

MAINTENANCE OF THE MAMANDA KUTAI MUSIC ECOSYSTEM SUSTAINABILITY OF ORIGINAL MUSIC IN THE MAMANDA PANJI BERSERI GROUP

Fikri Yassar Arrazaq^{1*}, Yofi Irvan Vivian², Zamrud Whidas Pratama³

^{1,2,3}Program Studi Etnomusikologi, Universitas Mulawarman

✉Correspondence E-mail: ¹fikriya90@gmail.com*

**Corresponding Author*

Abstract

The existence of traditional music in Mamanda Kutai theater art remains well-preserved by the Mamanda Panji Berseri group, as demonstrated by the consistent core patterns of piul and babon, as well as the relatively unchanged use of accompanying instruments. This preservation is particularly noteworthy given the significant developments observed in most other groups. This qualitative study aims to examine how the traditional Mamanda music ecosystem is systematically maintained by the Mamanda Panji Berseri group. The research employs a combination of desk and field methods, grounded in an ethnomusicological perspective. The findings indicate that various interrelated components within the ecosystem contribute to its sustainability, including learning systems, musicians and communities, contextual and structural frameworks, regulatory support and infrastructure, and the music industry. Furthermore, the study underscores that the role of the traditional Mamanda Kutai musical accompaniment ecosystem within the Mamanda Panji Berseri group still requires further optimization to enhance its long-term sustainability and broader impact.

Keywords: Music Ecosystem, Mamanda Kutai, Traditional Theater

INTRODUCTION

The Mamanda Panji Berseri group represents a Mamanda Kutai community located in Banjar, East Kalimantan, and continues to uphold the authenticity of the musical accompaniment associated with the mamanda theater tradition. This is evident in both the arrangement and the instruments used. The musical presentation in the Mamanda Kutai performance adheres to the traditional format, utilizing three primary instruments: the babon (drum), piul (violin), and gong (Vivian, dkk 2022:36). The presentation of these instruments is deemed essential as they serve as a visual element in the Mamanda Kutai performance, particularly within the composition of the ladon accompaniment music and geduk music, which is typically utilized as introductory music across various scenes. The significance of involving accompanying music in Mamanda Kutai is noteworthy, as traditionally, music in this theater performance serves not merely as decorative embellishment but as an essential component of the overall presentation of this traditional art form.

Regrettably, an analysis of the current status of Mamanda Kutai within contemporary society reveals a notable decrease in its prominence. In this context, "less popular" refers to the art form being less recognized, appreciated, and cherished by the broader audience (Dewi Tantri 2024:108). This observation holds particularly when juxtaposed with other forms of art that are presently evolving and gaining greater diversity in Kutai. The diminishing vigor of the Panji Berseri Mamanda Group's performances serves as a notable reflection of the decreasing interest and engagement of the broader community in the pursuit of this traditional art form. This situation undoubtedly encompasses the waning enthusiasm of the broader local community for engaging with and showcasing Mamanda Kutai's traditional music in its authentic form.

The waning of the Mamanda Panji Berseri group serves as a significant reflection of the condition of Mamanda art within Kutai society, and this assertion is not overstated. According to Ahmad Rusli, a significant number of individuals in East Kalimantan perceive the Mamanda Panji Berseri group as a mamanda group that consistently embodies the

traditional Mamanda Kutai style. The waning popularity of Mamanda Panji Berseri highlights a concerning trend, indicating that Mamanda Kutai is presently experiencing a similar lack of public interest, particularly in East Kalimantan. This situation undoubtedly poses challenges for the preservation of traditional arts in East Kalimantan, particularly concerning Mamanda Kutai (Vivian, Arifin, and Wahyuni 2022).

The unwavering presence of Mamanda Kutai, following a traditional performance format from a cultural standpoint, is undoubtedly more than just a piece of art. The presence of this element serves as a representation of the cultural identity of the Kutai people in East Kalimantan (Mukhransyah & Hamdani 2020). From this viewpoint, its existence, popularity, and public perception serve as crucial factors for its ongoing preservation and maintenance, guaranteeing the sustainability of this traditional art form.

