



The Form and Development of Jaran Kepang Dance in the Langen Budi Sedyo Utomo Association from 1996-2018

Lukluil Maknun Al-izza^{✉1}, Eny Kusumastuti^{✉2}

Department of Drama, Dance, and Music Education, Faculty of Languages and Arts, Universitas Negeri Semarang, Indonesia.

Article Info

Article History

Received: 18-08-2023

Accepted: 20-09-2023

Published: 30-11-2023

Keywords:

*Dance Form, Kuda ;
Lumping, Development.*

Abstract

The Langen Budi Sedyo Utomo Association is located in Sombron Hamlet, Tlompakan Village, Tuntang District, Semarang Regency. The Langen Budi Sedyo Utomo Association in the course of the Jaran Kepang dance experienced development after the entry of the Songo dance in 1996. The problem that arose was the existence of external obstacles in the form of a lack of support from the people around regarding the views of dance art and maintenance of inventory of costumes, accompaniment or gamelan, and others. This study aims to analyze and describe the development of the form of the Jaran Kepang Dance at the Langen Budi Sedyo Utomo Association from 1996-2018. As well as the factors that influenced the development of the Jaran Kepang Dance form at the Langen Budi Sedyo Utomo Association from 1996-2018. The method used in this study is a qualitative research method that produces descriptive data. The research method used a qualitative method. Data collection techniques in this study used three techniques, namely observation techniques, interview techniques and documentation techniques. Interviews in this study were conducted 4 times with different informants. Based on the results of research conducted at the Langen Budi Sedyo Utomo community and the results of the discussion in chapter four, it can be concluded that the Jaran Kepang dance in the Langen Budi Sedyo Utomo community experienced development after the entry of the Songo dance, developments took place from year to year. From 1996-2013 the Jaran Kepang dance form in the Langen Budi Sedyo Utomo community still used movements that resembled Surakarta style dance movements, there was one dancer as the leader, then in 2013-2016, the Jaran Kepang dance form in the Langen Budi Sedyo Utomo community began to experience a variety of developments. movement and mining 1 Manggolo Yudho and 3 lead soldiers. In 2016-2018 the development of dance moves has been detailed because the movements have been updated by trainers who are more professional in their field. Developments can also be seen in costumes, makeup, and accompaniment.

INTRODUCTION

Performing arts, especially dance, is something that continues to move and develop. One of the arts that is still developing until now is dance. The art of dance itself continues to develop according to the times. Development over time always shows the level of progress. It occurs with breakthroughs in the field of dance. One of the performing arts that is widely spread in various regions of Indonesia is the Jaran Kepang Dance performance.

Jaran Kepang is an art that has long grown and developed in various regions in Central Java. Regions that are recorded as still having Jaran Kepang art include Magelang, Semarang, Kendal, Pekalongan, Batang, Tegal, Pemalang, Wonosobo, and Temanggung Regencies. Each region has its characteristics. It is called Jaran Kepang because this dance uses props in the form of a *jaranan* (*kuda-kudaan*) or horse which is made from braid (woven bamboo). Therefore, it can be interpreted as a performance with a horse made of woven. The Jaran Kepang dance as an ancestral heritage is part of a culture that must be preserved. Currently, the flow of globalization is increasingly influencing traditional arts, potentially shifting the moral values contained. In subsequent developments, the Jaran Kepang Dance experienced good developments in terms of its form of performance.

