



Tradition Music of Bas as Entertainment Media and Strengthening Reflection of National Character Values

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Abstract

This study aimed to describe extent of role of bamboo musical performance (Bas) in celebration of the 72nd anniversary of the Independence Day of the Republic of Indonesia in Baraka District Enrekang Regency and describe crystallization of character values contained in the tradition musical performance of Bas. This study was qualitative. The source of data was from the results of observation, interviews and documentation. Data analysis was done by data reduction, data presentation, and verification or conclusion. The result showed that the roles of bamboo musical performance in the anniversary of the Republic of Indonesia in Baraka District were; (1) as the entertainment media; and (2) the character value contained religious, nationalist, independent, mutual cooperation (gotong royong) and integrity. So that, tradition music of Bas can instill cultural awareness to Massenrempulu society in general, especially practitioners and art educators in Enrekang Regency.

Keywords: Bas, Tradition music, Role, Character Value

Introduction

The existence of cultural elements in regions has a very important role in determining pattern of life of its supporting society. Especially if local culture with its wisdom coexist with global culture in contemporary era like today. The impact of the cultures that live together will reproduce relations of life within a society that tone down the local wisdom as a cultural identity. As a result, traditional art, which is one of culture elements, is required to become an entertainment commodity that produces entertainment facilities as a function. But the impact of global production can be made as a reference for the character value strengthening. One of the relevant cultural elements as an understanding of traditional values with aesthetic and ethical elements as the strengthening of national character is reflected in the role of art as the medium, such as art, dance, theater, and music. In the broad sense, education through art or the

functioning of art by citing the term of Herbert Read 'education through art' and education in the art or concept of art transmission in the term of Eisner 'education in art' (Rohidi; 2014; Triyanto; 2017, Soehardjo; 2012).

The recent social gaps, such as the lack of gratitude, the attrition of love for the nation, and the waning of the mutual cooperation (*gotong royong*), eliminate a pluralistic culture as pluralism as the multicultural nature of Indonesian society. Therefore, the role of art, in this case it is tradition music art, in the form of tradition musical performance needs to be considered in term of the character strengthening of the nation and/or in education field by synergizing to government's program of strengthening of character education (PPK) so that synchronized students' activities, such as intra-curricular, co-curricular, extra-curricular, and non-curricular activities, thus education providers can be integrated with

the activities of arts communities, community organizations that located in regions (Jendela, Kemdikbud, 2016: 13).

In the Indonesian history, changes occur due to interaction with the spatial, time, social, political, economic and technological context in two periods, namely: (1) pre-independence period; (2) the Republic of Indonesia period. The pre-independence period began in pre-historic times by the presence of Asian merchants from China and the development of *Gambang Kromong* (a traditional orchestra of Betawi people) in Betawi now Jakarta, and the colonial period was identified with the arrival of Europeans in the archipelago, one of them was in Maluku, its presence with the emergence of a bamboo inflatable orchestra originally used as an attendant of worship in the church, meanwhile the Republic of Indonesia period was divided into two periods, they were old order (1945-1965) that fostered the national character by developing socialization of local songs, and the new order period (1966-1998) in the new order government era which emphasized on economic development so that it makes sense if the expression of culture in Indonesia is a problem of industry, then the emergence of local music development in the colonial period until now known as *dangdut* music or Malay orchestra and *Keroncong* music, these two musical genres which music mix as *dangdut* influenced by elements of Malay, Indian and Western music while *Keroncong* by musical elements of Portuguese, Javanese, and various other regional music (Simatupang, 2013: 38-48).

Periods of the role of art as a cultural expression as mentioned above is served as a reflection of 'national character' from time to time. So that the role of tradition music will be described through the result of identification of bamboo music art performances. One of the traditional music art performances that was packaged in the form of performing arts, organized by the commemoration committee of the 72nd anniversary of the Republic of Indonesia. The event was held in Baraka District,

Enrekang Regency, South Sulawesi Province with the theme of 'Sipakario'. The theme was to strengthen the fraternity among people in Enrekang District and as a 'Sipakario' event in Enrekang language which was the reduction of the adjective 'Mario' (Indonesian; joyous) so that if translated into Indonesian, it meant 'sharing the joy each other'.

In the last decade, in Baraka District routinely held the celebration of the Independence Day of the Republic of Indonesia or often referred to as the celebration of the Independence Day and within that timeframe, traditional bamboo music performances were always held by the organizers. It was the '*Bas* music' which was an instrumental inflatable ensemble as one of the most consistently performed ethnic arts.

