

The Creative Process in the Instrumental Karawitan "Biang Kerok"

I Putu Dony Suryawan*

Institut Seni Indonesia Bali, Indonesia

***Corresponding Author:** pdonysuryawan@gmail.com

Abstract: "Biang Kerok" was created using traditional musical instruments consisting of two Gender Wayang drums in slendro tuning and two Gender Rambat Semara Pegulingan Saih Pitu drums in pelog tuning. The choice of these different yet similar instruments aims to combine different tunings. The combination of these two different tunings is the key to this work, where the combination of pelog and slendro tunings produces previously unheard notes and creates new variations in timbre. During the creative process and stages, the composer combined the "Musical Composition Method" method, an article entitled "Karya Karawitan Baru Manikam Nusantara" (New Karawitan Works of Manikam Nusantara), and the "Panca Sthiti Ngawi Sani" method. This combination of several methods is crucial because it is closely related to the process of realizing this work. "Biang Kerok" is divided into three parts, each with a different textual and contextual focus, and is always directed by the composer's idea.

Keywords: biang kerok, life phenomenon, combination of tunes.

History Article: Submitted 20 June 2025 | Revised 30 August 2025 | Accepted 5 January 2026

How to Cite: Suryawan, I. P. D. (2026). The Creative Process in the Instrumental Karawitan "Biang Kerok". *Journal of Aesthetics, Creativity and Art Management*, 5(1), 33–43. <https://doi.org/10.59997/jacam.v5i1.6185>.

Introduction

"Biang Kerok" is a figurative term in Indonesian that refers to a person or thing that is the main cause of chaos, problems, or disorder; it can also be called "biang keladi" or "mastermind." This term is often used in social, political, or environmental contexts to refer to the root of the problem, such as deforestation being the cause of flooding, or poverty being the cause of crime.

The term "Biang Kerok" is always interesting. One artwork with the theme "Biang Kerok" is a film about legendary Indonesian artist Benyamin Suaib. Hanung Bramantyo's film, which explores the social realities of Indonesia in the 2000s, even tells the story of Benyamin's daily life, a kind man who always tries to help people in need. This film about Benyamin is actually becoming more well-known because there are a number of controversies related to film copyright (Arafah & Bustani, 2019; Sunawi, 2019; Larasati & Budiharto, 2019; Winalda & Inayah, 2021).

Problems are part of human life because at any time humans will encounter various problems in their lives. The problems faced by every human being essentially need to be resolved properly so that solutions to the problems faced can be found and become a lesson for themselves. Problems have certainly been experienced by everyone and these problems must have a cause or brain, the cause or brain of the problem is what the creator wants to express in the form

of karawitan art. The phenomenon of problems in the creator's daily life is indeed often seen in various groups, from children to adults, for example, such as crime, poverty, social inequality and ignorance.

Problems often arise due to factors, or perhaps the root of the problem. Of course, there must be a solution to every problem. Humans are constantly faced with problems, whether they relate to their personal lives or their work environments. Problems arise, requiring effort or action to resolve them. Problems that are not resolved effectively will lead to other, bigger problems. Many real-life incidents occur in everyday life where individuals or groups take shortcuts to solve problems through coercion or violence (Rubini & Sunaryo, 2016). These situations occur because people cannot find an effective way to solve the problems they face. The problem the composer is referring to is considered positive, and a positive direction naturally leads to a solution. Based on this phenomenon, the composer got the idea to process the phenomenon into a musical work.

The creation of a musical work of art usually begins with the discovery of an idea that is broadly classified into two aspects: extra-musical and intra-musical. Extra-musical aspects are everything that exists and occurs outside the musical elements themselves. All of these things can be social activities, religious, natural phenomena and others, which become sources of inspiration for the creation of musical works. Meanwhile, intra-musical aspects are everything that exists and occurs within the musical elements themselves, which later become sources of inspiration for the creation of musical works (Janardhana, 2021). Based on these two aspects, the object that will become the creator's work idea can be classified into the extra-musical aspect, namely the phenomenon of life that certainly everyone has experienced a commotion or problem. The commotion or problem is certainly due to a cause or the brain that is usually called the "Biang Kerok". The creator realized this cause or brain of the problem into an idea in this work by using two types of similar but different Gender instrument groups, including two Tungguh Pemade Gender Wayang and two Tungguh Gender Rambat Semara Pegulingan Saih Pitu.

