dance Studio, Pokoh Village, Wonogiri Regency and a description of the *Kethek Ogleng* dance performance.

The interview was conducted by asking questions to informants namely the owner of the Darma Giri Budaya Dance Studio, dancers, or performers of the *Kethek Ogleng* art performance, and also the community or audience of *Kethek Ogleng* art performance.

The documentation technique is used to obtain data about the *Kethek Ogleng* dance performance. The documentation data collected are: training photos and performing, documents, and newspapers that contain news about the *Kethek Ogleng* Dance. The data analysis used in this study refers to the analysis of Miles and Huberman translated by Rohidi (2007: 10). The analysis process was carried out with a cycle model starting from collecting data, reducing and clarifying data, concluding and interpreting all information selectively. The data analysis was put in a comprehensive and systematic framework. The data in the form of words, statement of ideas, explanations of ideas or events and not a series of numbers, has been collected

and processed then arranged in a developed text and analyzed.

RESULTS AND DISCUSSION

Cultural Values in the Kethek Ogleng Dance Performance at Darma Giri Budaya Dance Studio in Wonogiri Regency

In Wonoboyo Urban Village, there is a place or infrastructure which is well known because it has been developed for almost ± 20 years. Darma Giri Budaya Dance Studio which teaches several dances. This dance studio is located at Jalan Cempaka II No.6 RT.02 / RW.01, Pokoh Wonoboyo Wonogiri. A brief history of this studio started with the desire of an artist from Solo named Loediro Pantjoko, S.Sn. who is graduate from ISI Surakarta. He graduated in 1998 and married in 2000 then lived in Wonogiri. This studio was called KPSW (*Komunitas Pecinta Seni Wonogiri* (Wonogiri Art Lovers Community)), which was chaired by Eko Supendi, S.Kar and after 2 years renamed to the Darma Giri Budaya Dance Studio which had obtained legality from a legal entity with the number of Institutional Approval Certificate: 431/5978 / 2017 and Notarial Deed Number/ Establishment of Institution: 109 / KEP-17.3 / III / 2011.



Figure 1. Darma Giri Budaya Dance Studio

Based on the studio located around the Wonoboyo Urban Village, it was obtained the information about the Vision and Mission of the dance studio, namely preserving, building culture

and delivering it to the community through the studio. The preservation is carried out so that the existing arts are not displaced by foreign cultures. As we know that children and adolescents can access anything through gadgets. So the studio coach must provide guidance so that children do not take the material only, but also processed it first about dancing. The dance that became the attraction of Mr. Loediro when he was first at Wonogiri regarding the *Kethek Ogleng* Dance.

Performing arts are human actions to communicate and deliver certain messages from their traditions to the audience (Sukmawati, 2017, p. 66). We cannot see value physically, because value is the price of something to look for in a human process that respond to other human attitudes (Restuningrum, 2017, p. 4). Value can be concluded as a measure of the attitudes and feelings of someone or group that is associated with good and bad, right or wrong, like or dislike of an object both of material and non-material (Abdulsyani, 2015, p. 49).

Culture for the supporting community has a value that may only be understood by the owner. There are also varying values contained in the performing arts. A performance art has a function which is a guarantee of its existence related to the purpose of the appearance of the performing arts. Because there is no a clear function, the performing arts will experience a disposal from the realm of human life because it is considered no longer relevant. When the performing arts do not function, the performing arts will be ignored by the community and will experience death or extinction (Kojatsiwi, 2015, p. 179)

Furthermore, this dance is inherited through performances that contain cultural values. Cultural values that can be inherited are considered in 3 aspects, namely knowledge, skills, and attitude (Rohidi, 2014, p. 163). Meanwhile according to (Cahyono, 2006, p. 33) as a cultural process, education is a tool or means to inherit or deliver the cultural values of a community that is considered meaningful to the people's lives. These values include a variety of knowledge, attitudes, and skills. The inheritance

of values is conducted by teaching various ideas to be used as guidelines in the practice of life.

