

# Study of the Form of the *Gamelan Glundeng* Performance in the *Totta'an Dhereh* Tradition in Bondowoso

Dedy Setyawan\*, Tri Karyono, Rita Milyartini, Juju Masunah  
 Universitas Pendidikan Indonesia  
 Bandung, Indonesia  
 \*dedysetyawan1623@gmail.com

**Abstract**—*Glundeng* is a traditional art originating from Bondowoso Regency, East Java. The local people call it wood *Gamelan* because at first glance the shape of the instrument is almost like Javanese *Gamelan Ageng*. *Glundeng* staging in the *totta'an dhereh* tradition is held by the local community as a form of gratitude to God Almighty for the abundance of fortune given to the farmers. The purpose of this research is to find out how the form of the *Glundeng Gamelan* performance in the *totta'an dhereh* tradition in Bondowoso. The research paradigm uses a qualitative, descriptive analysis method. Data collected through interviews, observations, and documentation. The results showed that *Glundeng's* performance was a form of folk art performance as a means of entertainment. *Glundeng* music performances are held routinely once a year in November. In presenting *Glundeng* music there are no special rituals or readings when going to play *Glundeng*. The repertoire of songs presented in the *Glundeng* music performance is Madura regional songs such as *Tanduk Majeng*, *pajjar laggu*, *olle ollang*, *gei' bintang* and other songs. The rhythm (*wirama*) pattern used in the *glundeng gamelan* is *sedheng* and *seseg*. While the game techniques in *gamelan glundeng* are *balungan melampah*, *nyaca rangkep*, *mbalung*, *kinthilan*, and *timpalan*.

**Keywords:** *Glundeng*, *GKM* tradition, traditional art, performing art

## I. INTRODUCTION

Bondowoso is one of the districts in East Java Province which is located east of Java Island and is included in the horseshoe area [1]. The majority of the population living in Bondowoso are Madurese and Javanese, resulting in an acculturation of the cultural mix between Madurese and Javanese, called *Pandhalungan*. From the acculturation of the culture, Bondowoso has a unique and interesting cultural and artistic diversity [2].

One type of art variety in Bondowoso is *Glundeng*, located in Tamanan village, Bondowoso. *Glundeng* is a set of musical instruments classified as percussion or percussion instruments and made of wood. At first glance, it almost resembles a set of Javanese *Gamelan*, because there are areas and *rancah* (body) and slendro tone. So the local people call it wooden *gamelan*.

*Glundeng* art was originally used for the tradition of pigeon releases, the Madurese called it *lebburan* or *totta'an dhereh*.

This tradition is the Madura tradition in the horseshoe area. Pigeons are released from their homes (*bekupon*) or in the Madurese language pigeons are called *pejudhun* as many as 10-20 pigeons, then released together with signs of *khentongan* beatings and *Glundeng* music is played directly to provide enthusiasm and entertainment to the community [3].

*Glundeng* is a folk art that functions as community entertainment and has its own characteristics for the people of Bondowoso where the majority of the population is farming. Each traditional art contains the characteristics or characteristics of a traditional society that is the farming community [4]. Meanwhile, the traditional understanding of the development of performance art is the process of creating art in people's lives that connects the human subject itself to environmental conditions. The creators of traditional arts are usually influenced by the socio-cultural conditions of the people in a place [5]. Art also plays an important role in social life, meaning that art has social value. Art activities involve the community because the results are useful for the whole community. So is the art of music which has the function of different roles, either actively or passively in public life, for example: (1) Music in religion, (2) Music in the struggle, (3) Music for Entertainment, (4) Music for education, and (5) Music for commerce. Music has a great influence on human life, human behavior, and activities. Because the influence of this music not only serves as a means of entertainment but also many forms and aspects of the influence that music has on human life as a whole [6].

The *totta'an dhereh* tradition in Bondowoso, is held once a year, precisely in November. The activity was held that month because it coincided with the commemoration of the Bondowoso Gerbong Maut Tragedy. The *totta'an dhereh* tradition is carried out by the local community as a form of gratitude to God Almighty for the abundance of fortune given to farmers in the village of Tamanan which is predominantly a tobacco farmer. In addition, the local community made the *totta'an dhereh* tradition a place of friendship, gathering together, exchanging information about pigeons, and a symbol of peace [7].

