

**THE ART OF THE “KUDA KEMBAR” AS A
COMMUNITY ESTETIC EXPRESSION MEDIA OF
SABARWANGI VILLAGE, PEKALONGAN, INDONESIA**

Firdaus PERDANA¹

Ida HIDAYAH²

¹IAIN Pekalongan, Indonesia

²SMK Islam 45 Wiradesa, Pekalongan, Indonesia

Abstract

The purpose of this research is to describe the art form “Kuda Kembar” in Sabarwangi Village, Pekalongan, Indonesia and to explain the art “Kuda Kembar” is used as a medium for aesthetic expression of the people of Sabarwangi Village, Pekalongan, Indonesia. This study uses a qualitative method. The data collection techniques used were observation, interview, and documentation methods. The technique of checking the validity of the data used triangulation, while the data analysis technique used the interactive model data analysis technique which consisted of three activity lines, namely data reduction, data presentation, and verification. The results showed that the

function of music in the art of “Kuda Kembar” as a Media of Aesthetic Expression for the people of Sabarwangi Village is to show expressions of admiration for the beauty of God’s creation, expressions of the spirit of nationalism, expressions of love and respect for the Prophet Muhammad, religious expressions of the people of Sabarwangi Village, and expressions as entertainment function.

Keywords: Art, music, “Kuda Kembar”, and aesthetic expression.

INTRODUCTION

Indonesia has a rich culture, from Sabang to Merauke there are races and ethnic groups that have their own culture. This difference is what causes the Indonesian State to have a wealth of culture (Kuswandi and Maulana, 2014: p. 87). Culture is an inseparable part of people’s daily lives. Culture is a result of human cultivation (Setiadi, 2014: p. 79). Culture consists of large and small elements which are part of a unity that is a unity. There are seven elements of culture that are universal in nature, namely language, knowledge systems, social organization, living equipment systems, technology, livelihood systems, religious systems and arts (Koentjaraningrat, 1990: p. 203-204).Graham (2005: p. 3) argues that the value of art is necessarilyconnectedwith pleasure or enjoyment.

One form of Indonesian art that does not only present aesthetic value, but also local wisdom that is closely attached to the community of Pekalongan Regency, is the “Kuda Kembar”. Coastal communities are easily influenced by various cultures and religions, having various kinds of traditional arts including: Kuda lumping, Sintren, “Kuda Kembar”, art of rebana, and batik. One of the traditional arts that is unique compared to other traditional arts in Pekalongan Regency is the traditional art of “Kuda Kembar” in Sabarwangi Village, Kajen

District. The art of “Kuda Kembar” has a lot of experience and achievements compared to arts in other villages, such as performing at national and regional events. At events in Pekalongan Regency such as art festivals, August 17 commemoration events, as well as on the anniversary of Pekalongan Regency (Bahatmaka, 2016: p. 1). These activities also was performed in other village such as Setanggor (Adinugraha, et al, 2018: p. 42), and Gunung Kidul (Adinugraha, et al, 2018: p.1).

The art of “Kuda Kembar” was originally functioned as a dish in commemoration of Islamic religious holidays, as well as in earth alms rituals, but in subsequent developments this art can be displayed to accompany a wedding ceremony, circumcision, as a dish to commemorate the anniversary of Pekalongan district. The art of “Kuda Kembar” is a form of traditional folk art that has an Islamic breath. The form of presentation uses music, dance, and literary arts. Judging from its form, the art of “Kuda Kembar” consists of 4 parts of the performance, namely: (a) Rudat, (b) Acrobatics, (c) Magic, (d) Lawak. In “Kuda Kembar” art, music is an important factor in a series of performances. Music has a function to liven up the atmosphere as well as to inform the audience of the start of the show and the end of the show. The song used to accompany the art of “Kuda Kembar” has a function as a means of religious syi’ar, triggering a sense of nationalism and a sense of love for traditional arts so that they are able to integrate into the social life of society (Bahatmaka, 2016: p. 2).

Based on the results of observations, it was found that the art of “Kuda Kembar” can also be called a means to strengthen community solidarity in Sabarwangi Village, Pekalongan Regency. In the afternoon, after being bored with work activities, the people of Sabarwangi Village often gather and practice the “Kuda Kembar” musical instrument. Not only parents, but even elementary,

middle and high school students participate by practicing and playing this “kuntulan” instrument. Apart from being a means of strengthening solidarity, the musical instrument “Kuda Kembar” is also played in celebratory events such as circumcision, udik-udikan and even Kenthongan musical instruments are also contested to increase the creativity of students around Talun sub-district in celebrating the Republic of Indonesia’s Anniversary.

The large number of teenagers and schoolchildren who play and even join the art group “Kuda Kembar” can also increase their creativity in the arts. If usually students only use modern musical instruments such as pianica, recorders and guitars with the art of “Kuda Kembar”, students are expected to be able to improvise using musical instruments made of bamboo which are widely available in their area. This also encourages researchers to explore more deeply the art of “Kuda Kembar” in Pekalongan Regency. The results of this study are expected to be used as learning arts and culture in schools. Based on the research background above, it is necessary to carry out further studies regarding the uniqueness of the art of “Kuda Kembar” as a medium for aesthetic expression of the people of Sabarwangi Village, Pekalongan, Indonesia.

RESULTS AND DISCUSSION

Art Life in the Village of Sabarwangi Pekalongan

Sabarwangi Village is one of the villages in the Kajen District, Pekalongan Regency. Sabarwangi Village is located \pm 5 km from the center of Pekalongan Regency government, namely Kajen. The journey to Sabarwangi Village from Kajen can be reached by using public transportation, namely public transportation on the Kajen-Kesesi route. Sabarwangi Village is bordered by other villages, namely: East side; Gandarum Village; West side: Wonorejo Village; South side: Kalijoyo Village; North side: Pekiringan alit village.

Geographically, there are many rice fields and plantations which cause the weather conditions to be quite cool.

Art life in the village of Sabarwangi Pekalongan is very diverse. This can be seen from the existence of various types of art groups, including: (1) Tambourine / Samrohan / dhuror, (2) Karawitan, (3) Kuda Lumping (Ebeg), (4) dangdut, (5) Rampak Kentong, and (6) Art “Kuda Kembar which is currently trending (Syamsudin, 2007: p. 35).

The Art Music Form “Kuda Kembar” in the Village of Sabarwangi Pekalongan

Traditional folk performing arts that grow and develop in rural areas with the perpetrators being the common people, in general, are often seen as characterized by their simple forms (Kiswanto, et al., 2019: p. 1). The art performance form “Kuda Kembar” consists of several performance parts. There are four parts of the performance in the “Kuda Kembar” art, namely rudat, acrobat, magic, and comedy. Rudat is a type of group dance performed by 6 to 12 dancers. There are two kinds of rudat in the art of “Kuda Kembar”, namely male rudat and female rudat. The male rudat movement has 4 articles, namely: a) the Ashola 1 movement, b) the Ashola 2 movement, c) the wailamto movement, d) the watasalim prayer movement, while the female rudat movement has 10 articles, namely: a) the assolaimun a’la 1 movement , b) the red and white movement 1, c) the assolimun a’la 2 movement, d) the Sholu ala movement, e) the Asholatu A’la Nabi movement, f) the Ya Rosulullah Salamun alaik movement, g) the Red and White movement 2, h) the movement Wata Salimun prayer, i) Wulidal Habiu Wakhodduhu movement, j) Sholatullah movement.

The musical instruments used were in the form of four tambourines, drum / jidor, violin, and additional musical instruments, such as electric guitars. Rhythmic musical instruments are located on 4 genjring / trebang, and 1 jidor, while melodic musical instruments are located on violins and electric guitars.

The function of music in the art of “Kuda Kembar” is divided into several parts according to the part of the “Kuda Kembar” performance form, such as: (1) opening functions, such as: Welcome Song, and Santri City Song, (2) rudat accompaniment function, There are 10 songs used in the Rudat Putri movement, namely: a) Assolaimun A’la 1 song, b) Red and White song 1, c) Assolaimun A’la song 2, d) Sholu A’la song, e) Asholatu A’la Nabi song, f) Ya Rosulullah Salamun Alaik, g) Song Merah Putih 2, h) Song Aholatun Wata Salimun, i) Song Wulidal Habibu Wakhodduhu, j) Song Sholatullah. The Rudat Putra song uses 4 songs, namely: a) Ashola 1 song, b) Ashola 2 song, c) Wailamto song, d) Watasalim Sholatun song, (3) acrobatic accompaniment function: Love Pantun Song and Mari Kawan Kita Fighting Song, (4)) Magic accompaniment function: Gambang Suling song, 5) comedy accompaniment function: Khoiruma song.

Social Integration of “Kuda Kembar” Music in the Village Community of Sabarwangi Pekalongan

The social integration function of “Kuda Kembar” music for the poor can be seen from the use of the song gambang suling as a means of entertainment which can add to an atmosphere of intimacy, that various functions of the performing arts that can be recognized, both through past data and present-day ethnographic data, include functions. -religious functions, strengthening social integration, education, and entertainment so that the poor can take advantage of the art of “Kuda Kembar” in celebrations, such as circumcision and wedding parties (Sedyawati, 2006: p. 293).

The social integration function of the “Kuda Kembar” music in the santri group can be seen from the use of the Asholaimun Ala song as a song of praise and sung before performing congregational prayers and before carrying out recitation by the students or the traveling yasinan recitation group and the samrohan group shows that various art functions performances that can be recognized, both through past data and present-day ethnographic data, include religious functions, strengthening social integration, education, and entertainment (Sedyawati, 2006: p. 293).

The social integration function of “Kuda Kembar” music in Javanese people who adhere to Islam in a limited way can be seen from the use of the pentatonic slendro scale, song forms, rhythm patterns, and simple and standard harmonization to provide a sense of comfort to Javanese people who adhere to Islam is only limited, so when kuntulan art is used for earth alms / legenonan events, foreshadowing events, weddings, village events, or district events for Javanese people who adhere to Islam in a limited way also attend to watch according to Merriem’s theory (in Jazuli, 1994: p. 95) the function of traditional arts is divided into nine, namely; (1) As a means of ceremony; (2) As a physical response; (3) As entertainment; (4) As a means of communication; (5) For offerings; (6) Maintaining the harmony of norms in society; (7) Support of social institutions; (8) For cultural stability; (9) For social integration.

The social integration function of “Kuda Kembar” music in the parent group can be seen using the slendro pentatonic scale, song form, rhythm pattern, and simple and standard harmonization in the Khoiruma song which provides a sense of comfort and familiarity to the elderly, so that the community Older groups use the art of “Kuda Kembar” as a means of entertainment for celebrations, such as circumcision, wedding parties and even participating as “Kuda Kembar” players such as mbah Akrom who is 70, Pak

Santoso who is 51, Pak Dasmo is 55, Pak Randu who is 60, and pak usro aged 61.

The function of the Khoiruma song is as a religious medium, a means of fulfilling economic needs and a means of entertainment for the elderly who say that various functions of performing arts that can be recognized, both through past data and present-day ethnographic data, include religious functions, affirming social integration, educational, and entertainment. Performing arts can also have a function of fulfilling needs. The “Kuda Kembar” performance is still social (free). Unlike other performances, such as Singo Barong, it has become a traditional performing art that prioritizes entertainment and commercial arts (Listiyorini, 2015: p. 2). The culture of this art is still done traditionally and through an informal learning process (Rachmawati and Hartono, 2019: p.59).

The social integration function of the “Kuda Kembar” music for young people can be seen from the red and white song presented in the second song when the female rudat movement has a function towards young people as a medium for cultivating the spirit of nationalism, besides the song Merah Putih 2 also explains that art “ Kuda Kembar “is an art that is also played by teenagers / young people with the enthusiasm to raise / scent the red and white flag as the Indonesian flag with the hope that the Indonesian nation will be increasingly appreciated by other nations through the art of” Kembar Kembar “, a form of integration of kuntulan music to groups of young people. Evidenced by the participation of young women in the art of “Kuda Kembar”.

The function of art music “Kuda Kembar” as an educational media and media for strengthening social integration for young people says that the various functions of performing arts that can be recognized, both through past data and present-day ethnographic data, include religious functions, affirming

social integration, educational, and entertainment. Guo (2014: p. 451) compared with traditional art, the aesthetic experience of new media art is characterized by diversification, interactivity, virtuality, etc.

The social integration function of the “Kuda Kembar” music for siblings and other people can be seen from the participation of relatives and other people as “Kuda Kembar” players and as spectators for “Kuda Kembar” or Syaiful Hajat using the services of “Kuda Kembar” performers in circumcision events, wedding party. The function of music in the art of “Kuda Kembar” is a means of strengthening social integration, which says that various functions of performing arts that can be recognized, both through past data and present-day ethnographic data, include religious functions, affirming social integration, education, and entertainment. Bahatmaka and Lestari, 2012: p.6).

The Function of Music in “Kuda Kembar” Art as a Media of Aesthetic Expression

Philosophy of art, the study of the nature of art, including concepts such as interpretation, representation and expression, and form. It is closely related to aesthetics, the philosophical study of beauty and taste (Hospers, 2020: p. 1). For example, Le (2019: p. 9) argues that the aesthetic systems of Tam Giao in the East differ from the aesthetic systems of the West and that culturally significant meaning can be lost under a universalising, decontextualising Western semiotic engagement. The argument commences with a comparison between Russian and Japanese art in the nineteenth century. While, in the “Kuda Kembar” show, there are several songs. The songs are divided into three parts, namely the opening song, accompaniment song and ending song. The opening song is a song to initiate the art game “Kuda Kembar”, the accompaniment song is a song used to accompany the women’s and men’s silat performances. The

ending song is the last song of the “Kuda Kembar” performance (Perdana, et al., 2017: p. 4).

Music in the art of “Kuda Kembar” has a form and function to integrate into people’s lives. The social integration function of “Kuda Kembar” music for the rich can be seen from the use of the art “Kuda Kembar” is used in important events as it is found in the observation that “Kuda Kembar” is used in commemorating major holidays which are usually staged in events. Important events, among others to welcome the Independence Day of the State of Indonesia, to celebrate the birthday of the Pekalongan district, the inauguration of the Village Head, the general election campaign.

The art of “Kuda Kembar” is used in important events because rich people can convey messages through songs such as the Welcome Song which has a function as an educational medium so that the people of Sabarwangi village maintain a culture of mutual respect, respect, kinship, and the culture of greeting each group. The rich people in the village of Sabarwangi are in accordance with Sedyawati’s (2006: p. 293) theory, that the various functions of performing arts that can be recognized, both through past data and present-day ethnographic data, include religious functions, affirming social integration, education, and entertainment.

In terms of aesthetics, perception normally differs from one individual to another based on several factors such as gender (Sijabat, et al., 2018: p. 200). The expression of joy and pride also contains the message that the artist wants to convey to audiences, especially the people of Pekalongan Regency. First, it shows the potential for wealth in Pekalongan Regency, both natural wealth and cultural arts wealth. Second, to express gratitude for the potential and grace that has been given by God by appealing to the public to maintain and preserve this potential.

Although in fact the music used in this case in the context of communication is not necessarily successful as expected, at least there has been a communication treatment and music is used as the medium. This means that there has been an “engineering” process using music as an introduction.

Merriem (in Jazuli, 1994: p. 95) which states that the function of traditional arts is divided into nine, namely; (1) As a means of ceremony; (2) As a physical response; (3) As entertainment; (4) As a means of communication; (5) For offerings; (6) Maintaining the harmony of norms in society; (7) Support of social institutions; (8) For cultural stability; (9) For social integration.

The song Sholatun Watasalim, which is used as a companion song for this women’s silat, uses the Andante rhythm with a tempo of 85. Andante’s rhythm is included in the rhythm with a slower tempo than the Moderato rhythm. In music, the slow tempo can be connoted as an expression of tenderness. In addition, the use of minor diatonic scales in this song also helps build the atmosphere of tenderness. This is in accordance with the function of the song Sholatun Watasalim in the performance of “Kuda Kembar”, which is a song that accompanies women’s silat. The poetry of the song Sholatun Watasalim uses Arabic, can be seen in the quote from the verse “Prayer Watasalim alal Wajah jamili, jamili Muhammad shalallah salamun alaik”. In the quote there is the word *jamil* which in Indonesian means beautiful or beauty. This shows an expression of admiration for the beauty of God’s creation. Textually, this beauty refers to the Prophet Muhammad. Because beauty is subjective, and as such it, of course, cannot be defined in absolute terms. But we all know or feel when something is beautiful to us personally (Perc, 2020: p. 1).

The majority of the people of Sabarwangi Village are Muslims. When examined more deeply, the lyrics of the Sholatun Watasalim song contain an implicit message, namely to love the Prophet Muhammad, the lord of Muslims.

Certain feelings in art can be sharp and scratching because the artist is successful in expressing the experience of his feelings with quick choices and firm targets (Sumardjo, 2000: p. 75).

The song *Watasalim Sholatun* which is used as a song to accompany the men's silat. Asshola's song uses the Allegro rhythm with a tempo of 109. Allegro is a rhythm in the fast tempo category. This connotes an expression of enthusiasm according to its use as a song that accompanies the men's silat in the "Kuda Kembar" performance.

In terms of lyrics, the Asshola song is an Arabic song. Arabic songs are synonymous with religious nuances. This is evidenced from the sentence "Assholaatu 'alannabii wassalaamu' alaar-rosul" which in Indonesian means "Prayers to the lord of Prophet and greetings to the Prophet of praise". From the kuitipan above, it can be seen that the Asshola song is an expression of a religious group of people or better known as the santri group. Judging from the meaning of the quote above, the Asshola song is an expression of love and respect for the Prophet. For the Abangan community, even though they don't know the meaning, at least they can feel the religious nuances that are conveyed. This is in accordance with Soehardjo's theory which states that expression is an activity of expressing inner experiences carried out by artists, aimed at the audience with the intention of creating new experiences (Soehardjo, 2012: p. 127).

The Asshola song also contains the meaning and message the artist wants to convey. In the verse "Khoiru man wathi-ats-tsaroo almusyaffa'u fiil waroo" in Indonesian means "He is the best person who steps on the earth, the best intercessor for all humans". From the quotation, people are invited to imitate the attitude and character of "him", namely the Prophet because "he is the best of people". This is in accordance with the theory of Sedyawati (2006: p. 293),

that the various functions of performing arts that can be recognized, both through past data and present-day ethnographic data, include religious functions, affirming social integration, education, and entertainment.

The song *Watasalim Sholatun* which is used as the second male silat song. The *watasalim* prayer song uses *Allegro*'s rhythm with a tempo of 110 beats per minute. *Allegro* is a fast tempo. Fast tempo connotes an excited expression. This is because the song *Sholatun Watasalim* is a song that accompanies the men's silat in the "Kuda Kembar" performance.

In terms of lyrics, the song *Sholatun Watasalim* expresses joy. This can be seen in the following quote, "Bisyahri robî'in qod badâ nûruhul a'lâ" which means "In the month of Rabi" the great light shines "and Fayâ habbadzâ badrôn bidzâkal himâ yujlâ which means How beautiful the full moon! Warmth radiated from it. This quote can mean the joy that the Prophet Muhammad was born as a human light in ignorance, who led humans to a better civilization. This expression of joy can be accepted by people who do not understand Arabic even because of the use of harmonization and simple musical forms. Crippen (2019: p. 1) research indicates a broad range of cases in which expression shows up as consequences of overall situations that solicit or close actions, as opposed to mere resemblance between entities and human expressions.

The *Watasalim Sholatun* song uses Arabic lyrics. Songs with Arabic lyrics, such as *Shalawat* are often assumed to be someone's religious expression. Sufistic poetry wrapped in traditional songs is more familiar to the ears of the community, especially rural communities. As has been done by the people of Sabarwangi Village, Sabarwangi Village, Pekalongan Regency. The use of the song *Sholatun Watasalim* in the art of "Kuda Kembar" is able to give a populist, familiar sounding sufi nuance. This familiar atmosphere makes people feel less interfered with by rigid teachings so that the delivery of da'wah

becomes more effective. This is in accordance with Soedarsono's theory (2001: p. 170-172), which states that the secondary functions of performing arts are: (1) as a binder of community group solidarity, (2) as a generator of national solidarity, (3) as a mass communication medium, (4) as a medium for religious propaganda, (5) as political propaganda, (6) as a media for propaganda for government programs.

Furthermore, the Red and White Song is the second female silat accompaniment song. This song uses the rhythm of Moderato with a tempo of 95. Rhythm Moderato is a rhythm with a moderate category. The rhythm of Moderato can express enthusiasm, this is reinforced by the use of the major scales in the song Merah Putih. Major notes have emotional tendencies that are upbeat and joyful. Such as Kemp (2020: p. 1) explicates the emotion-feeling distinction in modern terms (distinguishing mood as well), and urge that the expression of feeling is too central to be waived off as outside the proper philosophical subject of artistic expression.

The Red and White song has one form pattern, namely the sentence "red and white our flag is flying in Indonesia, this is a young circus style, to play with teenagers". From this quote, it can be seen that the song Merah Putih expresses the spirit of nationalism. Most of the articulations in the song Red and White use the vocal a, indicating that the song Merah Putih is a song that expresses joy.

This poem with the nuances of the spirit of nationalism contains an implicit message in the sentence "red and white, our flag is flying in Indonesia". In the quote, the artist tries to convey a message for the Indonesian people to protect the sovereignty of the Unitary State of the Republic of Indonesia.

CONCLUSION

The results of this study indicate that the form of “Kuda Kembar” consists of rudat, acrobat, magic and comedy. The function of music in kuntulan art consists of an opening function, a rudat accompaniment function, an acrobatic accompaniment function, a magic accompaniment function, and a comedy accompaniment function. The function of music in the art of “Kuda Kembar” as a Media of Aesthetic Expression for the people of Sabarwangi Village is to show expressions of admiration for the beauty of God’s creation, expressions of the spirit of nationalism, expressions of love and respect for the Prophet Muhammad, religious expressions of the people of Sabarwangi Village, and expressions as functions of entertainment.

BIBLIOGRAPHY

- Adinugraha, Hendri Hermawan, et al. (2016). “Desa Karya” Sebuah Kajian Untuk Mengurangi Tingkat Pengangguran Di Pedesaan (Studi Pada Komunitas Pandai Besi Di Desa Kajar, Gunung Kidul, Yogyakarta)”. *Sains Manajemen*. Vol. 2. No. 2.
- _____. (2018). “Desa Wisata Halal: Konsep Dan Implementasinya Di Indonesia”. *Human Falah*. Volume. 5. No. 1.
- Bahatmaka, Antama and Wahyu Lestari. (2012). “Fungsi Musik Dalam Kesenian Kuntulan Kuda Kembar Di Desa Sabarwangi Kecamatan Kajen Kabupaten Pekalongan Sebagai Sarana Integrasi Sosial”. *Catharsis*. Vol. 1. No. 2.
- Bahatmaka, Antama. (2016). “Fungsi Musik Dalam Kesenian Kuntulan Kuda Kembar Fungsi Musik Kuntulan Kuda Kembar Sebagai Sarana Integrasi Sosial Dalam Mewujudkan Islam Rahmatan Lil Alamien”. *Paper*. <http://artikelantama.blogspot.com/2016/05/fungsi-musik-dalam-kesenian-kuntulan.html>

- Crippen, Matthew. (2019). "Aesthetics and Action: Situations, Emotional Perception and the Kuleshov Effect". *Synthese*.
<https://doi.org/10.1007/s11229-019-02110-2>
- Graham, Gordon. (2005). *Philosophy of the Arts: an Introduction to Aesthetics*. Third Edition. New York: Routledge.
- Guo, You. (2014). "The Study of New Media Art Aesthetic". *Proceedings International Conference on Education, Language, Art and Intercultural Communication (ICELAIC)*. Published by Atlantis Press.
- Hospers, John. (2020). "Philosophy of Art". *Encyclopædia Britannica*.
<https://www.britannica.com/topic/philosophy-of-art>
- