

# Characteristics of *Gending Jula-Juli Laras Slendro Pathet Wolu* in The *Bapang* Dance Jombang Jatiduwur Mask Puppet

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**Abstract:** The development of performing arts in Indonesia has proven that there are many variants of the *Jula-Juli Gending* scattered in several places in the East Java region. *Jula-Juli Gending* is a *gending* that can stand alone or as a partner for other arts, of course with different characteristics in each distribution. One of them is in Jatiduwur village, Kesamben sub-district, Jombang district, East Java through the performing art of the Jatiduwur Jombang Mask Puppet in the *Bapang* dance performance. This makes this paper aim to find the characteristics of the *Jula-Juli Laras Slendro Pathet Wolu Gending* in the *Bapang* Jatiduwur Mask Puppet dance by trying to represent or explore the characteristics of the *gending* in it. This study uses qualitative research methods, the analysis of which is more qualitative and descriptive. Action analysis uses three stages, namely the description stage, the reduction stage, and the selection stage. The research shows that the characteristics of the *Jula-Juli* rendition of *Laras Slendro Pathet Wolu* in the *Bapang* Jatiduwur Mask Puppet dance are a piece that has the distinctive feel of the traditional Javanese wasp Jatiduwur, Jombang. Characteristics can be found through the identification of *gending* forms (dynamics, tempo, and expressions of the beat), the organology of the *gamelan* instruments that present them, the symbols of the *Bapang* dance movements, the tuning system of the *gamelan* instruments that present them, the artists involved, the social conditions of the people who support the arts, and the nuances of tradition. presentation results.

**Keyword:** *Characteristics, Gending Jula-Juli Laras Slendro Pathet Wolu, Jatiduwur Jombang Mask Puppet*

**Abstrak:** Perkembangan seni pertunjukan di Indonesia telah membuktikan bahwa terdapat banyak varian *gending Jula-Juli* yang tersebar di beberapa tempat di wilayah Jawa Timur. *Gending Jula-Juli* merupakan *gending* yang bisa berdiri sendiri ataupun sebagai *partner* kesenian yang lain, tentunya dengan karakteristik yang berbeda-beda pada setiap persebarannya. Salah satunya ada di desa Jatiduwur, kecamatan Kesamben, kabupaten Jombang, Jawa Timur melalui seni pertunjukan Wayang Topeng Jatiduwur Jombang dalam sajian tari *Bapang*. Hal tersebut menjadikan tulisan ini bertujuan untuk menemukan karakteristik *gending Jula-Juli Laras Slendro Pathet Wolu* dalam tari *Bapang* Wayang Topeng Jatiduwur, yaitu dengan mencoba merepresentasikan atau mengupas karakteristik *gending* di dalamnya. Penelitian ini menggunakan metode penelitian kualitatif, yang analisisnya lebih bersifat kualitatif dan deskriptif. Tindakan analisis menggunakan tiga tahapan, yaitu tahapan deskripsi, tahapan reduksi, dan tahapan seleksi. Penelitian menunjukkan bahwa karakteristik *gending Jula-Juli Laras Slendro Pathet Wolu* dalam tari *Bapang* Wayang Topeng Jatiduwur merupakan *gending* yang mempunyai ciri khas nuansa tradisi khas tabuhan Jatiduwur Jombang. Karakteristik dapat ditemukan melalui identifikasi bentuk *gending* (dinamika, tempo, dan ekspresi tabuhan), organologi instrumen *gamelan* yang menyajikan, simbol-simbol gerak tari *Bapang*, sistem *tuning* pelarasan instrumen *gamelan* yang menyajikan, pelaku keseniannya, kondisi sosial masyarakat pendukung kesenian, dan nuansa tradisi hasil penyajian.

**Kata Kunci:** *Karakteristik, Gending Jula-Juli Laras Slendro Pathet Wolu, Wayang Topeng Jatiduwur Jombang*

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## INTRODUCTION

The paradigm of the development of the performing arts in Indonesia is proof that the arts are part of the cultural development of society.