Enrekang Regency has variety of arts that has been a tradition from generation to generation, either the art of dance, music, or speech. In the art of music, there is tool/instrument of traditional music that until now still practiced by the society. The instrument is known by the Enrekang society as *Bas* or to some circles as 'Pongke' is often called *Bas* music. Or more accurately it is said *Pa'Bas* that in Indonesian '*Pa*' is a 'person' who performs or a musician and '*Bas*' is a tool of *Bas* music itself. So that, *Pa'Bas* is a group of people performing the inflatable instrument music using a musical instrument made of bamboo. Instrument music of *Bas* as a whole is made of bamboo tree trunk as the main material. Musical instruments of *Bas* are classified to the type of Aerophones musical instrument, by Hood (1982), it is a musical instrument whose source of sound comes from the shift of air and it is played by blowing. Musical instrument of *Bas* is played in groups or collective, at least the music players consisted of 20 to 40 players and led by a conductor (arranger) in terms of the players called *Pa'Palu*.

The existence of *Bas* music in Enrekang Regency is unquestionable

because in every activity either ceremonial activities, weddings, or celebration of the Independence Day, *Bas* music always takes part in the implementation. Then, from its existence it is necessary to ask how is the role of musical tradition of *Bas* on the celebration of the 72nd anniversary of Independence Day of the Republic of Indonesia (RI) in Baraka District Enrekang Regency and what are the character values contained in the musical tradition of *Bas*?

Asmoro (Arts Management Journal, 1(2) 2015 p.96-104), explained that the implementation of various artistic activities, such as traditional art performances organized by Rumah Budaya Tembi in Bantul District, Yogyakarta Province. One of the activities is the New Traditional Music festival, featuring several musical works with the musical exploration and archipelago instruments that originated from art of musical tradition, the role of these activities contributes to the rise of young composers involved, both art groups and individual. Another contribution is to provide music education to the public, especially art communities as media of appreciation to the composition of new musical tradition.

The crisis of integrity, the distortion of togetherness values, and the dimming of national character or identity cause a multi-dimensional crisis leading to the disintegration process. Relevant research on the issue was shown by Afryanto (Art and Boards Culture Journal, 23(1), 2013: p.1-108) by providing various perspectives in upholding the value of togetherness in Sundanese Gamelan Art as part of a national character characterized by Indonesian through the formal education dimension. Further, Afryanto concluded, togetherness in Sundanese Gamelan Art had five aspects; (1) had a role; (2) respected for differences; (3) had sensitivity; (4) mutual cooperation (*gotong royong*); and (5) there was a leader, so that the five values of togetherness led to discipline, responsibility, tolerance, mutual respect, sensitivity, cooperation, and leadership.

Sumiani on doctoral promotion with her dissertation entitled "Cultural Awareness Embedding of Local Culture-based Choreographic Learning Model in Sendratasik Education Study Program (Makassar State University, 2017) succeeded in developing Joyce and Weil's (2011) learning model based on local culture element in embedding cultural awareness that referred to local wisdom at various region in South Sulawesi Province. The result was in line with the above explanation of the strengthening of character education, especially on the value of the love character of homeland (Sumiani, 2017: 73-75).

The role of society in presenting musical tradition performances in every society activity, whether the activities of the competition, festivals or celebrations of entertainment such as the Independence Day activities on the anniversary of Indonesia as conducted in Baraka District, of course, presented a spectacle with a different atmosphere when things were displayed not in line with socio-cultural institutions in the reality of today's society. However, if the art of musical tradition of *Bas* still exist, it means *Massenrempulu* society is still in tandem with the changing of time as well as the value system that surround it is still practiced firmly. So that, the role and value system of characters contained in the tradition art of *Bas* become the main focus in the following article.

Method

This study used qualitative research method, data acquisition was taken by the field based on musical art performance of *Bas*. *Pa'Bas* performance in the celebration of the Independence Day was described and interpreted in particular by the theory of concept concerning the role of musical tradition performance and the dimension of character values that referred to national character values. So that, in this study it would determine the validity and reliability, it mean that it can thoroughly determine trustworthiness (Rohidi, 2011: 218). The

result of the study was expected to be a means of art science to find solutions that can provide a real contribution to the strengthening of the value of character for social life.

The study location focused on the celebration of the 72nd anniversary of the Independence Day of RI in Baraka District Enrekang Regency as one of the Independence Day celebrations featuring traditional art of 'Bamboo Music Parade'. The data obtained were the result of observation, interview and document study in the form of primary and secondary data in the visual and verbal data. In this case, the writer visited the location of the performance and *Pa'Bas 'Rindu Nada Cece'* group in rehearsal process, during the performance, and after the performance to obtain the primary data. The writer conducted unstructured interviews with direct sources but focused on the issues studied.