The sustainability of an art form is influenced by a variety of factors. Schippers, as noted in the work by Schippers and Grant, contends that the longevity of music within the field is significantly influenced by engagements with individuals, communities, financial support, and educational initiatives (2016:4). This study aims to offer a comprehensive analysis of the different elements within the ecosystem of Mamanda Kutai's musical accompaniment as utilized by the Mamanda Panji Berseri Group. The concept of ecosystem inherently connects to initiatives aimed at maintaining the sustainability of a particular entity. This aligns with the definition provided by Pettan and Titon, which equates sustainability with preservation, security, rescue, and maintenance (Pettan & Titon, 2015: 137).

The researcher should recognize that this study is not the sole investigation into the art of Mamanda and the Mamanda Panji Berseri group. A prior study by Yofi Irvan Vivian titled "Mamanda Kutai: Characteristics of Ladon in the Lyrics and Music of Mamanda Panji Berseri" (Vivian, Gunawan, and Arrazaq 2022) was identified. Nonetheless, regarding formal and material objects, this study diverges, concentrating more on the attributes of ladon compositions within Mamanda music. However, the writer refers to this work while examining the related music of Mamanda Kutai, especially the distinctions between the first and second songs.

The perspective on music ecosystems is, in fact, not completely novel. A paper titled "Traditional Music Preservation Strategies with a Music Ecosystem Approach" (Eli Erawati 2022) and a proceeding titled "Challenges to the Sustainability of Tingkulan Music in Kutai Kartanegara" (Putra Bayu Arsiadhi 2018) have

been identified. Despite variations in material, these two works provide a comprehensive overview of their analogous approaches to addressing issues within the music ecosystem.

To enhance the study of Mamanda Kutai music, the author intentionally reviewed "Worlds of Music" (Post 2017) which explores the analysis of non-Western music, alongside "The Oxford Handbook of Applied Ethnomusicology" (Pettan and Titon 2015), which provides an in-depth explanation of the musical ecosystem approach as articulated by Huib Schippers.

The reviewed works collectively indicate that this study is fundamentally linked to the idea of continuity and the enhancement of previous research. Through the comparison of these overlapping and established studies, the author can enhance the comprehension of the topic at hand and create avenues for identifying suitable solutions to the issue while maintaining originality.

METHOD

This study explores the issues outlined within the framework of the music ecosystem as articulated by Huib Schippers. According to Schippers, the establishment of a music ecosystem is inherently linked to the presence of a music learning framework, the involvement of musicians and communities, the surrounding context and its development, as well as the relevant regulations and infrastructure, alongside the media and the music industry (Schippers & Grant, 2016: 12-13). A comparable occurrence took place in the development of the Mamanda Kutai music ecosystem as practiced by the Mamanda Panji Berseri group.

This study is classified as qualitative in nature (Abdussamad 2021). Cony emphasized that qualitative research is fundamentally dependent on field data, necessitating the researcher's presence at the study site to engage with and comprehend the circumstances and context of the subject being researched (Malya Faiza Ayudira, Ela Yulaeliah 2024:122). This study focuses on the ethnic music of the Mamanda Kutai traditional theater, using qualitative methods rooted in the field of Ethnomusicology, as outlined by Bruno Nettl.

Nettl (2012:59) suggests that ethnomusicology is capable of gathering data through both fieldwork and deskwork methods. Researchers engage in fieldwork, encompassing the collection of data directly from the environment through interviews and visual and audio recordings. This is done in addition to deskwork. In this instance, these two research steps will be used

concurrently to complement one another in order to gather the essential research data.

The starting point involved deskwork, which was conducted to establish a foundational framework prior to the fieldwork stage. Following the fieldwork phase, deskwork was conducted to process and analyze the data that had been collected. This study provides data through various formats, including detailed descriptions, photographs, and videos accessible through a quick response code (QR code).