In the current era and the rapid flow of globalization has resulted in many changes in the culture of society because of

the many cultures that are not in accordance with Indonesian society, it is easy to enter society [8]. So that these changes not only have an impact on society but art also changes. Because basically art can develop and change according to the conditions of the culture itself. The change in question is a process that results in a different situation from the previous situation, which can be a setback or progress [9]. In the journey of *glundeng* music and *totta'an dhereh* tradition in Bondowoso, from year to year, it has diminished, both from the artists and connoisseurs of art itself. It is caused by a lack of public awareness of art in itself, as well as interest in the younger generation will be traditional art.

Here, the role of the local government and the artists should be to take steps to preserve the *glundeng* music and *totta'an dhereh* traditions to avoid extinction caused by the current of modernization that can shift the position of traditional art in people's lives, art creators and connoisseurs of art. Because after all, traditional arts have provided an understanding of noble values and morals for community survival [10].

Considering that the *totta'an dhereh* tradition is a symbol of peace and harmony between people, the tradition is indeed very appropriate when applied in the survival of today's society. Where today there are so many conflicts and friction between communities caused by various causes and effects, such as the circulation of false news (hoax), an increasingly heated political conditions, racism and *sara* issues that are increasingly unstoppable [11]. So from this conflict, it is very possible that friction occurred which greatly disturbed the glue of kinship, tolerance, and community harmony in Indonesia so that the impact could divide the community for the benefit of certain groups.

## II. METHODS

This type of research when viewed from the viewpoint of its purpose is a type of field research, because this research uses a descriptive analysis research method with a qualitative approach, so that the data collection is done by observation and other methods that are descriptive in order to reveal the causes and processes of occurrence events experienced by research subjects. Qualitative descriptive research is research that intends to understand phenomena about what is experienced by the research subject, for example, behavior, perception, motivation, action, etc., holistically and using descriptions in the form of words and language, in a special natural context and by utilizing various natural methods [12]. Location The study was conducted in Tamanan Village, Bondowoso Regency. Data collection techniques used to collect data are observation, interviews, literature study, and documentation. Data collection in this research is intended to obtain a scale that is relevant, accurate, and reliable. Data collection methods are ways that can be used by researchers to collect data [13].

Analysis of the data used in this research is qualitative data analysis, namely research that conducts data analysis before the researcher enters the field and the writer makes informal observations to find out the conditions in the field, and to find problems in the field. As for the analysis of data obtained through a questionnaire, the authors use quantitative data analysis techniques. Then the result data from quantitative data

is converted into qualitative data by describing the results of quantitative data processing. Furthermore, data analysis from the results of the questionnaire analysis, interview results, observation and documentation of researchers using the analysis of Miles and Huberman data models. The activities in the data analysis of this model are divided into three stages, namely (1) data reduction, (2) data presentation, and (3) verification. In the final step, all data must be able to answer the existing problem formulation. The conclusions in this study are the findings obtained during the study.

## III. RESULTS AND DISCUSSION

### A. History of Gamelan Glundeng

The origin of *Glundeng* music in the Bondowoso area is based on the description of a local artist (Mr. Wagiman), *Glundeng* music has existed since the 1930s and has been preserved for generations as a form of preserving *Glundeng* traditional music. The technique of playing music in *Glundeng* is almost the same as the technique of playing on a set of *ageng gamelan* in Java, such as the technique of *balungan melampah*, *ndawahi*, *ngantung*, *nyaca lamban*, *nyaca rangkep*, *mbalung*, *kinthilan*, *cacalan*, and *timpalan*. The names of musical instruments in *glundeng* are the same as *Gamelan Ageng* such as *demung*, *saron*, *peking*, *jidor*, *dug-dug* (*kenthongan*), and flute. Each of these tools has its own function, for example, *jidor* and *dug-dug* (*kenthongan*) as rhythmic instruments, while *demung*, *saron*, and flute as melodic. So that the *Glundeng* musical instrument can produce a harmonious musical composition.