Document study was done by documenting the training process and during the performance, the documentation was done by taking data in the form of photos, videos recording, and sounds recording. Data analysis technique was done by using source triangulation technique referring to Miles and Huberman analysis, where analysis steps were done systematically from data collection, reduction of data being sorted or focused on the problem, to the conclusion or verification (Miles and Huberman translation of Rohidi, 2007: 20).

Result and Discussion

Musical Tradition of *Bas* as the Entertainment Media

According to Heriyawati (2016: 4) in the title of her book of Performing Arts and Rituals, performing arts "is an event that form is the result of processed or artificial from artists so that the work of art performances represented the creativity of the artist." Every Independence Day celebration of the Republic of Indonesia, Indonesian people interpret the birth day of

the nation in various ways in line with the cultural heritage in practice their society for generations. One of ways to interpret the 72nd anniversary of the Independence Day of Indonesia was done by the youth in Baraka District by performing tradition musical performance namely 'Bamboo Music Parade'. According to the leader of the event organizer, this bamboo music parade was held to present *Massenrempulu's* identity, in addition to presenting *Bas* music due to continue to interest and talent in the appreciation of the older generation to the younger generation (Zulkarnain Kara on interview, August 6, 2017).

An event that is deliberately performed to show the artwork of traditional music in different places, both indoors and outdoors, can be said to be a performance if it presents audiences or observers. An audience in the context of the performance is part of the performance, but 'them' (audience) is present in a performance due to different purposes. According to Sal Murgianto (2004: 49) the audience attended in a performance can be categorized as a reviewer, music critics and/or just to enjoy the entertainment, depending on the goals of each individual. In the past, performing arts had their respective contexts, audience came to rally together a common pattern of action in common and in order to create a work ethic (F.X Widaryanto, 2002 in Heriyawati 2016: 8).

The musical performance of *Bas* in Baraka District was held at the opening of the art performance of independence. The activity that took place on August 6 to 19, 2017 was presenting the tradition music of *Bas*, the *Bas* that was held for 14 days presented the music of *Bas* with two performances on August 6 and 18, 2017. One of several groups of *Bas* music (*KM Bas*) that expressed their work was *KM Bas 'Rindu Nada Cece'*. The songs that presented by *KM Bas Rindu Nada Cece*, they were *Tanah Airku*, *Bagimu Negeri*, *Hari Merdeka*, *Pahlawan Negara*, *Munajat Cinta*, *Armada (Asal Kau Bahagia)*.

Considering to the performance of tradition music of *Bas* that was held and watched by the society in that activity, that was an appreciation medium indirectly to traditional art. Generally, the audience watched the performance presented by the performers of *Pa'Bas* seriously. The seriousness of the audience was identified by the interaction that they did, such as singing and giving applause before and after the performance. Such a thing fostered a sense of pride that evoked the sensation of cultural heritage so that either artists or audiences can awaken individual awareness in maintaining, preserving, saving until the stage of conservation of traditional art as the identity of the society. Referring to the psychological perspective of consciousness, it was an active process with a chronological development of consciousness progressing into three stages among them; (1) sensation or sensing; (2) perceptual or understanding; and (3) conceptual or understanding (Charton in Sumiani, 2017: 8).

According to Subran who was a kapellmeister or *Pa'Palu* on *KM Rindu Nada Cece* (interview, July 28 2017), the musical instrument of *Bas*, before the renewal, played only two notes in one chord, further Subran explained that the production of the tone on the current musical instrument of *Bas* used to be divided into three major chords, namely chord 1 with the production of *do-mi-sol* tones, chord 4 with the production of *do-fa-la* tones, and chord 5 with the production of *re-sol-si* tones. Besides addition to the tone of the musical instrument of *Bas*, the addition of musical instruments such as percussion instruments (drums), keyboard, and human voice (vocal) had added a musical corpus into a unity of traditional music arts performances that produced harmonic tone production so as to follow the times and the taste of today's society.

Bas music that has progressed as per the performance which was held on August 18, 2017 in Baraka can be categorized as one of the tradition musical arts by following the times that is identified with the addition of

modern musical instruments and the production of tones that have used the western music charts as described above. In this case, *KM Rindu Nada Cece* at the performance on August 18, 2017 successfully arranged the popular song of Armada (*Asal Kau Bahagia*) in the form of instruments greeted by the audience while singing together at the time the song was played as well as gave a positive response in the form of applause as the expression of the joy of the audience in the form of an entertainment sensation, in the sense *Bas* music always provides entertainment value to the audience of performances.