DISCUSSION

Mamanda Kutai represents a form of traditional theater that has evolved within the Kutai community (Suroso 2015). Mamanda is categorized as a theatrical entity that presents narratives featuring palace-centric elements. The initial period of Mamanda Kutai performances is recognized to have taken place during the rule of Sultan Kutai I at the Kutai Kartanegara ing Martapura palace. This traditional theater was showcased during palace events, serving as special entertainment for the sultan and his royal relatives (D. Adham 1981). In later developments, this tradition originating from the palace extended beyond the confines of the Kutai palace, evolving into a form of folk entertainment art. Mamanda Kutai departed from the palace during the era of the Kutai Kartanegara Sultanate, marking a political transition to the Kutai Regency (Amin 1979).

Mamanda Kutai is recognized for incorporating various elements in its presentation. The Mamanda Kutai Panji Berseri group continues to uphold these elements in contemporary practice. The traditional elements from Mamanda Kutai are evident in the Mamanda Panji Berseri group, as outlined below:

The Storyline

The Mamanda Kutai Panji Berseri group engages in performances that draw upon narratives from "Hikayat Seribu Satu Malam," "Hikayat Tanah Kutai," as well as original fictional tales. All of these stories are set in the past during the kingdom era (palace-centric). The Mamanda Kutai narrative undoubtedly commences with a *ladon* or *beladon*. *Beladon* serves as a distinctive element that initiates the narrative by first presenting the characters within the story. In summary, *beladon* is an integral component of the Mamanda Kutai performance, as every narrative presented traverses through the *beladon* segment. *Beladon* represents a unique characteristic of the Mamanda Kutai performance, setting it apart from other forms of theatrical expression. In the absence of the *beladon*, it becomes challenging to assert that the

art form is Mamanda in its traditional sense, reducing it merely to a theatrical expression that signifies the general.

Setting

The temporal context of the primary narrative in Mamanda Kutai performances typically occurs in a historical setting, specifically during the era of palaces. Consequently, settings frequently occur in locations such as the Balai Longsari, the palace gardens, and historic villages. Nevertheless, a significant variety exists in the environments, encompassing forests, rivers, and additional sites. The settings depicted in Mamanda Kutai performances may differ based on the narrative, yet they consistently remain rooted in the context of the palace era. The context in Mamanda Kutai performances is frequently articulated through the dialogue of the characters, which vividly depicts the surroundings. Nonetheless, as time progresses, the environment can be accentuated through the incorporation of *sebang*, or stage props that illustrate the setting.

Characterization

The portrayal of characters in Mamanda Kutai performances typically features royal figures, including kings, ministers, and heroes. These characters encompass not only men but also women. Alongside the primary characters, the narrative also features supporting figures who contribute to the unfolding events, including Resa, the traditional chief, various villagers, and even ethereal spirits. The introduction of these characters, whether central or peripheral, is determined by the narrative requirements of the performance.

Dialog

The palace-centric narrative in Mamanda Kutai influences the grammar and etiquette of the dialogue. In accordance with linguistic norms, the King, his relatives, and high-ranking officials utilize Malay infused with a Dutch dialect and/or structure. Concurrently, non-judicial entities utilize Kutai or regional dialects. Additional traditions concerning linguistic structure arise, particularly when those other than the King, relatives, and high-ranking officials are typically mandated to employ Malay when conversing with family or high-ranking authorities. In dialogue and monologue performances, the dialogue is executed without a pre-existing script, necessitating that actors first internalize the subject matter to improvise dialogue that aligns with the narrative.

Costume

The costumes utilized in Mamanda Kutai performances play a crucial role in illustrating and emphasizing the traits of the characters. The costumes donned by the actors are not bound by specific regulations; however, they should align suitably with the characters being represented. An illustration of this can be found in the attire donned by the monarch in the Memanda Panji Berseri Group. The king's attire in this classical theater ensemble features a reimagined headdress like a setorong, a collarless shirt paired with an accessory jacket, and a batik dodot complemented by trousers. This costume reflects the esteemed garments of the Kutai Kartanegara ing Martadipura Sultanate (Noor, M., Djebar, A., Sukarni, A., & Darda 1990). Nonetheless, a standardized format for the king's attire remains absent.

