



CATHARSIS 10 (1) 2021  
75-84

p-ISSN 2252-6900 | e-ISSN 2502-4531



## Catharsis: Journal of Arts Education

<http://journal.unnes.ac.id/sju/index.php/chatarsis>

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### Enculturation of *Senjang* Performance At Putri Sak Ayu Studio Musi Banyuasin Regency, South Sumatera

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Received 25 January 2021, Accepted 29 March 2021, Published 31 May 2021

#### Abstrack

*Senjang* is a performing art that still exists and is widely used as an extracurricular teaching material in several educational institutions, both formal and non-formal in Musi Banyuasin Regency, South Sumatera. The existence of *Senjang* enculturation process has not yet been implemented in accordance with the scientific disciplines possessed by several professional and competent coaches in the field of *Senjang*. This demanded the students to be able to search for several rehearsal sources of *Senjang* by themselves using social media such as Youtube as the reference. The phenomenon above is interesting to study and analyze, because it relates to the students' output produced in order to inherit *Senjang* art which has become the cultural identity of the community in Musi Banyuasin Regency, South Sumatera itself. The objective of this research was to describe and analyze the enculturation of *Senjang* performance at Putri Sak Ayu Studio, Musi Banyuasin Regency, South Sumatera. This study used a qualitative method. The research data were obtained from observation, interviews, and documentation studies. The results showed that the coach at Putri Sak Ayu Studio is a senior *Senjang* artist who has professional competence in training *Senjang* art. In addition, the enculturation of *Senjang* performance at Putri Sak Ayu Studio is taught through three stages: (1) The Warm-up Stage (Breathing and Vocal Exercise), (2) The Core Exercise (includes the learning materials of *Senjang* verses properly and correctly), and (3) The Assignment Stage

**Keywords:** *Senjang*, Oral Tradition, Enculturation

**DOI :** <https://doi.org/10.15294/catharsis.v10i1.48706>

## INTRODUCTION

A culture is inherited from generation to generation through a learning process either formal, informal or non-formal. Related to inheritance system, Ccavalli Sforza and Fieldman (1999) (in Rochmat, 2013:33) stated that “there are two types of inheritance systems, namely: ‘Vertical Transmission’ and ‘Horizontal Transmission’”. Concisely, Vertical Transmission is a way to inherit the culture through genetic factors which come from the ancient ancestors to us nowadays. Meanwhile, Horizontal Transmission is a way to inherit the culture through academic levels or trainings, either from the schools or art studios, as what happened in the enculturation process of *Senjang* art at Putri Sak Ayu Studio, in Musi Banyuasin Regency, South Sumatera.

*Senjang* is one of the typical arts from Musi Banyuasin Regency in South Sumatera. *Senjang* is interpreted as “Kesenjangan (gap)” where there is a gap between the local government and the community, as well as children and their parents, so that it generates a welfare gap in those areas and then it is stated in the form of aspiration through *Senjang* art (Sukma, 2015:2–3). *Senjang* is one of the art forms that uses pantun medium, then it is sung in unison between two people in pair, or it can be presented by a single person.

*Senjang* is built by three elements, namely: 1) instrumental musics, 2) vocal songs from pantun rhymes that are sung, 3) dances. The interesting thing from *Senjang* is that each of three elements stand alone which means that they do not connect one another as a performance in general. When the vocals from pantun rhymes of *Senjang* is sung by *Senjang-ers*, the instrumental music is played by the musicians, the vocals from *Senjang-ers* are silent, they only dance following the rhythm of *Senjang* music (Sukma, 2015:2).

Nowadays, *Senjang* performance still exists and it is used as the teaching material in some educational institutions, either formal or non-formal institutions in Musi Banyuasin Regency, South Sumatera (Interview with

Yulia, 6th October 2020). The existence of *Senjang* enculturation process has not been conducted maximally based on the scientific discipline owned by some professional and competent *Senjang* coach. This demands the students to be able to find some *Senjang* rehearsal resources using social media, such as Youtube and other digital platforms as the references in rehearsing *Senjang* independently. As we know that teachers or coaches have functions as facilitators during the learning process, but in other hand, there is skill needed by the coaches to be able to train their students maximally.