In line with the performance, Leo Tolstoy gave special attention to the expression of emotion through art. The viewpoint of Leo Tolstoy was explained by Sunarto (2009: 189) "when a person communicated the idea (thought) through words or conversations then a person communicated feelings through art". Furthermore, Sunarto explained that "the communication of feelings was considered successful when others felt the feeling and the communication of ideas succeeded if others can understand it". As with other musical instruments not only *Bas*, traditional musical instruments such as Angklung, Gamelan, Kolintang, and so forth cannot be separated from the spectacle event to entertain the supporting society and *Pa'Bas* also presented to provide the entertainment facilities.

Musical Tradition of Bas as the Reflection of National Character Values Strengthening

The erosion of pluralistic culture, identity crises, destructive individuals and the waning of national character. According to Kipatrick as described by Lon, Y.S. (2016: 167) "all started from the moral relativism that affected the world of education". This expression refers to the process to be done and/or appreciated in terms of assessing all cultural facts to reinforce the fading national character. Viewed from the perspective of

philosophy, value was the axis of axiology which is a science with a focus on the investigation of value in general (Supadjar, 1992: 108). The dimension of character value was put in magazine of Jendela (Kemdikbud, 2016: 11) with the main value, they were; (1) religious; (2) nationalist; (3) independent; (3) independent; (4) mutual cooperation (*gotong royong*); and (5) integrity. Starting from the main values in terms of strengthening of the character, the role of traditional music of *Bas* as a medium of entertainment can be made as a reflection of national character. Thus, the character values contained in *Bas* musical performance are described as follows;

Religious value, based on fact and phenomena that occurred during the musical parade of *Bas* on August 18, 2017, the observations were obtained from the visual appearance of dresses or costumes worn by each of the musical group of *Bas* indexing something that was Islamic. The religious value contained in *Bas* musical performance reflected in the costumes or clothing worn by the players can be interpreted as a disciplined and responsible society. If noticed on (Figure: I) reflected in their uniformity in dressing. It is undeniable that Enrekang society is a society that upholds the values of religion and has the character of discipline and responsible especially if it is viewed from the performance of *Bas* music with the uniformity of clothing in every performance. In this case, uniformity is interpreted as a responsible attitude to the beliefs of the Enrekang society.



Figure. I KM Bas Rindu Nada Cece

Of the five *Bas* musical groups that performed, they were *KM Bas Pasui*, *KM*

Bas Uru, *KM Bas Wai-Wai*, *KM Bas Latimojong*, and *KM Bas Cece*, noticed (figure: I), that the costumes worn by female music players wearing hijab and the male players with black caps, as used by men of Muslim in Enrekang Regency in general. It can be concluded that religious value is very strong on the performance held in that activity.

Nationalist value, the erosion of national character in modern civilization as described previously can be reinforced through the appreciation of traditional art such as the art of musical tradition of *Bas* in stage performance. The spirit of independence shown by the youth Baraka by presenting a bamboo music parade on the celebration of Independence Day, it means directly they have nationality awareness and love of the homeland. According to Tamar Jaya, who is one of the organizing committee, that “the theme that we give to KM Bas on this occasion is ‘*Padamu Negeri* (To the Country)’ we choose to cultivate the spirit of nationality by the music players themselves and the audience of the performances later” (interview, July 23, 2017). In line with the theme given, the KM Bas actually brought the songs with the theme, for example KM *Bas Rindu Nada Cece* played songs *Tanah Airku* (My Homeland), *Bagimu Negeri* (To the Country), and *Pahlawan Negara* (Heroes of Country). Relevant to the result of study by Mintargo (in Kawistara Journal, 2014, 4(3) p. 225) with reference to Peter B. Heller’s patriotism theory that “songs that can inspire the spirit of nationality and the love of the homeland, have the meaning of the values of righteous democratic enforcement”. Further, Mintargo revealed “the more songs were played the longer the novelty and also the desire of conscience to apply the values that existed on the song was getting bigger”.