Accompanying Music

Music plays a crucial role in numerous traditional theater performances, as highlighted in the work of Kholid D. M (Kholid D. M 2016) , particularly in Mamanda Kutai. The performance by the Memanda Panji Berseri group clearly illustrates this point. The music that accompanies Mamanda Kutai performances is typically categorized into two distinct types: the primary accompaniment and the supplementary music.

The primary accompaniment consists of original compositions that are distinctly showcased during Mamanda Kutai performances. The musical pieces are showcased through the use of piul (violin), babon (drum), and gong instruments. In general terms, the musical works encompass opening pieces, introductory segments, and illustrative compositions. The opening music features ladon songs one and two, the introductory segment comprises geduk, Pahlawan, and terek music, whereas the illustrative music incorporates ladon songs two and benasib. Indeed, not every one of these musical compositions will consistently be included in Mamanda performances. The selection of musical pieces is contingent upon the narrative being conveyed.

In the opinion of Mr. Saiful Anwar, this is due to the fact that each player, particularly the piul and babon players, has a unique playing style. The author observed variations in performance among musicians, especially with the babon, which does not adhere to a strict set of rules but rather follows a core pattern as a reference. This core pattern is consistently used by the Mamanda Panji Berseri Group to determine the originality of its accompanying music.

Table 1. Functions of Mamanda Kutai Music Composition

Composition Name	Function	Explanation
Geduk Music	Used as introductory music (entry or exit) for all the actors in the seba, except for the hero characters & the entry of the princess and empress characters (usually accompanied by demong) in the seba.	 <p>Quick Response Code 1. Example of geduk music composition (introductory music)</p>
Hero's Music	Used as introductory music for the entry and exit of the hero in the seba scene.	 <p>Quick Response Code 2. Example of a hero musical composition</p>
Terek Music	Generally used as introductory music for princesses, empresses, and demongs when entering the courtroom.	 <p>Quick Response Code 3. Examples of terek Music compositions</p>
Ladon Music Song One	Used to accompany song one as the opening act for the Mamanda Kutai show.	 <p>Quick Response Code 4. Example of musical composition accompanying the song Ladon one</p>

<p>Ladon Music Song Two</p>	<p>Used to accompany song two as the opening act for the Mamanda Kutai show. This music is also used when ladon songs are presented to seduce or entertain (kings or other figures).</p>	 <p>Quick Response Code 5. Example of musical composition for ladon song two</p>
<p><i>Benasib</i> Music or Fate Music</p>	<p>Used when accompanying the chanting of fate. <i>Benasib</i> will be sung by characters who have experienced loss (abandoned by a loved one) or are grieving.</p>	 <p>Quick Response Code 6. Example of a fateful musical composition or fate song</p>

The supplementary music varies from the primary support. The supplementary music featured in Mamanda Kutai performances serves as additional music utilized when required. Supplementary music is employed in alignment with the requirements of the character depicted in the seba scene being showcased. An illustration of the incorporation of supplementary music can be found in the seba entertainment of the king. In this context, if the king seeks entertainment with *jepen*, *tingkilan* music is also showcased alongside musical instruments like the Kutai Gambus.



Figure 1. Mamanda Panji's Piul Penggesok
(Foto: Fikri Yassaar Arrazaq, 2024)

Mamanda Kutai Panji Berseri Music Ecosystem

The music ecosystem is essential for the ongoing viability of Kutai Mamanda music. Schippers identifies an ecosystem comprising five distinct domains: (1) learning systems, (2) musicians and communities, (3) context and construction, (4) regulation and infrastructure, and (5) media and the music industry. The five domains can indeed intersect, creating a network that characterizes the Kutai Mamanda music ecosystem within the Panji Berseri Mamanda Group. Through an analysis of these five domains, we can identify the roles and challenges impacting the sustainability of Kutai Mamanda music as performed by the Panji Berseri Mamanda Group.