Speaking about *Senjang*, it is the part of oral tradition, so it is related to how a community group inheriting their oral tradition art to their next generation. Therefore, folklore discipline cannot be separated from every its process. Folklore itself is the part of culture that is collectively spread and inherited from generation to generation. Traditionally in the different versions either in the oral form and in the form of examples accompanied by gestures or reminders aid. Folklore is not only limited to traditions ( *Lore* ) but also the humans ( *Folk* ). Generally, folklore is the part of culture that its spread through spoken or oral, therefore there are some people call it as oral tradition (Dananjaya, 1997:2).

The art of oral tradition has its own characteristics that make it different with other art as what has been classified by Dananjaya(1997:3–4), such as: “(1) The distribution is done orally, namely by word of mouth, (2) folklore is a traditional art, (3) folklore exists in versions even in the different variants because of its spread by word of mouth so the folklore interpolation can easily change, (4) folklore is anonym which means that its creator is unknown so it is difficult to search for the sources, (5) folklore usually has formula form or pattern, (6) folklore has functions in collective life, or example it functions as educational, solace, social protest, and projection of hidden desire tools, (7) folklore is pralogical, which means that it has its own logic that is not in accordance with the common

logic, (8) folklore is collective from certain collectives as its first creators are unknown, so that the related collective members feel they have it, and (9) folklore is plain and innocent so it often seems rude and too spontaneous”.

The phenomenon above is interesting to be studied and analyzed comprehensively and sistematically. The lack of professional and competent coaches in *Senjang* art certainly becomes an important thing to be noted. It is related to the students’ output which will later be generated by an institution in inheriting *Senjang* art that has already become the culture identity of the community in Musi Banyuasin Regency, South Sumatera itself. The novelty that later will be generated in this research is on how the enculturation of *Senjang* performance happens at Putri Sak Ayu Studio, Musi Banyuasin Regency, South Sumatera. All of it will be linked to the objective of this research, namely desribing and analyzing the enculturation of *Senjang* performance at Putri Sak Ayu Studio, Musi Banyuasin Regency, South Sumatera.

## METHODS

This research used a qualitative ethod and descriptive analysis (L. Haven & Van Grootel, 2019: 232). The qualitative research aims to interpret the obtained data to achieve the understanding towards the happening phenomena (Ibrahim, 2020: 525). A qualitative method was chosen because it is in accordance with the objective of this research, namely desribing and analyzing the enculturation of *Senjang* performance at Putri Sak Ayu Studio in Musi Banyuasin Regency, South Sumatera.

The selection of the informants is based on the informants’ contribution in *Senjang* art both practically and theoretically. The informants involved in this research were 6 people, namely: (1) the coach at Putri Sak Ayu Studio (as the reference of primary data to obtain the original information related to problems of *Senjang* art at Putri Sak Ayu Studio in Musi Banyuasin Regency, South Sumatera), (2) the students at Putri Sak Ayu Studio

randomly to get the data correlation between the main informants as coaches and the students, (3) *Senjang* youth artists in Musi Banyuasin Regency (to get the data related to what extent the development of *Senjang* art for the young generation in the midst or modernization), (4) art pratitioners or music lecturers in STKIP Muhammadiyah Oku Timur South Sumatera (to get the form of *Senjang* performance in Musi Banyuasin Regency South Sumatera based on their experiences researching *Senjang* performance and its changes), (5) Music Lecturers of PGRI University Palembang (to obtain the information related to the presentation form of *Senjang* performance in Musi Banyuasin Regency South Sumatera, (6) History practitioners or lecturers in PGRI University Palembang (to obtain the information about to what extent the development of *Senjang* art in Musi Banyuasin Regency South Sumatera from time to time).