Globalization which is supported by the advancement of information that causes increasingly unlimited free communication, cultural slackness, new egoism, and finally the loss of a new identity which is a matter of national identity that needs to be realized together. Many cultural phenomena are focused on the romanticism of past cultures that fail to respond to contemporary developments or to contextualize cultural values in responding to current changes. Strong social solidarity is bound by the cultural values that are believed to be a strength of social integration in local communities, but when they are face and mingle with a large community called the nation, the values of social solidarity narrow into a privatization form. In the past, traditional art was only for a collective, lived and supported its supporting community. Now, the traditional art of collective has its value and function into the art of personal expression (Martono, Iswahyudi, 2017, p. 142)

The following is an explanation of each of the cultural values in the *Kethek Ogleng* Dance performance which are the benchmarks of cultural values in terms of knowledge, skills, and attitude.

Knowledge in cultural values

The results of research conducted by researchers get results that refer to the 3 framework aspects, namely knowledge, skills, and attitudes. These three aspects are directed towards the inheritance of better cultural values to the advancement of art in Wonogiri Regency.

First, knowledge. The knowledge gained is from the learning that took place at the Darma Giri Budaya Dance Studio and formal schools in Wonogiri Regency. Artists provide knowledge in the form of *Kethek Ogleng* Dance material given for training in terms of simple makeup and clothing/ costumes that have developed in terms of variety and color accents to make it look new, song/ accompaniment used by presenting *suwe ora jamu* song and lyrics that tell that there is the word Gajah Mungkur (a tourist attraction in

Wonogiri Regency which is quite well known), and dance movements given by artists to students. The following fragment of the lyrics of *suwe ora jamu* which becomes the song accompaniment of the *Kethek Ogleng* Dance:

Suwe ora jamu, jamu godhong meniran
Wis suwe ora ketemu, ketemu pisan dadi pikiran
Suwe ora jamu, jamu godhong anggur
Wis suwe ora ketemu, ketemu pisan ning gajah mungkur
Suwe ora jamu, jamu godhong telo
Wis suwe ora ketemu, ketemu pisan ning ati gelo
Suwe ora jamu, jamu godhong kates
Wis suwe ora ketemu, ketemu pisan ning awak ethes
Suwe ora jamu, Jamu godhong Blimbing
Wis suwe ora ketemu, Ketemu pisan ning ati koming

The lyrics translation of the *suwe ora jamu* song is as follows.

Long time no drink herbal, herbal meniran leaves
Long time no see, once met into mind
Long time no drink herbal, grape leaves herbal
Long time no see, once met at Gajah Mungkur (reservoir)
Long time no drink herbal, cassava leaves herbal
Long time no see, once met makes disappointed
Long time no drink herbal, papaya leaves herbal
Long time no see, once met makes a healthy body
Long time no drink herbal, starfruit leaves herbal
Long time no see, once met makes the heart upset/ confused

Song lyrics used as accompaniment of the *Kethek Ogleng* Dance performance adapted to the situation in Wonogiri Regency, it can be explained from the lyrics of long time no drink herbal, grape leaves herbal, long time no see, once met at Gajah Mungkur. Gajah Mungkur is one of the famous Tourist Attractions. If it is questioned by some people outside Wonogiri Regency, it immediately mentions the existence of Gajah Mungkur Reservoir. Cultural values contained in the *suwe ora jamu* lyrics song proves that we as fellow human beings are expected to preserve and inherit the song. Because of many versions are sung on the lyrics of the *suwe ora jamu* song. However, there are two verses that characterize this tourist attraction.

Artists provide knowledge in accordance with their proportions according to the age of the

student, in terms of make-up, costumes/ clothing, accompaniment, and dance moves. For example, when artists give movements to students step by step to perform dance performance. Special movements for attractions displayed according to the needs of the event, for example rope properties, poles/ bamboo that is put together, tables and chairs. Everything is done according to the direction of the artist as a coach. Artists provide knowledge about what to do during the performance. The shortened duration or time is also notified, the show time which is longer and shorter depends on the need.

Skills in cultural values

Second, skill. The training process was given to the *Kethek Ogleng* dancer at the studio. The ability of students in dancing, following movement with musical song/ accompaniment, scenes that will be presented during a performance are obtained through training together. The training was scheduled, but for the performance there was a quarterly agenda to prove the skill results of the *Kethek Ogleng* dancers. Artists provide skills in stages, for example this week memorizing movements first, then next week repeating the movements that have been given, adding motion, and introducing accompaniment to dancers. The training process begins with knowing the talents of the prospective dancers, and then training every move made. Giving motion also depends on the ability of students, from the age of children to adolescents.