Learning Systems

The acquisition of musical skills plays a vital role in the preservation of cultural heritage. This learning signifies a process of preservation through the concept of transmission. The same transmission concept is evident in various regions, including Salman's initiatives to impart Gondang Oguong ethnic music in Kampar (Reizki Habibullah, Sigit Purwanto 2022). This initiative corresponds with Huib Schippers's acknowledgment that the transmission of music plays a crucial role in fostering a sustainable future for musical culture (2010:134).

The transmission of Mamanda Kutai's musical culture by the Mamanda Panji Berseri Group occurs informally through the efforts of music practitioners who serve as cultural carriers. This learning is limited to family, colleagues, or neighbors because the group does not openly accept students. The methods used learning approaches consist of verbal communication and demonstration techniques. In the present day, this process is frequently supported by recording devices like cell phones to enhance independent practice. Alongside direct methods, Nur indicates that the music learning system within the Mamanda Panji Berseri Group is also facilitated through the documentation of previously conducted Mamanda performances. For them, this method is considered a solution to support learning in this group. The cultural representatives of the Mamanda Panji Berseri group can be identified as follows.

Table 2. Culture Bearers in Mamanda Panji Berseri

No	Cultural Bearers	Teaching Focus (singing and instruments)
1	Achmad Rusli	<i>Beladon</i> (singing)
2	Saiful Anwar	<i>Beladon</i> (singing) and <i>babon</i>
3	M. Fajriansyah	<i>Piul</i>

Musicians and Communities

The ongoing authenticity of Mamanda Kutai's accompanying music is intrinsically linked to the sustainability of Mamanda Kutai as a whole. In this context, the Memanda Panji Berseri group and its musicians are pivotal. They uphold the authenticity of Mamanda Kutai's music by integrating traditional Kutai arts, effectively alleviating the monotony of the composition.

The Memanda Panji Berseri ensemble actively seeks to engage in collaborations with fellow musicians. The relationships that musicians have with various groups play a significant role in fostering collaboration and ensuring the sustainability of mamanda music. Members of the Memanda Panji Berseri group actively participate in mamanda activities across different locations, including Bensamar Village, highlighting the significant contribution of these musicians and performers to the preservation of this musical tradition.

Context and Construction

The Mamanda Kutai performances of today exhibit notable differences compared to those of previous eras. Historically, Mamanda Kutai was exclusively showcased at the palace as a form of entertainment for the royal family (*kresmenan aji*). It was recorded that in 1938, this art form began to be presented to the general public. This certainly influenced the ongoing development and adjustment of its original music. The alterations prompted Mamanda Kutai to endure and evolve while maintaining its musical traits. The Memanda Panji Berseri group, serving as the organizer of this art form, is dedicated to preserving the presentation as a crucial element that showcases the unique features of Mamanda Kutai performances. This is achieved through the preservation of the notion of dual ladon offerings within its presentations.

Artworks akin to Mamanda Kutai are certainly present in multiple areas of Kalimantan. The various forms of these arts exhibit their own unique styles, as seen in Mamanda Banjar, Mamanda Tubau, Mamanda Berau, Mamanda Bulungan, and Mendu in West Kalimantan. Husni Mubarak asserts that the resemblance of Mamanda does not inherently imply identical claims, as each Mamanda possesses distinct characteristics. The distinctive features that set Mamanda Kutai apart from similar traditions in other regions are frequently overlooked, which poses challenges for its recognition as an intangible cultural heritage and impacts the identity of Mamanda Kutai itself.



Quick Response Code 7.