The creation of a musical work of art usually begins with the discovery of an idea that is broadly classified into two aspects: extra-musical and intra-musical. Extra-musical aspects are everything that exists and occurs outside the musical elements themselves. All of these things can be social activities, religious, natural phenomena and others, which become sources of inspiration for the creation of musical works. Meanwhile, intra-musical aspects are everything that exists and occurs within the musical elements themselves, which later become sources of inspiration for the creation of musical works (Janardhana, 2021). Based on these two aspects, the object that will become the creator's work idea can be classified into the extra-musical aspect, namely the phenomenon of life that certainly everyone has experienced a commotion or problem. The commotion or problem is certainly due to a cause or the brain that is usually called the "Biang Kerok". The creator realized this cause or brain of the problem into an idea in this work by using two types of similar but different Gender

instrument groups, including two *Tungguh Pemade Gender Wayang* and two *Tungguh Gender Rambat Semara Pegulingan Saih Pitu*.

The two types of instrument groups have different scales, *Gender Wayang* has a *slendro* scale while *Gender Rambat Semara Pegulingan* has a seven-note *pelog* scale. According to the general understanding of instrumental *karawitan*, it is traditional Indonesian music that uses instruments (*gamelan*) as a sound source in *pelog* and *slendro* scales. Scales are divided into two, namely *pelog* and *slendro* scales, *pelog* scales are scales that have long and short interval patterns that almost resemble the diatonic scale, while *slendro* scales are scales that have interval patterns that are relatively the same length or evenly between one note and the next. According to the explanation above, the scale of this *gamelan* is the source or brain of the problem of this work. The scale is the name of the note in the *gamelan* bar that is determined by the interval pattern and can also be called a scale. The combination of these two different scales is processed with musical patterns that refer to how the two scales sound when played together. These different scales are the root cause of this work, where something unique occurs when the *pelog* and *slendro* scales are combined, producing new sounds and *timbres*.

The creator designed a question and answer method or in western music methods it is usually called the *Call and Response* method. This method has been written and reviewed in the works of Laing (1990), SAGE. (ed.) (2019). Oxford. (ed.) (2019). Courlander (1976), and Stuckey (2013). *Call and Response* is a question and answer method between musical instruments, in this application it is like someone chatting with a friend, when we chat of course the tempo between the first person and the tempo of the second person will be different, not only different but can also use the same tempo between the first person and the second person. The point of the *Call and Response* method or question and answer is like how someone argues to solve a problem that occurs. In addition, the patterns in this work are made as simple as possible and then will spread into many like the *Biang Kerok* or the cause of the commotion or problem, of course still in the processing of different scales and still arranged with the dimensions of sound, processing of *reng* on the instrument *Gender*, melody, tempo, dynamics, rhythm and most importantly the processing of *timbre*.

Combining two groups of *Gender* instruments consisting of *Gender Wayang* and *Gender Rambat Semara Pegulingan Saih Pitu* is a new approach that was designed by the creator to complete this Final Assignment. In I Komang Sudirga's article entitled "Innovation in Balinese Gamelan" in the Scientific Oration at the 2017 graduation ceremony, the creator got a line of thought for a renewal in working with Balinese *gamelan* media. The creativity that the composer has possessed is not only in terms of ideas, concepts and how to execute them, but the media of expression becomes an important part in an artwork as conveyed in the third part "Old Gamelan with New Musical Language".

The fact above aligns with the composer's idea of using two groups of *Gender* instruments, which are part of the ancient *gamelan* genre. The combination of these two groups of *Gender* instruments, each with a different tuning, will undoubtedly produce new sounds previously unheard by the

composer and art lovers. The reason for choosing the title "Biang Kerok" is clearly related to the choice of instruments with different tunings, which can lead to a disturbance or problem in combining notes from two different tunings within a single instrument, the Gender. The reason for choosing Gender is also because playing this instrument requires mastered techniques, and its playing pattern, according to the composer, is more special and complex because both hands hold the pelvis while simultaneously manipulating the blades. Unlike instruments like the gangsa, where one hand holds the pelvis and the other manipulating the blades.

Methodology

The issue of the creative process in artistic creation has been widely written by scholars such as Lestari, D.E. (2017), Dewanta et al. (2021), Mubarat & Ilhaq (2021), Nurcahyo (2022), and Permatasari et al. (2024). In the world of music, the creative process is the process by which a composer, realizing a musical work, has absolute individual freedom (Sumardjo, 2016).