As is the case with the Jaran Kepang Dance in Sombron Hamlet, Tlompakan Village, Tuntang Sub-District, Semarang Regency. In the journey of the Langen Budi Sedyo Utomo Association which was founded in 1958, the Jaran Kepang Dance experienced development due to the inclusion of Songo Dance in the Langen Budi Sedyo Utomo Association which started in 1996. Songo Dance is a dance created by Mr. Sujendro, this statement is following the statement from Mas Yusuf who said:

"Tari Songo kuwi diciptake karo Bapak Sujendra tahun 1980 beliu kuwi mbak pejabat neng Kabupaten Semarang. Pertamane Pak Jendro ngumpulke tokoh masyara masyarakat perkecamatan dijukui siji sji terutama tokoh jaran kepang,

terus rapat koordinsi, disamping kui Pak Jendro nduwe pendamping kui akademis dosen ISI. Lha tujuan ne opo? Kan ono tokoh masyarakat, ono praktisi, ono pejabat pemerintah. Ibarat Pak Sujendra iki pejabat pemerintahan, terus critane ngulik ragam gerak, terus ragam gerak e di florke kanggo penata tari tahun 1996, masyarakat mulane jenengi tari kuwi tari penataran soal tari ne soko penataran, terus enek masyarakat sekitar juga ngomong kuwi tari songo mergo ragam gerakke enek songo lan Pak Sujendra sak durunge neliti memang aset e ki ono neng gedung songo, akire gawe ragam tari songo dengan latar belakang gedung songo iku" (Interview from Yusuf Rizki Irawan, 12 Febuary 2020)

The meaning of the statement above is that the Songo Dance itself is a dance created by Mr. Sujendro in the 1980s. He is a Semarang Regency government official and an art practitioner. The aim of creating the Jaran kepang is for a dance that is typical of Semarang Regency. At that time, it did not have a name yet. Initially, Mr. Sujendra gathered together representatives of arts figures from all over Semarang Regency to convey his aims and objectives to create the Jaran Kepang Dance that is typical of Semarang Regency. After receiving approval from representatives of community leaders, Mr. Sujendra held a dance training course in 1996 for folk arts practitioners in Semarang Regency, including the Langen Budi Sedyo Utomo Association. The dance did not have a name yet until in the end, the artists named it themselves. The name of the dance is known as the Penataran Dance because the dance is the result of upgrading. There are also people around Gedong Songo who call the Songo Dance because the dance has 9 different movements that symbolize the Gedong Songo Temple. Moreover, in the process of creating it, Mr Sujendro also wanted the Gedong Temple Songo to be included in his dance works.

The development that occurred in 1996 is the form of Songo Dance

presented as monotonous because it only contains 9 types of dance movements and the movements are repeated. This triggered a decrease in public interest in the Songo Dance, and it created a desire among the administrators of the Langen Budi Sedyo Utomo Association to develop a form of Songo Dance presentation. The developments that occur in the form of Songo Dance presentations cannot be separated from the supporting community and members of the art. Developments in this form of artistic presentation can be seen in the aspects of movement, floor patterns, accompaniment, makeup, costumes, and staging functions. In the 2000s, the Langen Budi Sedyo Utomo association took part in various competitions. From participating in these competitions, the Langen Budi Sedyo Utomo association met with other associations from outside Temanggung Regency, then the Jaran Kepang arts association in Semarang had an interest in imitating and developing according to what they saw especially in the Jaran Kepang Temanggung community. According to a statement from Mas Ragil who said that:

"Mulai tahun 2000an ki wes melu lomba-lomba, lha dari iku lomba iku kan ketemu paguyuban soko njobo terutama paguyuban Temanggungan iku sing paling akih mempengaruhi perkembangan pas tahun 2013, mergo bocah bocah tertarik karo gerakan jaranan Temanggungan, Sempet niru nganggo wig rambut panjang lurus iku asline meh niru rambut kribo kostum badong jaranan Temanggungan kiro kiro tahun 2014 iku perkembangan sing paling cetho ono ning ragam lumaksono" (Interview from Mr. Ragil, 04 January 2020)

The meaning of this statement is that in the 2000s the Langen Budi Sedyo Utomo Association participated in competitions and met with the Temanggung Regency Association. Then, the Semarang Regency Association wanted to develop Jaranan Arts with the direction of the Temanggung Jaranan Arts Association. In 2013, there was a

development in movement influenced by the Temanggung-styled jaranan movement. One of the developments can be seen in terms of costumes, as stated by Mr. Ragil. The following development occurred in costumes, namely using long and straight hair wigs intended to imitate the frizzy hair wigs in Temanggung jaranan badong costumes. The most significant development occurred in 2014. One of the changes is in the *lumaksono* movement developed by Mr. Ragil.