Figure 2. The Practice Process of the *Kethek Ogleng* Dance

The process shown in the picture above is the practice of the *Kethek Ogleng* Dance which is carried out according to the schedule arranged by the chairman and trainer at the studio. The practice makes students know how to perform that can give satisfaction and an impression to the audience. Repeated exercises give the message that learning is not only done once, but to get satisfying result needs persistence in practice. The skills of dancers are inherited by artists in the form of quarterly performances held at the studio in order to realize the expectations of students and trainers to be useful for the community/ audience. As well as to prove after practicing for three months.



Figure 3. Preparation Process before dancing *Kethek Ogleng* Dance

Preparations conducted are face painting skills that have been taught by the trainer and

wearing costumes in terms of complement. The skills in make up and using costumes are also needed by dancers, because if the performance consists 10 dancers, the trainer and his companion can do make up on time before the show. However, in a colossal/ mass dance that consists of almost 300 dancers, so the dancers' skills in dressing and wearing clothes need to be done. Artists provide ways to apply and use costumes. In addition, preparation that is carried out before performing the show is needed either by individuals or groups.



Figure 4. *Kethek Ogleng* Dance Performance

Performances/ shows of this dance either individually or colossally can be carried out well with the time and discipline skills of the dancers. The process of training, preparation, and performance can be done well when applying the values taught by the trainer.

Attitude in cultural values

Third, attitude. The artist/ trainer also teaches the attitude to the *Kethek Ogleng* dancers that the talent must be delivered properly. The community who has position as parents also supports and entrusts their children to attend the training at the Studio. The values implemented in the form of mutual cooperation which becomes characteristic of the Indonesian nation are reflected through the *Kethek Ogleng* dance performance. This cultural value focuses on the elements of the public interest or others rather than the personal interests. For example in a dance performance there is a scene to respect each other so as an artist must teach how to foster mutual attitudes in each dancers. During

quarterly performances, mutual cooperation is needed to form a committee and reach all generations without exception, both of artists/trainers as well as dancers and the community (parents). So, even though the event held by the studio, but all components work together to realize a good and smooth performance. The value of mutual cooperation is related to the value of togetherness. All components are done will be much easier if covered by each component in the show. Through the value of mutual cooperation and togetherness makes all people participate in preserving and maintaining what they already have, namely the *Kethek Ogleng* Dance in Wonogiri Regency.

According to Mintargo (1997, 43; Periksa Verulitasari & Cahyono, 2016, p. 43) states that human behavior is mostly as a result of activities learned than those are not learned which are traditions. Cultural identity is a characteristic of someone because that person is a member of a certain ethnic group. Cultural identity includes learning about and accepting traditions, innate traits, language, religion, descent from a culture.

The next cultural value is the spirit of life value. Artists implement the spirit of life to the dancers to be passionate in preserving and maintaining the art they have. Starting from the spirit of a monkey's life in the forest, his habit, his food and looks for his comfort. A quotation from the interview with Loediro is as follows.

"... so the message to be conveyed is actually the monkey enjoying his life in the forest as his home, if suddenly the forest is destroyed, the tree is cut down, the base is cut down, the monkey will go rampage. But the message differs if the monkey has a spirit of life and wants to mingle with humans then get advantages namely eating, drinking, then, the monkey will be a very good friend. His spirit of life for trying to live in the forest alone is my way of giving that value to dancers. Like the late Samidjo who used to instruct Sukijo to live in the forest first and follow the movements of every monkey ... "(interview on 3 May 2020).

The results of the cultural values that have been described through the aspects of knowledge,

skills, and attitudes by artists to dancers provided through non-formal education, namely the DarmaGiriBudaya Dance Studio. Cultural values can be delivered through artists to dancers of *KethekOgleng* Dance that there are many ways to develop the values that are obtained everywhere but must be right in processing them well. The artist also hopes that what he has given will be useful for dancers, especially at the *KethekOgleng* Dance performance in Wonogiri Regency

CONCLUSION

The cultural values that are appeared in each form of *KethekOgleng* Dance are located in the dance moves, make-up and fashion (performance techniques), dancers, time, drama, and technique. Through cultural values contained in the *KethekOgleng* Dance performance, students can implement acquired knowledge, skills, and attitudes in daily life. This dance is inherited through shows which contain cultural values. From the overall performances of *KethekOgleng* Dance, it can be concluded that cultural values can be delivered through artists to dancers of *KethekOgleng* Dance that there are many ways to develop values that are obtained everywhere but must be precise in processing them well.

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