After all the data were collected from the results of observation, interviews, and documentation studies with some informants, on the next step was analyzing the data using interdiscipline approach. Rohidi (2011: 61) stated that “interdiscipline is the integration between two or more scientific discipline becoming one which can realize a new methodology”. The research approach will produce an influential change in developing the professionalism of a researcher (Castro-Ceacero & Ion, 2018: 16). Meanwhile ethnomusicology can be the base of the researcher in analyzing the data and facts related to the music of *Senjang* art performance at Putri Sak Ayu Studi Musi Banyuasin Regency, South Sumatera.

This research also used a case study research. Stake (1995) (dalam Tomaszewski, 2020: 2) stated that after a series of processes above were done, the data then was tested for its validity based on the criteria of credibility degree, that was through the data sources triangulation technique of interactive model from A. Michael Huberman & Mattew B. Milles which sourced from the book (Denzin & Lincoln, 2009:592), namely by data collection,

data reduction, data presentation, and drawing conclusion/verification so that the data obtained can be described holistically and empirically.

## RESULTS AND DISCUSSION

The enculturation of *Senjang* art is conducted both formally and non-formally in Musi Banyuasin Regency, South Sumatera. One of them is a studio that is under the government's auspices directly and it is called as Putri Sak'Ayu Studio. The process of *Senjang* rehearsal is done in a multipurpose building or it is usually called as "Rumah Pintar" that is a place for every single things related to useful activities for developing huma resources in Musi Banyuasin Regency, South Sumatera (Interview with Yulia, 7th Oktober 2020). The following is the view of outside of the multipurpose building or "Rumah Pintar" as the rehearsal center for all activities and art activities particularly *Senjang* art in Sekayu Sub-District, Musi Banyuasin Regency, South Sumatera:



**Figure 1.** Rumah Pintar Building as the Center of *Senjang* Rehearsal of Putri Sak Ayu Studio (Source: Ronald Candra, 2021)

Setiawan (2018: 17) stated that "in this era, the art performance can be accessed through various types of social media". Based on that reason, in its practice, the rehearsal is focused on the students by involving all the group members (*Senjang* group) and encouraging all the students to think deeper from the rehearsal process they have done (Viskupic, 2019: 202).

On the other hand, the coach only gives one example of theme randomly by

utilizing the things or certain objects around them as a stimulus to train the students to be able to think quickly and creatively in processing the words given by the the coach and composing them to be *Senjang* stanzas based on the theme given. It is done with the purpose making the students to be ablet to memorize, understand, and inspirit *Senjang* materials that they have created and rehearsed maximally (Interview with Yulia, 9th December 2020).

Based on the enculturation theory from Triyanto (2015) above, it is found that there is any relationship between the theories and the data obtained where there are values emerge in students either in the form of their knowledge, belief, norms, attitude, behavior, or skills during the enculturation process. The enculturation process of *Senjang* art occurs through three stages, namely: (1) The Warm-up stage which consists of (breathing and vocal exercise), (2) The Core Exercise (includes the learning materials of *Senjang* verses properly and correctly), and (3) The Assigment Stage. The following explanations are about the three stages in the enculturation process of *Senjang* art at Putri Sak Ayu Studio Musi Banyuasin Regency, South Sumatera:

### The Warm-up Stage (Breathing and Vocal Exercise)

The Warm-up stage starts *Senjang* art rehearsal that has the objective to train the muscles on the mouth, lips, jaw, cheeks, esophagus, and stomach diaphragm muscle so that they can be flexible, loose, and not stiff. It is in order to produce good voice from the students and the voice produced can be heard clearly and loudly. The following is the process of the warm-up stag done by the students at Putri Sak Ayu Studio in Musi Banyuasin, South Sumatera:

#### Breathing technique

Liturgical Center Team (in Rahayu, 2019: 31) stated that "There are three types of breathing, namely: shoulder breathing, chest breathing, and diaphragm breathing". The diaphragm breathing is a breathing that technically gives more benefits than the other

techniques in context of producing voices. It is because of the air reserve obtained from the diaphragm is more than the other techniques.