Continuity and changes in it are developments that refer to the condition and situation of art and the environment around the art. As happened in East Java, namely regional art that occurs

dynamically and is populist. Soedarsono and Narawati (2014: 25-26) explain that almost all folk performances today are still alive in villages which are quite old, of course many of the genres of folk performances have developed to adapt to the times, and there are several also extinct.

One of the arts that has developed a lot in Indonesia is the art of Mask Puppet. Yanuartuti, et al (2021: 223) explained that Mask Puppet is a puppet art that uses dance movements danced by dancers using masks to cover their faces. Mask puppets are scattered and found in various places, such as Balinese *Wayang Wong*, Cirebon *Wayang Wong* and *Dalang* Mask, Madura Mask Puppeteer, Central Java Mask Puppet, and East Java Mask Puppet. All of these puppet masks have different characteristics, including dance movements, masks, clothing, music, and stories. These differences make it interesting and important to follow and discuss the continuous development of art.

Mask Puppet also developed in Jatiduwur village, Kesamben sub-district, Jombang district, and is commonly called Jatiduwur Jombang Mask Puppet. There is a *Bapang* dance in it as the second dance presentation after the Klana dance. Yanuartuti (2018:39-40) explains that there are four structures for the Jatiduwur Mask Puppet show, namely (1) Initial Presentation (Offerings and Opening *Gending*), (2) Dance Presentation (Klana Dance and *Bapang* Dance), (3) Presentation of the play (*Jejer Sepisan/ Sabrang* royal scene, *Grebeg Sabrang/Bodholan*, Javanese Satria Scene, *Jejer Kepindo/ Hermitage/ hermitage* scene, *Jejer Ketelu/Javanese* royal scene), (4) Final Presentation (Kaulan and Kenduren). *Bapang* dance is a dance that has a dashing, graceful, and hard nature. The *Bapang* dance in its presentation is accompanied by the *Jula-Juli Gending Laras Slendro Pathet Wolu*, music which is also used for Remo Surabayan (Yanuartuti, 2018:45); but the *Jula-Juli Laras Slendro Pathet Wolu* piece in the *Bapang* Wayang Topeng Jatiduwur dance has its own characteristics and is different from when the *Jula-Juli* piece *Laras Slendro Pathet Wolu* is used to accompany the Remo Surabayan dance or other dances or it can stand alone as a piece.

Sumarsam (2020:60) reveals that *gending* in a broad sense is a gamelan composition. The *Jula-Juli Gending Laras Slendro Pathet Wolu* in this case is a gamelan composition in the form of

a *Jula-Juli* piece with a *Slendro* tuning and using *Pathet Wolu*. This composition is used as a partner in the *Bapang* Mask Puppet Jatiduwur dance. Its presence is very important, namely as an accompaniment, forming an atmosphere, helping to form the expression of dance movements, and also as a stimulus in the *Bapang* Mask Puppet Jatiduwur dance. The text and context of the *Jula-Juli Gending* are the initial or basic foundation in discovering the characteristics of the *gending*. The facts found in the field are the main data and other data sources such as books and articles are the supporting data. Community actors and supporters in the village of Jatiduwur also play an important role in the process of forming the characteristics therein. Masnur (2011: 43) states that character is the values of human behavior related to God Almighty, oneself, fellow human beings, the environment, and nationality which are embodied in thoughts, attitudes, feelings, words, and actions based on norms, religion, law, manners, culture, and customs.