The factor that influenced the development of Songo Dance in the Langen Budi Sedyo Utomo Association is the feeling of not wanting to lose out on competition from other associations so the Langen Budi Sedyo Utomo Association released its creativity and innovations which became the attraction or characteristic of the Langen Budi Sedyo Utomo association. This development occurred purely through the process of self-teaching and imitation when seeing the other community, such as the community from Temanggung performing a performance. Then, Mr. Ragil, Mr. Rafin, and Mr. Irfan who are members and dancers in the Langen Budi Sedyo Utomo community wanted to develop movements like what they had seen from other communities, especially based on the community in Temanggung but without eliminating the characteristics of Songo dance itself. (Interview from Yusuf Rizki Irawan, 12 February 2020). Until now, many students have researched the Langen Budi Sedyo Utomo Community, but there has been no research related to the development of the Jaran Kepang Dance performance form in the Langen Budi Sedyo Utomo community. Based on the background, the researchers will focus on a study, namely the development of the Jaran Kepang dance form after the inclusion of Songo Dance in the Langen Budi Sedyo Utomo community. Developments in terms of the form of artistic presentation can be seen in the aspects of movement, floor patterns, accompaniment, makeup, and costumes from year to year. From the description above, the authors want to conduct research entitled "*The Form and*

Development of Jaran Kepang Dance in the Langen Budi Sedyo Utomo Association from 1996-2018” using qualitative methods with a phenomenological and ethnochoreological approach.

RESEARCH METHODS

The research method used in research is qualitative because the research describes and analyzes the data objectively based on real facts and then describes descriptively the Jaran Kepang Dance Form in the Langen Budi Sedyo Utomo Association in 1996-2018.

This research used a phenomenological and ethnochoreological approach. The phenomenological approach is an approach that studies the formation of social life, and how individuals participate in the process of forming and maintaining social facts (Jazuli, 2011, p. 96.). Edi Subroto explains that phenomenological means that qualitative research tries to understand the meaning of phenomena, events, and their relationship to the people or society being studied in the context of real-life situations (Maryono, 2011, p. 7.). The phenomenological approach used in this research discusses the phenomenon of the development of the Jaran Kepang Dance form in the Langen Budi Sedyo Utomo Association in 1996-2018 which includes two factors, namely internal factors and external factors.

The second approach is the ethnochoreological approach. The ethnochoreological approach allows researchers to describe the development of the Jaran Kepang dance form in the Langen Budi Sedyo Utomo Community in 1996-2018, including systematic, factual, and accurate regarding the existing facts, characteristics, and relationships between the phenomena being investigated to obtain data based on what happened in the life of the Langen Budi Sedyo Utomo Community.

Data collection techniques in research are very necessary, to obtain correct, credible, and objective information about existing events. To obtain correct, credible, and objective data, an appropriate method or technique is needed to combine information.

Information integration techniques are the first action in research to obtain accurate information based on facts and to answer the research problem formulation (Sugiyono, 2008, p. 308).

The researchers used documentation techniques to support data from observations, interviews, and physical data related to research. Taking photos of Mundong Dance dancers and musicians, photos of makeup, costumes, musical instruments, performance venues, and spectators. In addition, the researchers also immortalize them in the form of videos. The researcher carried out observations of the object directly at Mr. Ragil's residence. After making direct observations, the researchers wrote down the necessary data so that they could go directly to the field as participant observers, that is, actively participating in the object being studied and taking part in observing the training process. Interviews are one of the techniques used to obtain data about events, which the researcher cannot observe directly. It is because the event occurred in the past or because the researcher was not allowed to be present at the scene of the incident (Rohidi, 2011, p. 182). Results obtained by the researchers after conducting interviews are the researchers found the history of the creation of the Songo dance. The researchers also obtained a complete data source which was needed in the process of creating this scientific work.