There is certain technique used in doing the diaphragm breathing, namely by filling the lungs with the air and utilizing the diaphragm body cavity so that the air used will be easier to be managed, it also has power and vocal stability in filling the lungs by inflating the stomach or diaphragm cavity, which is also followed by inflating the ribs (Sinaga, 2018: 86).

The purpose of this rehearsal is to train the endurance of the air production that is exhaled by the students and it is also to make the students be used to clear in pronouncing the vocal letters in the most used *Senjang* verses. Yulia (Interview, 31st May 2021) stated that “the students at Putri Sak Ayu Studio are used to always train their diaphragm breathing or it is usually called as ‘*ban kempes*’ where the air that has been inhaled then exhaled slowly by pronouncing the vocal letters of A-I-U-E-O until the their stomachs flatten as it was”. Based on Yulia’s statement above, it is in accordance with the facts that the researchers have observed during the students’ rehearsal process at Putri Sak Ayu Studio on 31st May 2021 as the picture below:



**Figure 2.** The Warm-up Stage: Breathing and Vocal Exercise (ource:Ronald Candra, 2021)

The picture above shows the process of the students who are following the examples given by their coach in doing the breathing exercise as well as vocal exercise as the warming up. It is expected that this exercise can help their endurance of breathing production in delivering *Senjang* verses.

### Vocal Exercise

After doing a series of breathing exercise, the coach then continues with the vocal exercise for each of the students. Sinaga (2018: 82) stated that “vocal exercise is a way to produce the voice well and efficiently, so that the voice produced can be heard clearly, good, tunable, loud, and it certainly has technique value in singing”.

The vocal exercise is given by the coach by taking the examples directly for the students using musical scale of C Major (Natural), such as: do-re-mi-fa-sol-la-si-do, then it is connected by using three tones repeatedly, such as: (do-re-mi-do-re-mi), (re-mi-fa-mi-fa) and (mi-fa-sol-mi-fa-sol). It is done continuously until each of the students can achieve the tone that has been exemplified by their coach in a good way and not out of tune. One of the warming up example in vocal exercise implemented by Yulia as a *Senjang* coach at Putri Sak Ayu Studio if it is denoted is as follows:



**Figure 3.** Warming Up Notation with Three Basic Notes (Source: Ronald Candra, 2021)

The vocal exercise warm up is usually accompanied by keyboard or “*organ tunggal*” and it also can be done by listening to the note from video. Yulia (Interview, 16th January 2021) stated, “during the process of *Senjang* training, there is no certain notation used but it is demonstrated directly through the vocal of the coach herself so that the students can understand it quickly and imitate the notes”.

The statement delivered by Yulia as *Senjang* coach makes the students used to use their musical intuition and sensitivity in listening to every single things related to performance art, particularly *Senjang*. This is in line with the research by Widodo (2021: 113) that stated, “the notation is not always emphasized on an art performance, however the hearing sensitivity and musical intuition of the students’ are the one which can make them

understand and internalized the material they got”.

The idea above makes the researchers understand that enculturing an art is not always based on everything that leads to notation like other arts from outside region, however it can be done by using either spoken words or speech to teach an art. It is because Indonesian has been known for its various oral traditions art for so long. Moreover, the students actually can develop their study potential through their experience (Yeo & Rowley, 2020: 14).

Based on the results at Putri Sak Ayu Studio, Musi Banyuasin Regency, South Sumatera, the researchers see Yulia as *Senjang* coach only exemplifies the musical scale that is used for vocal warming up, it is caused by the condition of the lack of the students presence during the rehearsal process when the researchers collected the data on 31st May 2021.