*Glundeng* music is categorized as a rhythm / percussion instrument and belongs to idiophone music. *Glundeng* is made of wood, which consists of seven woods and a wooden body. According to Yadi, a prominent artist from Tamanan Village, Bondowoso Regency said that the wood used to make *glundeng* musical instruments was old and dry teak and red in color. The selection of teak wood used is not solely because teak is a strong wood, but there are various advantages of using teak wood as a material for *glundeng*. In addition to being strong, teak is more durable, does not shrink easily, and is not easy to be moldy, so it can be used at any time and can produce good sound and resilient (loud). While the body or place of land can be made using any wood because it only serves to support the land. Each *glundeng* body contains seven *wilahan* with *slendro* barrels and other musical instruments, such as *jidor*, *dug-dug* (*kentongan*), and flute (Interview with Yadi, 19 November 2018, one of the artists from Tamanan Village, Bondowoso Regency).

### B. Form of Glundeng Gamelan Musical Instrument

The shape of the *glundeng* music instrument in general is almost similar to the Javanese *Gamelan* instrument. Javanese *Gamelan* or Javanese *gamelan* is one of the works of art inherited from ancestors. Javanese traditional music is inherited, from the point of view of material, form, measurement, playing techniques, characters and characters, tasks, and functions of music in Javanese music, there are different sounds and vocals. The ancestors inherited *adi luhung* (sage) messages which were packaged in works of art so that

we respect diversity and create harmony, Likewise with the *Glundeng Gamelan* in the *totta'an dhereh* tradition which has messages of goodness and a philosophy of life in its people [14]. But what distinguishes it is the material for making *wilahan*. If Javanese *Gamelan* uses *gangsa* (copper), iron, or brass, then *glundeng* uses teak in making its *wilahan*. From the differences in materials, the local people call it *Gamelan wood*. Overall *glundeng* music instruments, not only consisting of *demung*, *saron*, and *Peking*. But there are additional instruments in the form of performances, such as *jidor*, *khentongan*, *dug-dug*, and flute. These instruments have their respective functions in the *glundeng* performance. For more details, here is a picture of the *Glundeng* music instrument.

1) *Demung*



Fig. 1. *Demung* glundeng player.

The scale used is the *slendro* scale, and writing notation uses Madura *kepatihan* notation.

2) *Saron*: The shape is the same as *Demung* glundeng, but its size is smaller and the contents of *wilah* amount to 7 and the pitch of the *slendro*.



Fig. 2. *Saron* glundeng instrument.

3) *Peking*: The shape of the instrument is smaller than *saron* and functions as a high note, while the technique of the game is different from *demung* and *saron*.



Fig. 3. *Peking* glundeng instrument.

4) *Dug-Dug (Khentongan)*: A kind of musical instrument made of wood shaped like *khentongan* made of bamboo. The shape of the tool is large because in *Glundeng* music, the *dug-dug* has the same role as the drum, namely, as a regulator of the rhythm and controlling the tempo in each *gending* (song), both the principal tempo and the rhythm of fast and slow. Arranged by the rhythm of the drums in starting and ending a *gending* (song). While the context of *khentongan* in ancient times was a tool used to communicate in several places and until now there are still those who use it. *Khentongan* is basically used to give a sign to the community around where an event is happening [15].



Fig. 4. *Dug-dug* instrument.

5) *Jidor*: A tool similar to drum (*bedug*) as a call to prayer. The function of this *Jidor* is as a *Gong* because it only beats on the accent tone in beginning and ending *gending* (song).



Fig. 5. *Jidor* instrument.



6) *Suling bambu*: A wind instrument made of bamboo functions as a melodic instrument in the form of a song rhythm. In Glundeng, the flute as a substitute for sinden (singer), because the music played in Glundeng, has been replaced by the role of the flute in carrying the sling.



Fig. 6. *Suling bambu* player.

### C. Form of Glundeng Performance in the Totta'an Dhereh Tradition

*Glundeng* is a form of folk art performance as a performance art entertainment. In the presentation of *Glundeng* music there are no special rituals or readings when playing *Glundeng*. *Glundeng* presentations can be displayed in various places, such as on the stage, court, and yard. The position of the *Glundeng* player is to sit in a line to adjust the presentation, while the costume used is typical of the Madurese tribe, the *pesa'an*. *Pesa'an* is a loose black shirt with a deep red and white striped T-shirt and black fabric pants with a length of responsibility between the knees and ankles and is also equipped with an *udeng* or head covering.



Fig. 7. Position of Glundeng players and instruments.