The presentation of data in qualitative research that is most often used to present qualitative research data is narrative text (Sugiyono, 2014, p. 341). The researchers present data in descriptive form, figures, and tables to clarify the research data. The researchers describe the form of Songo Dance performance which includes movements, accompaniment, musical instruments, makeup, costumes, props, floor patterns, practice process, and performance.

According to Sugiyono (2009, p. 345) drawing conclusions is a way to explain all the results during the research process. The steps for concluding by researchers are carried out after carrying out data reduction. Initial conclusions are temporary and they can be changed if

there is no strong evidence. The researcher draws conclusions followed by evidence from interviews, observations, and documentation obtained from research on the Kuda Lumping Dance form.

RESULTS AND DISCUSSION

Langen Budi Sedyo Utomo Association is one of the arts groups in Sombron Hamlet, Tlompakan Village, Tuntang Sub-District, Semarang Regency which is still developing and existing in performing dance performances. The Langen Budi Sedyo Utomo Paguyuban group has been established since 25 September 1958. According to an interview with Mr. Ragil on September 4, 2022, the Langen Budi Sedyo Utomo Paguyuban was founded on September 25, 1958, because members of the Langen Paguyuban Budi Sedyo Utomo had the same interest or hobby in the field of art. and wanted to preserve culture. The Langen Budi Sedyo Utomo Association was founded because at that time the community had very little entertainment, and people were interested in the Reog Ponorogo art that existed at that time. In the end, the people of Sombron Hamlet created the Kuda Lumping art. At that time, it was very difficult to work on Reog art, so people made and presented spontaneously woven bamboo shaped like horses. In Reog Ponorogo art, there are Jathil figures riding horses. Perhaps, they only could do it at that time, and until now the Kuda Lumping dance has been created. The word of the name Langen Budi Sedyo Utomo has a meaning. The word "langen" means hobby, and the word "budi" means character. In addition, sedyo utomo has the main meaning. The meaning of the Langen Budi Sedyo Utomo Association is that this association is expected to prioritize good actions.

The Langen Budi Sedyo Utomo Paguyuban was first established only as a means of ritual for the ancestors. As time went by, the Langen Budi Sedyo Utomo Paguyuban functions as a means of entertainment for the community. The Langen Budi Sedyo Utomo Association is also used as a forum for the talents and interests of people who like the arts, especially Kuda Lumping.

The Langen Budi Sedyo Utomo Association has never experienced a vacuum because since its inception until now, the Langen Budi Sedyo Utomo Association has always held performances every year. The Kuda Lumping art performance must be performed during events commemorating Idul Fitri and the month of Suro. The activities that the Langen Budi Sedyo Utomo Association participates in are holding performances, taking part in various Kuda Lumping Dance competitions, carrying out routine training and regular meetings 3 times a week, promoting via social media, and carrying out the ritual of bathing the Kuda Lumping every night for one suro.

Langen Budi Sedyo Utomo Association has performed in various regions. One of them was at the World Dance Day event held by Universitas Negeri Semarang in 2019. Langen Budi Sedyo Utomo Association has also performed Kuda Lumping at the 78th Segara Gunung Folk Festival held at Pura Bumi Djojonegoro Sekatul Kendal. The Langen Budi Sedyo Utomo Association also performed at the Universitas Negeri Semarang Auditorium during the Sarasehan Budaya Selasa Legen event in 2017.

The research results obtained by the researcher will be described based on two problem formulations studied, namely the form of performance and the development of the Kuda Lumping Dance.