*Jula-Juli Gending* is almost spread throughout the East Java region which is characterized by the title "Style", for example the Surabayan style, Malangan style, Pandalungan style, and Jombangan style. All of them have their own characteristics and differ from one another. Setiawan (2017:2) emphasizes that when listening to *Jula-Juli's* renditions, even though they have the same musical framework, the musical taste and impression can be different. The difference that occurs is the uniqueness and distinctive characteristic of the *Jula-Juli* musical. Characteristics of the *Jula-Juli Gending* for the *Bapang* Mask Puppet Jatiduwur dance can be identified when the researcher goes directly to see and explore how the environment in which the *Jula-Juli* is presented, who is the performer of the *Jula-Juli Gending*, and what is the condition of the people who support the *Jula-Juli Gending* and are even involved in it. Titimangsa and Christanto (2014: 6) emphasize that every art in an area has different traditional values, stories, and staging procedures. This means that even though the *Jula-Juli* pieces are everywhere, the traditional values and the form and style will vary. We can make an analogy like eating *pecel* rice, that *pecel* is spread everywhere, such as Ponorogo *pecel*, Madiun *pecel*, Blitar *pecel*, Jombang *pecel*, and Surabaya *pecel*. All of them have different

impressions and tastes, just like the *Jula-Juli* pieces. There are many factors that cause the differences in the characteristics of the *Jula-Juli Gending* in each style, including the performers, conditions and the surrounding environment. the influence of art or culture from outside (cultural acculturation), and the gamelan instruments used. Setyaningrum (2018: 3) argues that local culture has a very close relationship with the people in an environment with all the natural conditions in that environment. *Gending Jula-Juli Laras Slendro Pathet Wolu* in the *Bapang* Mask Puppet Jatiduwur dance lives in the midst of the culture of the Jatiduwur people and the performers of the Jatiduwur Mask Puppet art which makes an impact and influences its characteristics.

Seeing the phenomenon of the differences in each style in the *Jula-Juli* music makes me feel even more proud that the regional traditional arts in Indonesia are so broad and interesting in accordance with the uniqueness of each. *Gending Jula-Juli* also reminded that differences constitute unity, just as we have different ethnicities but we are still Indonesian. In essence, all of the *Jula-Juli* pieces are still different, which means that the *Jula-Juli* pieces are multicultural in nature. Parekh (2008: 15) says that multiculturalism does not arise from individual choices, culturally acquired differences bring a measure of authority and are given shape and structured because they are embedded in a system of meanings and meanings that are inherited and owned historically.

#### **METHOD**

Data on the characteristics of the *Jula-Juli Laras Slendro Pathet Wolu Gending* in the *Bapang* Mask Puppet Jatiduwur dance were obtained, performed, and processed using qualitative research methods, whose analysis is more qualitative and descriptive in nature. Sugiyono (2019: 18) explains that "The qualitative research method is a research method based on the philosophy of postpositivism, used to research on natural object conditions, (as opposed to experiments) where the researcher is the key instrument, technical data collection is carried out by triangulation (combined), data analysis is inductive/qualitative in nature, and qualitative research results emphasize meaning rather than generalization. Qualitative research uses 4 (four) data collection techniques, namely

observation, interviews, documentation, and combination/triangulation. Sugiyono (2019: 296) explains that data collection techniques are the most important step in research, because the main goal of research is to obtain data. The data collection technique was used by the researcher to obtain valid data and meet the established data standards, namely data on the characteristics of the *Jula-Juli rendition Laras Slendro Pathet Wolu* in the *Bapang* Mask Puppet Jatiduwur Jombang dance.

The data collection technique is the initial stage, the next stage is to perfect the research, namely the stages of data reduction and selection. Sugiyono (2019:29-31) explains that qualitative research is an act of analysis carried out in three stages, namely the description stage, the reduction stage, and the selection stage. The first stage, namely data collection (description stage) was carried out by observing and being directly involved in the artistic process of the Jatiduwur Mask Puppet, especially in the discovery of *Jula-Juli* music data *Laras Slendro Pathet Wolu* in the *Bapang* Mask Puppet Jatiduwur dance. The data is collected for later reduction. The second stage, namely the reduction stage, was carried out using the triangulation technique of library sources, namely analyzing the findings of data about the *Jula-Juli Gending Laras Slendro Pathet Wolu* in the *Bapang* Mask Puppet Jatiduwur dance and also conducting directed discussions and joint processes with the resource persons, namely with Suripan, Ainun Najib, and Joko Winarko. This is done to obtain correct and strong data. The last stage is the selection stage, this stage is the stage for selecting and selecting data that will be parsed in the discussion, namely about the characteristics of the *Jula-Juli* rendition *Laras Slendro Pathet Wolu* in the *Bapang* Mask Puppet Jatiduwur Jombang dance.