The *Glundeng* music performance is carried out during activities held by the local government which are held routinely once a year on November 23, which takes place in the Tamanan Square. The event is a *totta'an dhereh* tradition and at the same time a traditional hike of the Tamanan-Bondowoso. The event was held together in an activity with the intent and purpose of introducing the *Glundeng* art and the *Totta'an Dhereh* tradition to the general public in Bondowoso as a regional art that must be preserved in order to avoid extinction due to the eroded flow of modernization and to commemorate or trace the tragedy of the Death Carriage tragedy. on

November 23, 1947 an incident that killed dozens of prisoners who were in three train cars when it was moved from Bondowoso to Surabaya.

Preparations made before the show are regular *Glundeng* music exercises, which are usually done once a week. When training is done at night at approximately 20:00 until midnight.

The training ground was provided by the head of the Tamanan village located in the courtyard of the Tamanan Village Hall office. In addition to the exercises in the courtyard of the *Balai Desa* office, the exercises were also carried out in the yard of the houses of residents who were willing to provide a place for their yard as a training ground. At the time of training, some residents were willing to bring modest consumption. The residents are very happy and proud because they have a sense of *Glundeng* music art so they are willing to bring food and drinks alternately each time to practice.

Preparation before the show the players prepare everything before the show. Preparations for the show included arranging *Glundeng* musical instruments and other needs, such as costumes, clothes and food and drinks. *Glundeng* music players use pick-up vehicles to bring their instruments and players. In the arena of performances, a place has been reserved for *Glundeng* music performances. Right on the edge of the start area for the release of the *Glundeng* music walk participants was performed for the release of the traditional Tamanan-Bondowoso hiking trail.

Before starting the *Glundeng* music, the participants of the *totta'an dhereh* and hike gathered in different places. For participants who work in the field area, while participants who move in the lane started in accordance with the arrangement/route of the activities organized by the committee. Before the release of the participants of the hike and there *totta'an dhereh*, all committees and community leaders each held a pigeon. After the committee gave the cue, the dove was released together with the start of the release of the walking participants and followed the release of all the dove participants.

In a staging situation, the starting position is seated by a player with a total of five, four *Glundeng* players are in front and one flute player, then the flute player opens the music / song intro as an introduction to music. There are several repertoires of songs presented in the *Glundeng* music performance. The songs that were sung were Madura regional songs such as *Tanduk Majeng*, *Pajjar Laggu*, *Olle Ollang*, *Gei' Bintang*, and other songs.



Fig. 8. *Glundeng* music performance during the release of a dove and participants of the Tamanan-Bondowoso traditional hike.

At first, *Glundeng* was a musical performance for the *totta'an dhereh* music accompaniment. But along with the development of the times, *Glundeng* is currently being performed for certain events, for example, Independence Day of the Republic of Indonesia, Bondowoso Anniversary, Muharram Festival and Bondowoso Traditional Street Movement. This was done as a form to preserve *Glundeng* art so as not to experience extinction. So that the existence of *Glundeng* art continues to be maintained.

D. The Structure of Gamelan Music *Glundeng*

According to Prier, to show the structure of music it must be understood basic terms such as music form. The form of music is an idea/idea that appears in the processing or arrangement of all elements of music in a composition/song. The musical element consists of melody, rhythm, and harmony. This element becomes a unified whole called the structure of music. The musical structure or composition of a work of art is an aspect that concerns the whole of the work which includes the role of each part of the whole work [16].

The discussion of the structure of music in the *glundeng gamelan* refers to the analysis of song compositions that are presented during the performance. One repertoire of songs analyzed is the *Tanduk Majeng* song. The pattern of rhythm (*wirama*) in the composition of the song of *Tanduk Majeng* is *wirama sedheng* (medium) and *wirama seseg* (fast). Following is the song structure and musical instrument playing pattern of each *gamelan glundeng* instrument:

1) *Analysis of the song Tanduk Majeng: Tanduk Majeng* song is a three-part song composition, A-B-C. In part A it is played with *wirama sedheng* pattern, with repetition of one part of the song (repetition) 2 times. Followed by the transition as an introduction to enter in part B.

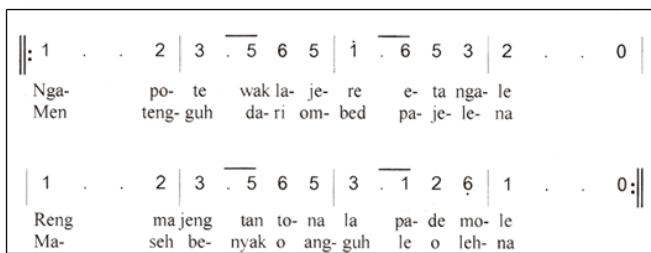


Fig. 9. The song part A *Tanduk Majeng*.