Composing musical works requires the creativity of the composer, as creativity is one measure of the ability to determine the quality of a karawitan composition. Creative ability in composing musical works is required from the development of the content idea until the work is considered complete. In the creation of a work (from the content idea to the work's realization), creative actions are carried out, the objects of which are sound, form, and the use of dynamics (Sukerta, 2011).

In realizing this instrumental gamelan work, "Biang Kerok," the composer's creative method combines the musical composition process of Pande Made Sukerta, described in his book "Methods of Composing Musical Works," with the creative method of I Wayan Beratha, which the composer found in the 2021 article "New Gamelan Work "Manikam Nusantara" by I Nyoman Kariasa and I Wayan Diana Putra in the *Mudra Jurnal Seni Budaya* (Art and Culture Journal), and with the method of I Wayan Dibya (2020) in his book, "Panca Sthiti Ngawi Sani."

Method	Stages
Pande Made Sukerta	1. Developing Content Ideas 2. Developing Project Ideas 3. Determining Projects
I Wayan Beratha	Nguping Menahin Ngelesin
I Wayan Dibya	Ngebah/Maedeng

The initial step was to outline three main stages in the creative process of "Biang Kerok," in accordance with Pande Made Sukerta's musical composition process: 1) Developing the Content Idea, 2) Developing the Work Idea, and 3) Determining the Work. Determining the work involves several stages, in accordance with I Wayan Beratha's creative method: 1) Nguping, 2) Menahin, and 3) Ngelesin. In addition to these two methods, the arranger also added a

stage from I Wayan Dibia's Ngebah/Maedeng method (2020). The combination of these creative methods is closely related to the process of realizing this work. The following is a description of the composition and creative methods outlined above, in accordance with the procedures or order of creativity.

Developing Work Ideas

This idea, in composing a new karawitan composition, serves as a starting point or starting point for determining the work's ideas (Sukerta, 2011). In this work, the arranger emphasizes the stages of the content idea in these different scales, namely the gender wayang (slendro) scale and the gender rambat semara (pegulingan) (seven-note pelog). This is because in this work, the arranger fully desires to combine these two different scales to create a unique sound and timbre. This is the content idea or initial design that has been previously developed.

Composing the Work Idea

Once the content idea has been determined, the next stage is applying the content idea to the composition idea (Sukerta, 2011). In this stage, the arranger adjusts the discussion to the content idea (adjusting it to the instruments used). In the process of compiling this composition idea, the arranger organizes it into three predetermined parts, so that each idea is realized in a directed and organized manner, supported by several musical elements consisting of melody, tempo, dynamics, and timbre, some of these elements are the most important aspects in creating a musical work.

Determining the Work

This preparation is the final process, which also determines the quality of the resulting work (Sukerta, 2011). In this stage of determining the preparation, the arranger elaborates on the creative methods of Balinese Karawitan Master I Wayan Beratha, which align with the arranger's own practices. The following is a description of Balinese Karawitan Master I Wayan Beratha's creative methods:

a. Nguping Stage

Nguping is a karawitan training method that is conducted imitatively, where the teacher provides examples of instrument playing techniques, usually starting with gender, and then the musicians imitate them (Senen, 2002). As explained above, at this stage the arranger listens to several discographic sources to spark inspiration and generate ideas for the creation of this work.

b. Menahin Stage

Menahin refers to a training method undertaken after each musician has mastered the playing technique of their respective instruments. This stage emphasizes improving playing technique, particularly with regard to rhythm, tempo, and dynamics (Senen, 2002). At this stage, the arranger chooses to refine musical elements and refine the structure of the work by removing or adding elements, as this stage is specifically designed to observe the flow of the composition.

c. Ngelesin Stage

Ngelesin is the stage of refining each score played, attempting to formulate the details in the creation of the work "Biang Kerok." The activity emphasizes refining the piece, including its compositional unity (incep), clarity (gilik), soulfulness, and balance (Senen, 2002). As explained above, this stage puts extra effort into harmonizing the feeling, unity, clarity of instrument playing, and the soulfulness of each musician. In addition, the arranger also emphasizes the loudness and softness of the gending/song.

Ngebah/Maedeng

The stages in the process of creating a work of art are "Ngebah," the presentation of the work itself. "Ngebah" is a term derived from the Balinese word "ebah," which can be interpreted as opening or using something new for the first time (Dibia, 2020). At this stage, the arranger displays the results of the process. This stage covers the needs as the work approaches its presentation, such as dress rehearsals, dress rehearsals, sound checks, costume preparation, and the final presentation of the work "Biang Kerok."