#### **RESULTS AND DISCUSSION**

##### **Description of *Gending Jula-Juli Laras Slendro Pathet Wolu* in the *Bapang* Mask Puppet Jatiduwur Dance**

The *Jula-Juli Gending Laras Slendro Pathet Wolu* in the *Bapang* Mask Puppet Jatiduwur dance is a piece specifically used as an accompaniment or partner for the *Bapang* dance performance in the Jatiduwur Jombang Mask Puppet show. The presence of these pieces was able to produce a form of presentation of the *Jula-Juli* piece with new characteristics and

characteristics unique to Jatiduwur Jombang, which is different from the performance of the *Jula-Juli* piece in other areas or the *Jula-Juli* piece for other art partners. *Gending Jula-Juli Laras Slendro Pathet Wolu* in the *Bapang* Mask Puppet Jatiduwur dance is presented using East Javanese gamelan instruments typical of Jatiduwur Jombang. The performance of the *gending* begins with opening the *Bonang Barung* and falls first at the -5 (five) *gong seleh*. The *kendhang* instrument plays a greater role in it. Adiyanto (2016: 12) explains that for the karawitan community in East Java, *Jula-Juli* are considered *pamijen* pieces or special pieces. This piece cannot be classified in existing terminology such as *sak cokro*, *samirah*, *luwung*, smoothness, *ketawang*, *ladrang* and so on. The form of the *Jula-Juli Gending* with the barrel *Slendro Pathet Wolu Wolu* in the *Bapang* Mask Puppet Jatiduwur Jombang dance is composed of the initial rhythm is rhythm 1 or commonly called rhythm *lamba*, after repetition several times, the *kendhang singget* before the gong to lower the rhythm to rhythm 2 (rhythm of the range). Rhythm 2 is repeated several times, then the *kendhang singget* raises or raises the rhythm to return to rhythm 1 (slow) until it enters dancing, *kendhang* performs *singget* to enter rhythm 3 or rhythm *wiled rangkep* which can also be called rhythm *jojetan* after the dance enters *kencrong* it returns to rhythm 1 then *suwuk*. The *Jula-Juli* musical notation *Laras Slendro Pathet Wolu* in the *Bapang* Mask Puppet Jatiduwur dance is as follows:

**Gending Jula-Juli Laras Slendro Pathet Wolu**

Buka : . 2 . 1 . 2 . 1 6 . 6 ⑤  
 || . 6 . 5̇ . 6̇ . 2̇ . 6̇ . 5̇ . 2̇ . ④  
 . 2 . 1̇ . 2̇ . 6̇ . 2̇ . 1̇ . 6̇ . ⑤ ||

**Notation 1.** *Jula-Juli Gending* Notation *Laras Slendro Pathet Wolu*.

Sumandiyo (2003:51) explains that music has a function as a motion accompaniment, music provides an illustration or description of the atmosphere in dance, music helps reinforce the expression of dance movements, music is a stimulus for dancers. *Gending Jula-Juli Laras Slendro Pathet Wolu* as the partner of the *Bapang* dance in this case is closely related as the main factor forming the characteristics of the

*gending*. Najib explained that the *Bapang* dance in Jatiduwur Mask Puppet has different presentation characteristics from the Ngremo Surabayan dance, which is that it has the characteristics of a presentation that is sharp, hard, dashing, and broken (Najib, interview, 24 April 2022). The nature of the performance of the *Bapang* dance in Jatiduwur Mask Puppet cannot be separated from the *Jula-Juli* rendition of *Laras Slendro Pathet Wolu* as the wrapper.