In part B the *wirama* pattern used is the same as the *wirama* pattern part A, namely *sedheng*. In Part B there is no repetition and it is continued with a transition that changes the pattern of patterns from *sedheng* to *seseg* whose function is as an introduction to entering in section C.

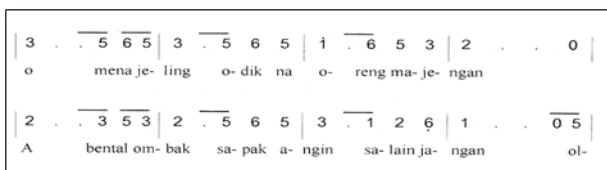


Fig. 10. The song part B *Tanduk Majeng*.

In part C of the song, the pattern is *seseg* (fast). After the part C pattern is played, the music composition returns to the part A pattern with a number of repetitions in one piece until the *dud-dug* instrument gives a sign of *suwuk* (stop).

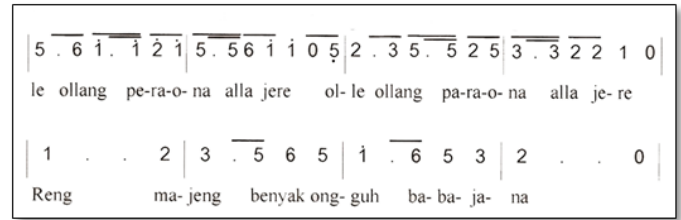


Fig. 11. The song part C *Tanduk Majeng*.

E. The Rhythm Pattern of the Gamelan *Glundeng* Musical Instrument

Rhythm patterns or musical instruments played in the composition of the *Tanduk Majeng* song, each instrument is different from one another. The pattern of the playing is adapted to clustering of the *ricikan*. According to Supanggih, *ricikan Gamelan* classification is based on the role of music in the music performance on are: (1) *ricikan balungan*, *ricikan* group in which the presentation is closed to *balungan gending*, consisting of *slentem*, *demung*, *saron*, *saron penerus*, and *bonang penembung*; (2) *ricikan garap*, a *ricikan* group that plays *balending gending* by assigning, selecting, and applying certain *céngkok* or *sekaran* techniques, and *wilet* based on the character and purpose of the *gending* presentation. *Ricikan* included in this group are *rebab*, *gender barung*, *gender penerus*, *bonang barung*, *bonang penerus*, *gambang*, *siter*, *clempung*, flute, and vocal (*sidhèn* and *gérong*); (3) *ricikan* structural, group *ricikan* the pattern of the playing is determined or determining the shape of the musical. It consists of *kethuk*, *kenong*, *kempul*, *gong*, *engkuk*, *kemong*, *kemanak*, and *kecer* [17].

The following is an explanation of the playing pattern of the *gamelan glundeng* musical instrument in the composition of the *Tanduk Majeng* song:

1) *Patterns Pattern of playing a Dug-dug instrument:* At the beginning of the opening song, it is started by the *Dug-dug* instrument to start (open) the composition, give rhythmic accent in the middle of the presentation, and also stop (*suwuk*) the *gending* / song.



Fig. 12. The pattern of playing a musical instrument *dug-dug* to start the composition presentation.

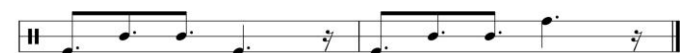


Fig. 13. The pattern of playing a *dug-dug* instrument when composing a song.

The pattern of the playing of a *dug-dug* instrument when the song composition goes on is repeated until the *dug-dug* gives a stop sign (*suwuk*) at the end of the song composition.

2) *Pattern of playing a Saron musical instrument:* The pattern of playing the *saron* instrument in the *gamelan glundeng*, in general, is almost the same as the pattern of the Javanese *gamelan ageng* musical instrument. the technique used in the *glundeng gamelan* game more often uses *khintilan* techniques.

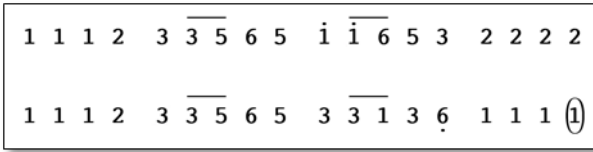


Fig. 14. The pattern of the musical instrument play *Saron* one.