Compilation of Mamanda and Mendu in Kalimantan

Regulation and Infrastructure

The endurance of Mamanda Kutai's accompanying music within the Memanda Panji Berseri Group is contingent upon various regulatory and infrastructural factors. These include subsidies, archiving, performance venues, and instrument availability. The Memanda Panji Berseri Group has been awarded a grant for musical instruments from the Total EP Foundation. The Tourism Office of Kutai Kartanegara Regency significantly contributes to this effort by offering a venue for performances. Zikri Umulda states that the Kutai Kartanegara Regency Tourism Office aims to not only offer a performance venue but also to enhance the visibility of Mamanda Kutai through the Mamanda Panji Berseri Group, integrating it into the Creative Economy with thoughtfully designed facilities and initiatives.

Music archiving in the context of traditional arts conservation is also crucial. This archiving initiative, for instance, manifests as an academic piece featuring transcriptions of Mamanda Kutai music. This initiative to archive contributes to the preservation of authenticity and illustrates the evolution of the art form throughout history (Prasetya H. B. 2013). The audiovisual content showcased on the Memanda Panji Berseri YouTube channel and Instagram account exemplifies this method of archiving, as detailed below.



Quick Response Code 8.

*Youtube and Instagram
Links Memanda Panji Berseri Group*

Music Industries

The actual distribution and dissemination of the music associated with Mamanda Kutai seems to remain constrained. In fact, audiovisuals of this music are rare and not yet at the industry level. Nonetheless, there exists some digital documentation of this art form in the form of brief videos available on platforms like Facebook and YouTube. Additionally, numerous publications regarding Mamanda Kutai are available on platforms like KutaiKartanegara.com and Kaltim Today. The videos and articles are essential due to the scarcity of information that effectively showcases Mamanda Kutai. The subsequent section presents a compilation of information regarding both videos and articles related to Mamanda Kutai.



Quick Response Code 9.

Link to the collection of News and Video Performance of the Memanda Panji Berseri Group

The sustainability of Mamanda Kutai's original accompanying music is inseparable from the role of its music ecosystem. It is widely recognized that a music ecosystem consists of five primary domains that interconnect to create a cohesive system. The significance of the Memanda Panji Berseri Group's music ecosystem in preserving the sustainability of Mamanda Kutai's original accompanying music is outlined as follows.

Table 3. Aspects based on the role of the Mamanda Panji Berseri Group's music ecosystem

No	Domain	Aspect
1	Music Learning System	<ul style="list-style-type: none"> • There are still cultural bearers, although their numbers are limited. • Teaching is still carried out on a small scale (relatives and neighbors of the cultural bearers).

2	Musicians and Communities	<ul style="list-style-type: none"> • Interaction between communities and musicians is going well. • The involvement of other musicians plays an important role in organizing Mamanda Kutai, in addition to the Panji Berseri Mamanda Group. • Involving other communities and musicians in the Mamanda Panji Berseri Group's performances.
3	Context and Construction	<ul style="list-style-type: none"> • Efforts by the Department of Education and Culture of Kutai Kartanegara Regency to record the WBTB • Efforts to preserve the image of Kutai Mamanda by the Panji Berseri Memanda Group through history • Studies of accompanying music and Kutai Mamanda in general by academics
4	Regulation and Infrastructure	<ul style="list-style-type: none"> • Provision of performance space by Tourism Office of Kutai Kartanegara Regency • Donation of musical instruments by PT. Total EP

CONCLUSION

The original Mamanda Kutai accompaniment is evident through the presence of core patterns in the piul and babon. Additionally, the original accompaniment is evident in the consistent use of musical instruments, specifically the piul, babon, and gong. The conventional iteration of Mamanda Kutai music remains prominently evident in the performance styles of the Panji Berseri Mamanda Group at the time of this study.