Results and Discussion

Concept

The creation of a work is certainly based on a concept as a design of a work. The concept in this case certainly makes it very easy for a composer to create a work that they want to realize, in addition, in academic work a concept will be used as a guideline to provide comprehensive accountability for the results of the work created. In the work "Biang Kerok" the creator uses two types of Gender instrument groups, including two Tungguh Pemade Gender Wayang (slendro) and two Tungguh Gender Rambat Semara Pegulingan Saih Pitu (pelog). The title "Biang Kerok" with the connection of the selection of instruments with different tunings, this causes a commotion or problem in combining notes with two different tunings from one type of similar instrument, namely Gender. Through research the creator got 20 new notes containing 16 different notes and 4 mashed notes.

The reason for choosing the Gender instrument is also because playing this instrument requires mastered techniques, and according to the composer, its playing pattern is more special and complex due to the two hands holding the pelvis while simultaneously manipulating the blades. The work "Biang Kerok" is a musical work formulated according to the composer's predetermined creative thinking, which was then further developed into a working concept. To formulate this concept, the composer divided the work's structure into three parts, which align with the predetermined ideas, both textually and contextually.

Structure of the Work

The work "Biang Kerok" is divided into three parts, each with a different textual and contextual focus, all guided by the composer's ideas. These parts are combined into a unified whole to form a musical composition. According to the composer's idea, this work was inspired by everyday life phenomena, as everyone

has undoubtedly experienced some form of disturbance or problem. These disturbances or problems are naturally caused by a root cause, or the root cause, commonly referred to as the "Biang Kerok." The "Biang Kerok" referred to in this work refers to the different tunings of the two types of instruments used. The following is a textual and contextual breakdown of each part of the composition "Biang Kerok":

Part I

The first part of this work utilizes a Western musical composition technique called Cannon. This first part utilizes tones obtained through research and further developed. Textually, in part one, the composer focuses on a composition with simple patterns, predominantly utilizing the reverberation (reverberation) of the timbre and sound color produced by these two different scales. The composer also utilizes the musical system of Gender Wayang and Gender Rambat, which is supported by existing musical elements. Contextually, the composer depicts a calm atmosphere before any potential problems arise.

Part II

Textually, in part two, the composer creates patterns that tend to be dense and focus on interwoven melodies similar to gegenderan, but with a different design, supported by existing musical elements. Contextually, in part two, the composer depicts the atmosphere at the beginning of a commotion or problem, resulting in a dense pattern.

Part III

Textually, in this third part, the composer uses a Western musical composition technique called Call and Response. This method is likened to someone chatting with a friend, and the Call and Response serves as the ending of the work. Contextually, in this third part, the composer depicts a debate, asking and answering questions to resolve a problem, based on the compositional technique used.

Musical Elements

Melody

A melody is a series of related notes, usually varying in pitch and length (Miller, 2017). Based on this definition, the work "Biang Kerok" uses melody as the primary reference for composing the notes. In the second part of "Biang Kerok," the composer intentionally created melodies without planned notes, simply choosing the notes spontaneously. This is intended to create a clash of sounds or unclear notes between the gender wayang instruments, which have a slendro scale, and the gender rambat saih pitu instruments, which have a pelog scale.

Tempo

Determining the movement of a song, including its duration, can be estimated through tempo. Tempo is the arrangement of time and speed within a specific step (Banoe, 2003). Based on this definition, in the work "Biang Kerok," the tempo is regulated without focusing too much on each section. The tempo is essentially used as a guide to create a harmonious relationship between the

instrumental patterns of the gender wayang and the gender rambat semara pegulingan saih pitu.

Dynamics

Dynamics is a term used to differentiate between loudness and softness in a piece of music (Pier SJ, 2014). Dynamics in a song occur when musicians have mastered the material or playing patterns. A piece performed with harmonious dynamics between musicians will naturally produce a more lively and refined piece. In the work "Biang Kerok," the dynamics referred to in Balinese are called ngumbang isep. Ngumbang isep is performed by the musicians following the direction given by the arranger during the rehearsal process. These dynamics are acquired through listening to the work through recordings, which are often used during rehearsals. Dynamics can be developed through the arranger's use of dynamics to highlight the patterns offered by each instrument. This will clearly demonstrate the collaboration and harmony created by all musicians.