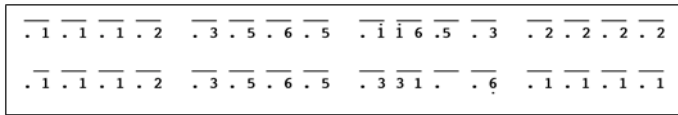


Fig. 15. The pattern of the musical instrument play *Saron* two.

Two patterns of musical instruments *saron* one and two on the composition of the *Tanduk Majeng* song use the technique of *khintilan*, which is the technique of *ricikan balungan* the rhythm on the first note, followed by the second rhythm with the same note, performed consecutively in accordance with the *gendhing/song* tone.

3) *Pattern of playing the musical instrument Demung:* The pattern of the playing of the *Demung* musical instrument uses the technique of *khintilan*, only that the instrument of the *Demung* musical instrument playing becomes the accompaniment of the music and clarifies the tone of each chord or term in *karawitan* is *nibani*.

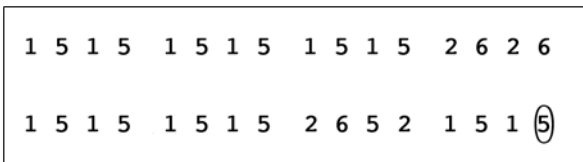


Fig. 16. The pattern of the musical instrument play *Demung* one.

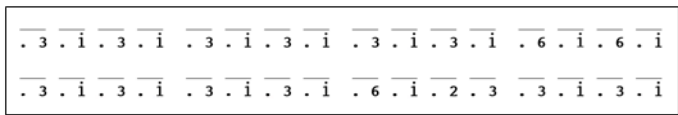


Fig. 17. The pattern of the musical instrument play *Demung* two.

4) *Pattern of playing the musical instrument Jidor:* The pattern of *jidor* instrument playing in the *gamelan glundeng* is almost similar to the instrument *gong* in Javanese *gamelan*, whose function is to mark the end of a *gatra* and also to mark the beginning and end of the *gendhing*.

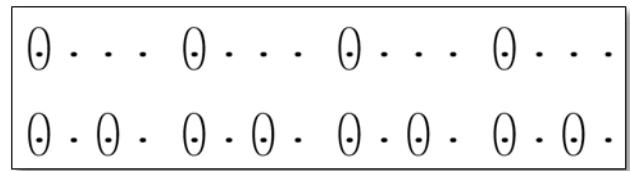


Fig. 18. The pattern of the musical instrument play *Jidor*.

The pattern of the musical instrument *Jidor* the first motive is affirmation at the beginning of the beat of the composition of the music with *wirama sedheng*, while the second motif is *wirama seseg/fast*.

5) *The pattern of a flute musical instrument:* The pattern of the playing of the flute on the *gamelan glundeng* as a melody song in its entirety. The flute is a substitute for *vocal/sinden* in *gamelan glundeng*.

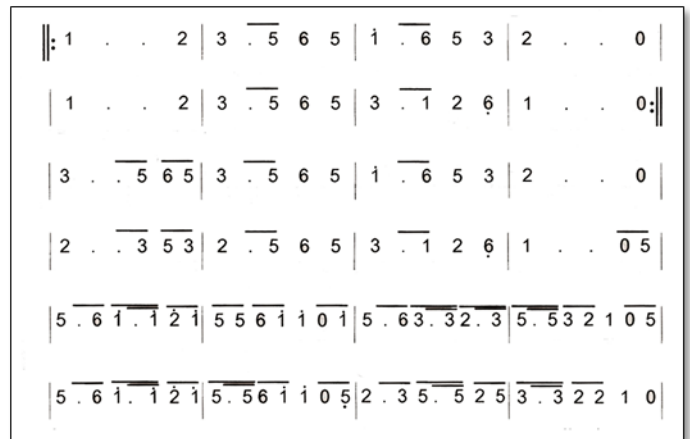


Fig. 19. Notation of song composition played by the flute instrument.

IV. CONCLUSION

*Glundeng* is one of the traditional music arts of Bondowoso that functions as performance art for folk entertainment and was originally used for the release of pigeons or *totta'an dhereh*. *Glundeng* is a set of musical instruments classified as percussion or percussion instruments and made of wood. At first glance, it almost resembles a set of Javanese *Gamelan*, because there are areas and *rancak* (body) and *slendro* tone. So the locals call it *Gamelan* wood.