The Kuda Lumping Dance Performance Form

Theme

The theme is used as an illustration in creating dance movements following the presentation of Kuda Lumping Art which depicts soldiers riding horses. The theme often appears at the end or from the resolution of the climax, but not infrequently, it is at the climax point or through the characters in an event in the story (M. Jazuli, 1994, p. 68). Kuda Lumping art has a soldiering theme because the movements used in the Kuda Lumping dance imitate the movements of soldiers riding horses. The Kuda Lumping

dance from the beginning until now still uses a soldier theme.

Movement

Dance movements appear because of the power that moves them and the human body as a tool (instrument) for movement (M. Jazuli, 2016, p. 37). Movements in dance are divided into two, namely meaningful movements and pure movements. Pure movement is a movement that is only concerned with its beauty, and meaningful movement is a movement that results from the imitation of something or movement that has meaning. The meaningful movements in the Kuda Lumping dance are *langkah telu*, *jaran ngombe*, *junjung jaran*, and *jaran ambruk* movements. The movements used in Kuda Lumping art use Surakarta-style movements. The development of movements in 1996 only used kendang and bende musical instruments. In addition, dance movements were only used when rituals. The movements were still very simple, namely the ritual of *bese* or woven bamboo containers that were stacked. Movement developments made from 1996 to 2013 still use Surakarta-style movements. The Kuda Lumping Art performance in 1996-2013 used Manggolo Yudho or a war leader. In 2010, the performance added a *ganongan* figure. Moreover, levels and floor patterns in the dance movements have been around since 2013.

Dancer

A dancer is an artist whose position in the dance performance art is as a presenter. The presence of dancers in a dance performance is the main part, namely the source of soul expression and at the same time acts as a medium of expression or conveying medium (Maryono, 2015, p. 56). Dancers in the Kuda Lumping art from 1996 until now have been danced by 9 dancers and only danced by male dancers, but it does not prohibit women from taking part in learning the Kuda Lumping dance. The dancers who danced the Kuda Lumping Dance in 2013 were Irfan, Rafin, Bejo, Ajik, Joko Sis, Indra, and Bagus. The one who played the role of Manggala Yudha is

Rafin. In 2014 there were several regenerations of dancers, namely Irfan, Rafin, Feri, Nugroho, Nanda, Ajik, Ragil, Rio, Bagus Ajik, and the one who played Manggala Yudha was Rafin. In 2017, there is still a regeneration of dancers, namely Irfan, Rafin, Nugroho, Ragil, Tegar, Bagus, Ajik, Andri, Yuda, Faizin and the one who plays Manggala Yudha is Tegar. From 2017 until now, it is flexible as to who can show.

Accompaniment

Accompaniment in performance has an important role because it is used to strengthen and enhance the atmosphere in a dance performance. Music as a dance accompaniment can be analyzed as a rhythmic accompaniment to the dance movements, as an illustration supporting the atmosphere of the dance theme, and both can occur in harmony (Hadi, 2007, p. 132). The Kuda Lumping art performances also use traditional dance or gamelan accompaniment. Langen Budi Sedyo Utomo Association has its own gamelan. The gamelan accompaniment used in the Kuda Lumping Art uses an accompaniment that is always developing, from 1996-2014. The gamelan accompaniment used Slendro Jago Kluruk. In 2016-2018, there was the existence of songs using slendro and pelog songs or one of them.