**Gending Characteristics of Jula-Juli Laras Slendro Pathet Wolu in The Bapang Mask Puppet Jatiduwur Dance**

Saripan explained that the piece used to accompany the *Bapang* dance in the Jatiduwur Mask Puppet Jombang is the *Jula-Juli* piece in the *Slendro Pathet Wolu* tuning with dynamics that are dynamic, and the tempo and dynamics are controlled by the *kendhang* instrument, with broken and *sigrak* dance movements (no soft/sweet or not like Remo Surabayan which still has a soft/sweet touch) (Saripan, interview, 24 April 2022). Working on the dynamics of the *sigrak*, and the tempo and dynamics controlled by the *kendhang* makes the musical characteristics presented in the form of the *Jula-Juli* piece composition with the *Slendro Pathet Wolu* tunings in the *Bapang* Mask Puppet Jatiduwur Jombang dance.

Blacking (2000: 54) explains that "Music can express social attitudes and cognitive processes, but it is useful and effective only when it is heard by the prepared and receptive ears of people who have shared, or can share in some way, the cultural and individual experiences of its creators". The social conditions of the local village community, both performers and supporters of the Jatiduwur Jombang Mask Puppet art, were one of the factors in how the character of the *Jula-Juli Gending Laras Slendro Pathet Wolu* was formed. Social attitudes in the midst of the Jatiduwur people who are very tolerant towards each other, polite, polite, respect each other, respect each other, help each other, receive guests from outside well, and are open to anyone form the characteristics of the *Jula-Juli* rhyming in the *Slendro Pathet Wolu* tunings. Evidence of the characteristics of the *Jula-Juli Laras Slendro Pathet Wolu* musical form through social attitudes is found in the musical form of the *Jula-Juli Laras Slendro Pathet Wolu* dance with the *Bapang* dance which has the character of

tolerance, mutual respect, respect, helping each other in the performance. Being polite, polite, welcoming guests from outside, and being open to anyone is a characteristic of how the *Jula-Juli* piece *Laras Slendro Pathet Wolu* can be played by anyone, and can stand alone or blend in with other arts, not only with the *Bapang* dance. please help in serving the show. Being polite, welcoming guests from outside, and being open to anyone is a characteristic of how the *Jula-Juli Laras Slendro Pathet Wolu* piece can be played by anyone, and can stand alone or blend in with other arts, not only with the *Bapang* dance. please help in serving the show. Being polite, welcoming guests from outside, and being open to anyone is a characteristic of how the *Jula-Juli Laras Slendro Pathet Wolu* piece can be played by anyone, and can stand alone or blend in with other arts, not only with the *Bapang* dance.

Blacking (2000:32) explains that "Music is a reflection of another human being. Furthermore, Blacking also explained that in order to know the existentiality of a piece of music, there are two steps that must be taken. First, the continuity of the organization (ethnic) of the group that has been protecting the music. Second, the group's existential journey in dealing with one another. The journey of the Jatiduwur Mask Puppet art, which of course goes hand-in-hand with the *Jula-Juli* musical journey of *Laras Slendro Pathet Wolu* in the *Bapang* Mask Puppet Jatiduwur Jombang dance, has given birth to generations of performers and people who support their art. Current conditions show that the *Jula-Juli* rendition of *Laras Slendro Pathet Wolu* in the *Bapang* Jatiduwur Mask Puppet Jombang dance still has the same characteristics as those of the previous generation. This is because the generations of performers are still doing the same things as the previous generations did, both in playing the form of musical compositions and in the way of everyday art. Winarko emphasized that the *Jula-Juli* tune of the *Slendro Pathet Wolu* tunings in the *Bapang* Mask Puppet Jatiduwur Jombang dance has its own characteristic values, starting from the form of the piece composition and the nuances of the *gending* tradition which have very strong local values (Winarko, interview, 24 April 2022). The wrapping of the *kendhang* as a shaper or controller of tempo and dynamics is a characteristic of the nuances of the Javanese *gending* tradition. The instrument used in the

musical performance is also the Javanese East Java gamelan instrument typical of Jatiduwur Jombang's *Slendro* barrel, so it has a very strong influence on the nuances of tradition which is thick with the character of the *gending* produced by the wasps typical of Jatiduwur Jombang. The character is formed in the expression of the presentation, namely in the expression of the wasps working on the music.