### **The Core Exercise (Learning Materials of *Senjang* Verses)**

Speaking of the context of oral traditions community, pantun has been clearly become one strong supporter of Malays. It is used by Malay community from low, middle, to high class strata. It is used in various culture activities, such as (*merisik*, proposing, marriage customs, circumcision, naming the children, aqiqah, or even king coronation ceremonies, national holidays, etc). Waridah (in Trisnawati, 2019: 3) stated, “pantun has some characteristics, namely the last rhyme consists of a-b-a-b, the first and second lines are called *sampiran*, the third and fourth lines are content”.

Pantun or *talibun* is in the form of old poetry that has *sampiran* and content in it. *Talibun* is identical with its line numbers that are even or more than 4 lines, such as 6 lines, 8 lines, or even 10 lines. However, it is often found that pantun has 5 lines or in an odd numbers because *Senjang* pantun is free or irregular where it is in accordance with the theme and situation that is happening at the

moment of the performance is still on going as long as it is proper and not out of the tempo of *Senjang* music itself (Kurniawan & Saputra, 2020: 21).

The core exercise stage related to the learning materials of *Senjang* verses by Yulia as *Senjang* coach to the students is one of the important stage from the enculturation process of *Senjang* art in the context of oral tradition community at Putri Sak Ayu Studio Musi Banyuasin Regency, South Sumatera. Setiawan (2017: 1) said , “the learning activity is a mental activity with the purpose of getting the behavior changes to be more positive through some stages of exercises or experiences related to personality aspect. Furthermore, Cronbach (1954) (in Setiawan, 2017: 6) stated, “there are seven main elements in learning process, namely: purpose, readiness, situation, interpretation, response, consequences, and readiness of facing failure”.

The seven main elements in the learning process above become the focus of the coach to see how ready the students are at Putri Sak Ayu Studio on receiving *Senjang* materials where carefullness, flexibility, creativity, etc. is needed in supporting the learning process of *Senjang* verses material as expected. The rehearsal process which was done by the coach to the students at Putri Sak Ayu Studio, Musi Banyuasin Regency, South Sumatera and when the researchers collected the data was the students have already been provided with *Senjang* materials. They have got assignment related to the materials in the previous meeting. Later, the students were asked to do the assignment and consult about it to the coach through WhatsApp group of *Senjang* art at Putri Sak Ayu Studio. As what has been proposed by Hutami & Nugraheni (2020: 127) about the utilization of WhatsApp group application during the Covid-19 pandemic, “WhatsApp has various functions, namely: it can be used to send message, group chat, photos, sharing photos, videos, and documents”. This is actually needed as the Covid-19 pandemic condition is under an emergency situation as now, it proves that we are as humans have

physical limitation that we are susceptible to the risk of being infected by the Covid-19 virus. Therefore, their coach can tell them the material about pantun verses through WhatsApp group and they can be trained using the application in a coordinated manner while other members also can access all the information.

The observation that the researchers conducted at Putri Sak Ayu Studio was about the enculturation of *Senjang* art which is implemented by Yulia as the coach. She only exemplified the way of *Senjang* verses pronounced slowly and repeatedly from one line to another. The students then were asked to pay attention and listen to the intonation, pronunciation, *cengkok* swing and notes in every lines should be considered repeatedly.

The students who were present and contributed at the rehearsal when the researchers collected the data were (Rizki Adi Syaputra, Fitriah Barokah, and Aprilia) while the other students who are also the members of *Senjang* core team at Putri Sak Ayu Studio Musi Banyuasin Regency, South Sumatera were (Rizky Saputra, Zeka Dian Wahyuni, Indah Permatasari, Mahendra, dan Nabila). No matter how small the contribution given by a person, it will have a valuable impact on others who need it (Bultmann, 2021: 230).

The students who are the members in the studio are generally some of chosen children through some selections to join the core team of *Senjang* art at Putri Sak Ayu Studio, Musi Banyuasin Regency, South Sumatera (Interview with Yulia, 10th October 2020).