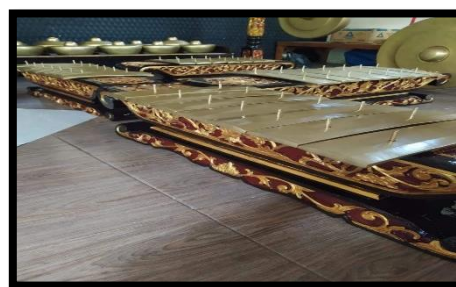


Figure 1. Association of Langen Budi Sedyo Utomo's Gamelan (Source: Lukluil, 18 September 2022)

Makeup

The makeup used in the Kuda Lumping Dance is the makeup of dashing men. The equipment needed for makeup in the Kuda Lumping dance is the foundation, loose powder, pressed powder, blush on, eyeshadow, black and white *pidih*, eyebrow, lipstick, sponge, mirror, comb, and brush. The development of make-up from 1996-2013 was still very simple, only using loose powder, eyebrows, and lipstick. In 2014-2016, they still needed help from bridal makeup artists because they didn't have complete makeup equipment. Then, in 2016-2018, there was a development of dashing male makeup using *pidih* as an addition to the mustache and beard. The makeup equipment they had is quite complete. Therefore, the dancers were able to do their makeup without the help of a bridal makeup artist.



Figure 2. Langen Budi Sedyo Utomo Association's Jaran Kepang Dance Makeup for 2016-2018. (Source: Yusuf, 18 September 2022)

Costume

Makeup and costume are two elements that cannot be separated. A dance artist must think about makeup and costume to match the theme of the dance. The shape and color of the costume have to be thought out carefully to match the character in the dance. The costumes style used in the Kuda Lumping Dance from 1996-2012 is still very simple, only wearing *sorjan*, *jarik supit* or *jarik capit urang* with *parang barong* motifs, *iket*, trousers, *sampur gendolo giri*, and *stagen*. In 2013, there was a development of costumes at the Dreamland event, namely using a pleated *jarik*, *sampur*, *iket*, *klat bahu*, ankle bracelet, *stagen cinde*, *keris* and *uncal*, and Manggolo Yudho wore *uncal* and wig. In 2016-2018, the

costumes were the same. It only used the different model of *klat bahu* and the arrangement of *udeng*.



Figure 3. Langen Budi Sedyo Utomo Association's Kuda Lumping Dance Costume for 2016-2018. (Source: Yusuf, 18 September 2022)

Floor pattern

The floor pattern is a line passed by dancers in the performance area or stage. The line forms a different position for each change of the dancer's position. The floor patterns used in the dance are horizontal, vertical, and diagonal. The Kuda Lumping dance has two types of floor patterns, namely circles and number eleven floor patterns. From 1996-2013, the floor patterns were only straight horizontal, vertical, number eleven, and curved circles.

The development of floor patterns from 2013-2016 has undergone many changes. The changes experienced were the addition of variations in floor patterns, namely zig-zag, and diagonal, forming the letter V and the letter A. Apart from experiencing developments in floor patterns, the Songo Dance at the Langen Budi Sedyo Utomo Association also added variations in the form of additional dancer levels. The addition of levels is marked by the dancer's position being at a high level, namely standing, and a low-level position, namely the *jengkang* movement.

Property

Property is an object used to support the performance of the Kuda Lumping Dance. Property is used to support movements and dances. The properties used in the Kuda Lumping Dance have developed over the years. From 1996-2013, it only used the Jaran Kepang property. In 2016-2018, additional props were used in the form of swords, but only 3 dancers used them. The whip prop was only used by Manggolo Yudho. From 2018 until now, it has become more flexible, but it still maintains the use of the Jaran Kepang property.

The Form Development of the Kuda Lumping Dance from 1996-2013

The Songo dance was created by Mr. Sujindro S.Sn in 1996 and was popularized as an entertainment event in Sombron hamlet because at that time Sombron hamlet lacked entertainment. The beginning of the formation of the Songo Dance only used simple movements and movements whose patterns were straight vertically forming the number 11 with 9 dancers. From 1996 to 2013 the costumes worn in the Songo dance were still very simple, only wearing *sorjan*, *jarik supit* or *jarik capit urang*, *iket*, pants, the red *sampur cinde*, and *stagen*. In 1996-2012, the makeup used was only Viva sachet powder and eyebrow pencil. They didn't know *pidih* and complete makeup yet.