*Glundeng* traditional music art is very integrated with the life of the local community and has a role and function in the life of the supporting community as one of the cultural manifestations. In the *Glundeng* performance there is a *totta'an dhereh* tradition event as well as the traditional Bondowoso hiking trail which is held routinely once a year in November.

The *totta'an dhereh* tradition is carried out by the local community as a form of gratitude to God Almighty for the abundance of fortune given to farmers in the village of Tamanan which is predominantly a tobacco farmer. In addition, the local community made the *totta'an dhereh* tradition a place of friendship, gathering together, exchanging information about pigeons, and a symbol of peace.

Considering the *Totta'an Dhereh* tradition is a symbol of peace and harmony between people, this tradition is indeed very appropriate when applied in the survival of today's society. Where today there are so many conflicts and friction between communities caused by various causes and effects that are very disturbing the glue of kinship, tolerance, and community harmony and can divide the community for the benefit of certain groups.

#### REFERENCES

- [1] H. Mashoed, *Sejarah dan Budaya Bondowoso*. Surabaya: Papyrus, 2004.
- [2] A. Sutarto, "Sekilas Tentang Masyarakat Pandalungan," *Jelajah Budaya* 2006, pp. 1–7, 2006.
- [3] Kusbandono, "Tottaan Dhereh, Tradisi Seru Menyambut HUT Kemerdekaan Bondowoso," [Online]. Retrieved from <https://www.cendananews.com/2019/08/totoan-dereh-tradisi-seru-menyambut-hut-kemerdekaan-di-bondowoso.html>.
- [4] U. Kayam, *Seni Tradisional Masyarakat*. Jakarta: Sinar Harapan, 1981.
- [5] E. Sedyawati, *Pertumbuhan Seni Pertunjukan*. Jakarta: Sinar Harapan, 1981.
- [6] W. Paap, *Ke Arah Pengertian dan Penikmat Musik*. Jakarta: Ricordanza, 1978.
- [7] Tapalkudapost, "Harjabo ke 200 Ditandai Pelepasan 200 Merpati 'Tottaan Dhereh,'" [Online]. Retrieved from <https://tapalkudapost.com/harjabo-ke-200-ditandai-pelepasan-200-merpati-totaan-dereh/>.
- [8] D. Setyawan, "Mengenalkan Alat Musik Tradisional Melalui Kegiatan Ekstrakurikuler Suling Bambu Di SD INPRES Rutosoro," *J. AKRAB JUARA*, vol. 3, no. 3, pp. 10–21, 2018.
- [9] R. Soedarsono, *Seni Pertunjukan Indonesia di Era Globalisasi*. Yogyakarta: Gadjah Mada University Press, 2010.
- [10] R. Yunus, *Nilai-Nilai Kearifan Lokal ( Local Genius ) Sebagai Penguat Karakter Bangsa*, 1st ed. Yogyakarta: Deepublish, 2014.
- [11] Hamdani, "Hoaks Meresahkan Masyarakat dan Ancaman SARA." [Online]. Retrieved from <https://www.kompasiana.com/cangkoiburong/5b04eabd16835f75a0238ce2/hoax-meresahkan-masyarakat-dan-ancaman-sara?page=all>.
- [12] L.J. Moleong, *Metodologi Penelitian Kualitatif*. Bandung: Remaja Rosdakarya Offset, 2007.
- [13] Sugiyono, *Metode Penelitian Pendidikan: Pendekatan kuantitatif, kualitatif, dan R&D*. Bandung, 2011.
- [14] Widodo, "Laras in *Gamelan* Music's Plurality," *Harmon. J. Arts Res. Educ.*, vol. 15, no. 1, p. 34, 2015.
- [15] W. Sigit Sasongko and A. Rachman, "Kreativitas Musik pada Grup Kentongan Adiyasa di Kabupaten Banyumas," *Seni Musik Unnes*, vol. 6, no. 2, pp. 66–80, 2017.
- [16] K.E. Prier, *Ilmu Bentuk Musik*. Yogyakarta: Pusat Musik Liturgi, 1996.
- [17] R. Supangah, *Bothekan Karawitan I*. Jakarta: MSPI, 2002.