### **The Assignment Stage**

There will be no contribution from a series of process done above if the students are not given the assignment to rehearse and get used to it in improving their skills in doing *Senjang* art.

Guberman (2021:91) stated, “the assignment can make the students get higher chance and expand their scope of understanding by digging their ideas potential

that they have”. Rukmini (2015: 79) also stated, “the long term effect of giving assignment for students are creating their personality completely and harmoniacally, with developing all the potentials on them in a balanced, harmonious way, both in terms of cognitive and psychomotor aspects”.

The process of giving assignment is done after the rehearsal time, where the coach will instruct the students to make *Senjang* verses with pre-defined themes either about the things around them or the current phenomena. Moreover, the coach also certainly reminder the them to make *Senjang* verses where it consists of *sampiran* and content from what they want to deliver through *Senjang* based on the theme. Later, the coach will monitor her students during the process of making *Senjang* verses through WhatsApp group application that has been created before and wait for the next meeting to be re-discussed and practice as well as giving feedback in terms of writing, words selection, and the way they express it.

The researchers stand on the enculturation theory by Triyanto (2015) and Cultural Evolutionary Theory by Cavalli Sforza and Feldman (1999) and some supporting concepts in analyzing the second research question related to the enculturation process of *Senjang* performance at Putri Sak Ayu Studio, Musi Banyuasin Regency, South Sumatera. Based on the data and facts in the research location, it can be concluded that during the enculturation process of *Senjang* performance at Putri Sak Ayu Studio, Musi Banyuasin Regency, South Sumatera that the coach uses three stages, namely: (1) The Warm-up Stage that consists of (breathing and vocal exercise), (2) The Core Exercise (includes the learning materials of *Senjang* verses properly and correctly), and (3) The Assignment Stage. that will be monitored through WhatsApp group so that it enables the students to do their assignments. The encuturation process of *Senjang* art is done at Putri Sak Ayu Studio related to the horizontal transmission that makes the non-formal educational means such

as art studio as a place to inherit the culture or other traditional arts.

## CONCLUSION

Putri Sak Ayu Studio is one of a place to do the enculturation process of *Senjang* art in the realm of non-formal education and it is under the auspices of the local government. The enculturation process of *Senjang* art there is done by the ways of the coach that occasionally only provides the students the materials that already exist or often staged, but the students are sometimes demanded to search for the materials independently by utilizing the current social media, namely Youtube and gives them the assignments through WhatsApp group. Based on the data and facts obtained, the enculturation process of *Senjang* art at Putri Sak Ayu Studio is done through three stages, namely: (1) The Warm-up Stage (Breathing and Vocal Exercise), (2) The Core Exercise (includes the learning materials of *Senjang* verses properly and correctly), and (3) The Assignment Stage.

The Warm-up stage consists of vocal and breathing exercise to start the rehearsal and do the breathing exercise using diaphragm breathing technique which is more effective used for doing *Senjang*. Then, the vocal exercise is by using the basic musical scale of C major (Natural), such as: do-re-mi-fa-sol-la-si-do, then it is connected by using three basic tones repeatedly, such as: (do-re-mi-do-re-mi), (re-mi-fa-mi-fa) and (mi-fa-sol-mi-fa-sol). It is done continuously until each of the students can achieve the tone that has been exemplified by their coach in a good way and not out of tune.

The core exercise is that the students basically have been provided with homework to make pantun verses of *Senjang* independently which is consulted through *Senjang* WhatsApp group to Yulia as their coach to give them feedback about their writing or meaning from their *sampiran* and content of *Senjang* they make.

The stage of assignment giving is that each of the students are given an assignment

and time allocation to do that assignment for about one week until the next meeting. It is accompanied by the note that every process of the assignment should be consulted to the coach through WhatsApp group that has been made for the members of the studio. Next, the coach will revise every *Senjang* verses that have been collected by the students and she will give feedback for their writing, language use, meaning, and it will be discussed and practiced on the next meeting.

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