The result of careful observation in the process of training to the stage of the performance found independence value, in this case, the value of independence in *Bas* music lied in each individual who played musical instruments with one to three tones,

meaning that one instrument was played by one person with production the resulting tone of three tones. Like the 1st chord with *do-mi-sol* tones, the tone was played by one person as well as the tones of the sole tone and so on that were practiced by one person with different rhythms as well. Thus, the success of *Bas* players depends on individual players independence. With the independence value that contained in tradition music of *Bas*, each player will be responsible for the instrument he plays and the parts of the tone and rhythm he plays. Because each individual is independently and responsible for the musical instruments played by the players then will be able to build cooperation in arranging a song. Cooperation is interpreted as a value of mutual cooperation (*gotong royong*) in producing something useful. Mutual cooperation (*gotong royong*) in meaning was free in attitude, help each other, work together to do something (Ratna, 2014: 286, see also; Hoed, 2011: 121).

Music of *Bas* with the combined tones of musical instruments used to produce harmony instruments is not an easy thing in the process of practice. For in unifying the tones of the sounds on every musical instrument that produces only one to three tones, a more accurate co-operation is required. Thus, in the music of *Bas*, it aroused emotions on each player in working together so the value of mutual cooperation (*gotong royong*) in building a unity to produce aesthetic songs required a process or cooperation in the value of mutual cooperation (*gotong royong*). This proves that in music of *Bas*, it has the value of mutual cooperation (*gotong royong*) as social solidarity that occurred in the life of the actors and the supporting society.

Characters values contained in music of *Bas* such as religious, nationalist, independent and mutual cooperation (*gotong royong*) value will present the value of the character of loyalty to conscience and honesty to oneself, such is the concept of McCain (Fajarini, 2014: 128) as a value of integrity. McCain's view that the principle is

the most important property for every individual, not because of appearance, ability, talent, or pleasure but honesty and loyalty is an invaluable treasure that can provide peace in life. Left from McCain's view, on the context of music of *Bas*, all event organizers of bamboo music performance, actors, society/audiences had a dimension of integrity value.

To the organizers, by presenting the traditional arts performances owned its region, it was a form of loyalty, respect, enthusiasm, and love for the music of *Bas* that called as a cultural identity owned its region. To the audience, enthusiasm was shown by watching *Bas* musical performance from the first until the completion of the performance. At *Pa'Bas* players, integrity was seen from the players its self in every performance, in one of *KM Bas* there were 30 to 40 players that represented by a single kapellmeister as the leader in every performance. The observation done at all musicians on August 6 and 18 consisted of elder people with age 35-50 years old. Five *KM Bas* that featured their works on August 18, none of these groups had any music players from youth or teenagers, it was indicated that the players were still loyal to culture heritage in past time, by having the loyalty it could rise integrity value for musical players of *Bas*.

Conclusion

One of ways in preserving culture is to interpret all discourse through creative activities. Concerning cultural preservation has been mandated to all citizens as regulated in the law of the Republic of Indonesia No. 11 of 2010 Chapter II Article 3. Arts performance of musical tradition of *Bas* conducted by the youth in Baraka District Enrekang Regency is one of the forms of cultural preservation where the musical instrument of *Bas* that expressed has its own role for the life of the society that has the art.

As the local culture that full of local wisdom, the role of the musical performance of *Bas* in the celebration of the Independence

Day was as an appreciative medium, in which the society that watched could awaken individual and collective awareness in maintaining, preserving, sustaining, developing and/or conserving cultural elements owned by the region. The addition of modern musical instruments such as percussion instruments (drums), keyboards, and human voice (vocals) had added a musical corpus to a unified artistic performances of traditional music by following the times so that the traditional musical performance of *Bas* was identified as entertainment media because the presence of musical performance of *Bas* watched from various levels such as children, teenagers, elder people, to educators and/or art practitioners could give positive responses that expressed as expressions of joy, thereby it would increase the entertainment value of Enrekang society in general in an artistic activity.

Discovering and preserving traditional arts including those useful arts and can serve as a strengthening of the character value can be implemented through local awareness so that the national character that undergoes cultural distortion, the degradation of morals, and the weakening of individual characters can be answered by implanting positive values as tools to rebuild national character. The internalization of local cultural values through the musical performance of *Bas* on the celebration of the 72nd anniversary of the Independence Day of the Republic of Indonesia in Baraka District was the implantation of love for its own culture with the character value which were religious, nationalist, independent, mutual cooperation (*gotong royong*) and integrity.

From the musical art performance of *Bas* in the celebration of national holidays, it can be used as a national reflection to art educators both educators who take part in formal, informal, and non-formal education because the presence of elements of local culture is a reflection of character education strengthening. One of points of the goal to be achieved to realize the gold generation of 2045 is to develop a national educational

platform with the meaning and value of character as the spirit and the foundation of taste (aesthetic). Thus, the more often the traditional arts performances are performed then the pattern of society life will continue to grow along with the times and art education present for 'it'.

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