In 2013, Songo Dance began to be introduced to the general public and many people learned the Songo Dance. The first time, the Songo Dance performed for the public was in 2014. It was performed at a traditional snack festival in Sombron Village and it took part in a competition at the Atlantic Dreamland Reog Festival in Salatiga. The first time, it performed and won 2nd Runner-Up. The musical accompaniment used only uses slendro, the costumes used wig. At the Atlantic Dreamland Reog Festival, the movement has improved by adding levels to the movement, and the costume has undergone development, namely the pleated *jarik*.

The Form Development of the Kuda Lumping Dance from 2013-2016

The development of dance in 2013-2016 has experienced very rapid development, starting in terms of movements, costumes, makeup, and accompaniment. Movement in 2013-2016 has experienced detailed movement development because it has undergone movement updates by trainers who are more professional in their field. The movements used are Surakarta-style movements. Costumes are also starting to experience good development every year because they always keep up with the times but it doesn't abandon their standards. The costumes owned by the Langen Budi Sedyo Utomo Association continue to receive maintenance and updates as time goes by. From 1996-2013, they still used simple costumes. Updates began to appear when the 2013 Atlantic Dreamland Reog Festival. The costumes that had undergone developments, namely the pleated *jarik*. In 2013-2016, the costumes used underwent rapid updates because they kept up with the times. The makeup used has started to use dashing character makeup. Previously, they only used minimal make-up, in 2013-2016, the makeup equipment used was complete. The make-up models were already using dashing character makeup. The accompaniment used has also developed, in 1996-2013 it only used laras slendro accompaniment, but now songs are starting to appear and use laras slendro and laras pelog or one of them.

CONCLUSION

Based on the results of the research carried out, it can be concluded that the Jaran Kepang Dance in the Langen Budi Sedyo Utomo Association experienced development from 1996-2018. In its development, the Langen Budi Sedyo Utomo Association has undergone several processes from year to year which include the development of movement, makeup, costumes, floor patterns, and the properties used.

The development of the Jaran Kepang dance form at the Langen Budi Sedyo Utomo Community from 1996-2018 did not just happen, many factors

influenced its development, including supporting and inhibiting factors. One of the supporting factors for the development of the Jaran Kepang dance form in the Langen Budi Sedyo Utomo Association is the influence of other associations. The inhibiting factors in the development of

the Jaran Kepang dance form in the Langen Budi Sedyo Utomo Community in 1996-2018 were the lack of parental support and costs for inventory maintenance in the Langen Budi Sedyo Utomo Association.

REFERENCES

- Hadi, S. (2007). *Kajian Tari Teks Dan Konteks*. Yogyakarta: Pustaka.
- Jazuli, M. (1994). *Telaah Teoretis Seni Tari* (pp. 1–121). IKIP Semarang Press.
- Jazuli, M. (2016). *Peta Dunia Seni Tari* (C. Suryanto (ed.)). CV. Cipta Prima Nusantara Semarang.
- Khutniah, N. (2012). Upaya Mempertahankan Eksistensi Tari Kridha Jati Di Sanggar Hayu Budaya Kelurahan Pengkol Jepara.
- Maryono. (2011). *Penelitian Kualitatif Seni Pertunjukan*. Surakarta: ISI Press Solo.
- Rohidi, T. R. (2011). *Metodologi Penelitian*. Semarang: Penerbit Cipta Prima Nusantara Semarang.
- Sugiyono. (2009). *Metode Penelitian Kuantitatif, Kualitatif dan R&D*. alfabeta.
- Sugiyono. (2016). *Memahami Penelitian Kualitatif*. Bandung: Alfabeta.
- Sugiyono. (2017). *Metode Penelitian Pendidikan: Pendekatan Kuantitatif, Kualitatif, dan R&B*. Bandung: Alfabeta Bandung.
- Sumandiyo, H. (2007). Kajian Tari Teks dan Konteks. In *Pustaka*.