Rhythm

Rhythm can influence the changing character of the melody. The principle of rhythm is to regulate the slow or fast movement, the length or shortness of a song (Pier SJ, 2014). The emergence of rhythm in the work "Biang Kerok" is emphasized by the presence of beats arranged according to the arranger's design. Furthermore, rhythm dominates the playing of the notes. Furthermore, rhythm in the work "Biang Kerok" is also intended as horizontal variation and accent to change the character of each section. The arranger's desire for the relationship between accents and beats is to elicit emotional responses and reactions in the work "Biang Kerok."

Timbre

Each medium of expression has its own distinctive sound characteristics. Timbre is also referred to as tone quality (Miller, 2017). The resulting sound is certainly a unique attraction in composing this composition. The arranger was interested in the tonal quality produced when two different scales are played simultaneously. Through the idea of combining two different scales, timbre was certainly one of the considerations in the work "Biang Kerok." The sound produced by combining these two different scales is certainly a unique attraction for the arranger in composing this composition.

Composition Techniques (Western Music)

Cannon

Cannon is a pattern development method that involves playing a pattern with a few beats of pause or based on the arrangement within a musical composition. To play Cannon, a composition requires at least two instruments or two musicians. The first instrument plays the main pattern, while the second instrument plays the same pattern, but with a certain time interval. When the first instrument plays the melody with a predetermined interval, the second

instrument plays the same pattern. This cannon pattern is played by not pressing the bars of the instrument, which aims to find echoes that chase each other.

Call and Response

Call and Response is a question-and-answer method used between musical instruments. In this application, it's like someone chatting with a friend. When we talk, the tempo of the first person and the second person will naturally differ. Not only will it differ, but it can also be the same tempo for both parties. Essentially, the work "Biang Kerok" uses the Call and Response method, similar to how someone debates to resolve a problem.

Frequency/Hz

Tangga Nada	Gender Wayang		Gender Rambat	
	Urutan Nada	Frekuensi	Urutan Nada	Frekuensi
F2	1/∧	170,5 Hz		
G2	2/∩	195,0 Hz		
A2				
Bb2	3/∩	228,5 Hz		
B2				
C2	4/∩	265,0 Hz		
D2			5/∩	293,0 Hz
Eb2	6/∩	309,5 Hz	6/∩	317,5 Hz
E2				
F3	7/∧	355,0 Hz	7/∩	347,0 Hz
G2			8/∩	399,5 Hz
G#3	9/∩	411,5 Hz		
A2			10/∩	445,0 Hz
Bb3	11/∧	471,0 Hz	11/∧	477,5 Hz
B2				
C3			12/∩	527,5 Hz
C#3	13/∩	539,5 Hz		
D2			14/∩	589,0 Hz
Eb3	15/∩	628,5 Hz	15/∧	627,0 Hz
E3				
F4			16/∩	701,0 Hz
G4			17/∩	796,5 Hz
A4			18/∩	890,5 Hz
Bb4			19/∧	950,0 Hz
B4				
C4			20/∩	1061,5 Hz

Notes:

- The red box represents the lower octave.
- The green box represents the higher octave.

Conclusion

The Karawitan artwork entitled "Biang Kerok" is the result of ideas, concepts, and forms that are broadly derived from the choreographer's daily life, which falls into the extra-musical realm. The work seeks to convey new, researched tones, resulting in 20 tones and timbres from a combination of pelog and slendro scales, a well-designed compositional technique, and most importantly, the work's form. The form of this work represents its originality. The creators desire to express their creativity as freely as possible, and therefore hope to avoid multiple interpretations in labeling the work. To create "Biang Kerok," two Gender Wayang puppets (slendro) and two Gender Rambat Semara Pegulingan Saih Pitu puppets (pelog) were used.

The idea becomes a design in this work, which is more specific in the discussion there are three important points namely musical elements, work

structure and composition techniques. The musical elements used consist of melody, tempo, dynamics, rhythm and most importantly the timbre/tone quality produced when Gender Wayang and Gender Rambat are played simultaneously. The structure of the work in the work "Biang Kerok" uses parts, consisting of three parts that make it a whole unit, each part has different musical elements and composition techniques. The composition techniques used are two western music methods including Cannon and Call and Response. The work "Biang Kerok" is a form of individual development through a very difficult and long process, in order to produce new works of art and increase potential in the creation of works.

References

- Arafah, I. N., & Bustani, S. (2019). Perlindungan hukum terhadap pencipta naskah skenario film Benyamin Biang Kerok berdasarkan Undang-Undang hak cipta. *Reformasi Hukum Trisakti*, 1(1). <https://doi.org/10.25105/refor.v1i1.7131>.
- Banoe, P. (2003). *Kamus Musik*. Kanisius.
- Courlander, H. (1976). *A Treasury of Afro-American Folklore*. Marlowe & Company.
- Dewanta, A. A. N. B. J., Rasna, I. W., & Martha, I. N. (2021). Proses Kreatif Dee Lestari Dalam Penulisan Novel Aroma Karsa. *Jurnal Pendidikan Dan Pembelajaran Bahasa Indonesia*, 10(1), 16-27. https://doi.org/10.23887/jurnal_bahasa.v10i1.384.
- Dibia, I. W. (2020). *Panca Sthiti Ngawi Sani (1st ed.)*. LP2MPP ISI Denpasar.
- Janardhana, Y. P. K. (2021). Kamufase. *Journal of Music Science, Technology, and Industry*, 4(1), 69–80. <https://doi.org/10.31091/jomsti.v4i1.1381>.
- Kariasa, I. N., & Putra, I. W. D. (2021). Karya Karawitan Baru Manikam Nusantara. *Mudra Jurnal Seni Budaya*, 36(2), 222–229. <https://doi.org/10.31091/mudra.v36i2.1471>.
- Laing, D. (1990). Call and Response. *Popular Music*, 9(1).
- Larasati, F. H., & Budiharto, B. (2019). Perlindungan Hukum Pencipta Dalam Hak Cipta Menurut Undang-Undang Nomor 28 Tahun 2014 Tentang Hak Cipta (Studi Kasus: Pelanggaran Hak Cipta Oleh Rumah Produksi Film "Benyamin Biang Kerok") (Doctoral dissertation, Universitas Diponegoro).
- Lestari, D. E. (2017). Proses kreatif seniman rupa. *Character Jurnal Penelitian Psikologi*, 4(1). <https://doi.org/10.26740/cjpp.v4i1.18918>.
- Mubarat, H., & Ilhaq, M. (2021). Telaah nirmana sebagai proses kreatif dalam dinamika estetika visual. *Ekpresi Seni*, 23(1), 125-139.
- Nurcahyo, M. (2022). Kajian peran sketsa dalam proses kreatif dan pendidikan desain (Kasus pengalaman belajar desain di era digital). *LINTAS RUANG: Jurnal Pengetahuan dan Perancangan Desain Interior*, 10(2), 86-97. <https://doi.org/10.24821/lintas.v10i2.7199>.
- Oxford. (ed.). (2019). *The African Imagination in Music*. Oxford Academic.
- Permatasari, R. P., Oktariani, D., & Ismunandar, I. (2024). Proses Kreatif Kusmidari Triwati dalam Penciptaan Tari Rampak Rebana di Sanggar Andari Kota Pontianak. *Satwika: Kajian Ilmu Budaya dan Perubahan Sosial*, 8(1), 266-280. <https://doi.org/10.22219/satwika.v8i1.32750>.

- Rubini, B., & Sunaryo, W. (2016). *Pemecahan Masalah dan Pengambilan Keputusan yang Efektif*. PASPA PRESS.
- SAGE. (ed.). (2019). *The Sage International Encyclopedia of Music and Culture*. Entry: Singing: Call-and-Response.
- Senen, I. W. (2002). *Wayan Beratha, Pembaharu Gamelan Kebyar Bali*. Tarawang Press.
- Stuckey, S. (2013). *Slave Culture: Nationalist Theory and the Foundations of Black America*. Oxford University Press.
- Sukerta, P. M. (2011). *Metode Penyusunan Karya Musik*. ISI Press Solo.
- Sumardjo, J. (2016). *Filsafat Seni*. ITB Press.
- Sunawi, R. M. (2019). *Analisis Tentang Pemegang Hak Cipta Dalam Kasus Film Benyamin Biang Kerok Berdasarkan UU No. 28 Tahun 2014 Tentang Hak Cipta* (Doctoral dissertation, Universitas Pelita Harapan Surabaya-Faculty Of Law-Department Of Law).
- Winalda, D. N., & Inayah, S. H. (2021). *Analisis Yuridis Perlindungan Hak Cipta Film Benyamin Biang Kerok Menurut Undang-Undang Nomor 28 Tahun 2014 Analisis Putusan Nomor 53/Pdt. Sus-Hki/Cipta/2018/Pn Niaga Jkt. Pst* (Doctoral dissertation, Universitas Muhammadiyah Surakarta).