The present situation reveals that traditional music performers, particularly those embodying the Mamanda Kutai tradition, continue to exist, as demonstrated by the artists from the Mamanda Panji Berseri Group. However, their numbers are dwindling, placing this cultural heritage at risk of fading away. The passing down of traditional music culture continues, albeit restricted to a small circle of the artists' close relatives and relying on conventional methods. Efforts to preserve Mamanda Kutai through innovative collaborations with other art forms have commenced, aiming to rejuvenate its popularity within the community; however, the outcomes have yet to reach their full potential. The local government and private stakeholders have demonstrated a strong commitment to the preservation of Mamanda Kutai by engaging in WBTB recording efforts and supplying art equipment and performance space to the Mamanda Panji Berseri Group. The efforts to digitally document and record Mamanda Kutai have been initiated, necessitating the involvement of scholars dedicated to preserving ethnic music in its traditional forms. However, these initiatives appear to be somewhat constrained, and the distribution of information remains insufficiently broad.

The elements of Mamanda Kutai's existence, as showcased in the performances of the Mamanda Panji Berseri group, create an ecosystem that plays a crucial role in preserving the traditional music accompaniment of Mamanda Kutai. Based on the findings from the field, it can be concluded that the traditional music of Mamanda Kutai, as demonstrated in the performance practices of the Panji Berseri group, continues to exist today. However, it remains in a state that is at risk of extinction. Therefore, greater efforts are required to revitalize the Mamanda Kutai ecosystem in a traditional manner for its people, ensuring it regains its status as a significant aspect of the community's cultural identity, as it once was. The current relevance of the Mamanda Kutai musical accompaniment ecosystem within the Mamanda Panji Berseri Group indeed holds potential for further

enhancement in subsequent phases. This enhancement encompasses not only the external dimensions of the Mamanda Panji Berseri Group, including partnerships with agencies, media, other artistic communities, and the broader public, but also the internal elements of its artistry, such as cultural representatives and musicians.

REFERENCES

- Abdussamad, Z. 2021. *Metode Penelitian Kualitatif*. Edited by P. Rapanna. Makasar: Syakir Media Press.
- Amin, Asli. 1979. *Kerajaan Kutai Ing Martapura, Dalam Dari Swapraja Ke Kabupaten Kutai*. Jakarta: Depdikbud: Proyek Penerbitan Buku dan Sastra Indonesia dan Daerah.
- D. Adham. 1981. *Salasilah Kutai*. Jakarta: Balai Pustaka.
- Dewi Tantri, Fawarti Gendra Nata Utami. 2024. "Kreatifitas Senggakan Cendol Dawet Oleh Kelompok Musik Dangdut MG86." *Sorai: Jurnal Pengkajian Dan Penciptaan Musik* 17 (Vol. 17 No. 2 Desember): 108–19.
- Eli Erawati. 2022. "No Title." In *Strategi Preservasi Musik Tradisional Dengan Pendekatan Ekosistem Musik*, 210-216. Pontianak: Widyadharma: Prosiding Pendidikan Seni Drama, Tari, dan Musik.
- Hamdani, Mukhransyah &. 2020. *Khazanah Seni Tradisi Kalimantan Timur*. Edited by & A. Rifai S. T. Noer, R. H. W. Amz. Kalimantan Timur: Dewan Keseian Daerah Kalimantan Tmur.
- Kholid D. M. 2016. "Peranan Musik Pada Pertunjukan Teater." *Ritme 2* (Volume 2 No. 1): 1–7.
- Malya Faiza Ayudira, Ela Yulaeliah, dan Warsana. 2024. "Identitas Jakarta Melalui Karya Ktreatif Laleilmanino Berjudul Djakarta." *Sorai: Jurnal Pengkajian Dan Penciptaan Musik* 17 (2): 120–29.
- Nettl, Bruno. 2012. *Teori Dan Metode Dalam Etnomusikologi*. Translated by Nathalian H.P.D Putra. Jayapura: Jayapura Center of Music.
- Noor, M., Djebar, A., Sukarni, A., & Darda, H. A. 1990. *Pakaian Adat Tradisional Kalimantan Timur*. Edited by A. Yunus & M. J. Hafid. Jakarta: Departemen Pandidikan dan Kebudayaan.
- Pettan, Svanibor, and Jeff Todd Titon. 2015. *The Oxford Handbook of Applied Ethnomusicology*. Edited

- by Svanibor Pettan and Jeff Todd Titon. *Oxford University Press*. New York: Oxford University Press.
- Post, Jennifer C. 2017. *Ethnomusicology: A Contemporary Reader, Volume II. Ethnomusicology: A Contemporary Reader, Volume II*. <https://doi.org/10.4324/9781315439167>.
- Prasetya H. B. 2013. *Meneliti Seni Pertunjukan*. Edited by L. A. Handayan. Yogyakarta: Badan Penerbit ISI Yogyakarta.
- Putra Bayu Arsiadhi. 2018. "Tantangan Keberlanjutan Musik Tingkilan Di Kutai Kartanegara." In *Seminar Antar Bangsa: Seni Budaya Dan Desain*, 201-10. Malang.
- Reizki Habibullah, Sigit Purwanto, Riza Alif Aulia. 2022. "Transmisi Musik Lokal Tradisional Gondang Oguong Oleh Salman Azis." *Sorai: Jurnal Pengkajian Dan Penciptaan Musik* 15 (2): 17-29. <https://doi.org/https://doi.org/10.33153/sorai.v15i2.4737>.
- Schippers, Huib. 2010. *Facing the Music: Global Perspectives on Learning and Teaching Music*. New York: Oxford University Press.
- Schippers, Huib, and Catherine Grant. 2016. *Sustainable Futures for Music Cultures an Ecological Perspective*. Edited by Huib Schippers and Catherine Grant. New York: Oxford University Press.
- Suroso. 2015. *Drama Teori Dan Praktik Pementasan I*. Yogyakarta: Elmatara.
- Vivian, Yofi Irvan, Muhammad Bahri Arifin, and Ian Wahyuni. 2022. "Pembentukan Habitus Masyarakat Suku Dayak Banuaq Pada Ritual Beliatn Sentiu di Kesultanan Kutai Kartanegara Ing Martadipura." *Sorai: Jurnal Pengkajian Dan Penciptaan Musik* 15 (1): 64-74. <https://doi.org/10.33153/sorai.v15i1.4562>.
- Vivian, Yofi Irvan, Asril Gunawan, and Fikri Yassaar Arrazaq. 2022. "Mamanda Kutai : Karakteristik Ladon Pada Lirik Dan Musik Karya Mamanda Panji Berseri." *Jurnal Mebang* 2 (1): 19-48. <https://doi.org/https://doi.org/10.30872/mebang.v2i1.22> Creative.
- Interviewees List**
- Anwar, Saiful. 56. Musisi Kelompok Memanda Panji Berseri. Tenggarong, Kutai Kartanegara.
- Fajriansyah, M. 49. Musisi Kelompok Memanda Panji Berseri. Tenggarong, Kutai Kartanegara.
- Gunawan, Surya. 54. Ahli Madya Ekonomi Kreatif Dinas Pariwisata Kabupaten Kutai Kartanegara. Tenggarong Kutai Kartanegara.
- Meliana, Indra. 52. Penyusun Dokumentasi Sejarah dan Nilai Budaya Dinas Pendidikan dan Kebudayaan Kabupaten Kutai Kartanegara. Tenggarong, Kutai Kartanegara
- Mubarak, Husni. 49. Ketua Yayasan Bina Teater Kutai. Tenggarong, Kutai Kartanegara
- Mukram. 52. Ketua Sanggar Bina Seni Budaya Bensamar. Tenggarong, Kutai Kartanegara
- Nur, Muhammad. 28. Musisi Kelompok Memanda Panji Berseri. Tenggarong, Kutai Kartanegara.
- Rusli, Achmad. 69 Tahun. Penasehat Kelompok Memanda Panji Berseri. Tenggarong, Kutai Kartanegara.
- Umulda, Zikri. 40 Tahun. Kepala Bidang Pengembangan Ekonomi Kreatif Dinas Pariwisata Kabupaten Kutai Kartanegara. Tenggarong, Kutai Kartanegara