The tuning of the East Javanese gamelan tunings which is used as an instrument in the *Jula-Juli Gending* performance at the Tri Purwa Budaya studio, to be precise in Jatiduwur village, Kesamben District, Jombang Regency has a different tuning from gamelan in other places. This proves that in traditional art there is no specific benchmark in terms of pitch tuning, so that the final tuning is also a determinant of the characteristics of the piece presented. The characteristic of the tuning produced is the *Jula-Juli Gending Slendro Pathet Wolu* in the *Bapang* Mask Puppet Jatiduwur Jombang dance, which has a sound dynamics character that is more audible towards soft and more dominant in the range of ambitus, middle to low tone frequencies. The material and form of the instrument also affect the musical characteristics of the *Jula-Juli Gending Laras Slendro Pathet Wolu* in the *Bapang* Mask Puppet Jatiduwur Jombang dance. Gamelan instruments are made of iron so as to produce a shorter sound with a shorter sustain or shorter reverberation; while the shape of the instrument for the *balungan* instrument in the middle of the blade has a *pencon*, giving rise to a sound character which when beaten is not so loud (like a *bonang*), unlike the *balungan* in general.

The *Bapang* dance, which is used as a partner in the *Jula-Juli* rendition of *Laras Slendro Pathet Wolu*, is also a strong influence on how musical characteristics are formed in it. Hariyati (1993:78) explains that the *Bapang* dance depicts a brave warrior or can be said to be a hero. This image is conveyed through the symbols of movement with enthusiasm, *sigrak* with certain accents or the impression of being broken, coupled with the loud sound of the *gongseng* through dance movements so as to add dynamics. The characteristics of the music produced from these motion symbols are the music that seems cheerful, seems broken by the presence of accents in the performance of the music, and gives the impression of the

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distinctive signature of the Jatiduwur Jombang wasp. The involvement of artists namely the Jatiduwur Jombang Mask Puppet art community in performing the *Jula-Juli Laras Slendro Pathet Wolu* piece of music, which is also very influential in the formation of musical characteristics, namely as a conveyer of the expression of the *Jula-Juli* piece performance *Laras Slendro Pathet Wolu* in the *Bapang* Mask Puppet Jatiduwur Jombang dance. The role of the artist is very vital and serves as a reinforcement that the musical beats presented are a characteristic or characteristic of the wasps typical of Jatiduwur, Jombang.

#### CONCLUSION

The characteristics of the *Jula-Juli* piece *Laras Slendro Pathet Wolu* in the *Bapang* Mask Puppet Jatiduwur Jombang dance proves that the *Jula-Juli* piece can be a barometer for other pieces to be able to stand alone differently as a piece of music in the nuances of traditional art, and to be able to become a piece that has character or characteristics. unique to artists. The presence of the *Jula-Juli* piece *Laras Slendro Pathet Wolu* in the *Bapang* Mask Puppet Jatiduwur Jombang dance in the realm of traditional art is also proof that there are so many traditional values embedded in it, that the piece is not just a piece but an art that can become a character for the art. The characteristics of *Jula-Juli Laras Slendro Pathet Wolu* music in the *Bapang* Mask Puppet Jatiduwur Jombang dance can be detected through the shape of the piece (dynamics, tempo, and wasp expression), the organology of the gamelan instruments that present it, the symbols of the *Bapang* dance movements, the tuning system of the gamelan instruments. presenting, the performers of the arts, the social conditions of the art-supporting community, and the nuances of the tradition of the results of the presentation. This study shows that the characteristics of the *Jula-Juli* rendition *Laras Slendro Pathet Wolu* in the *Bapang* Mask Puppet Jatiduwur dance is a piece that has the distinctive feel of the traditional Javanese wasp Jatiduwur, Jombang.

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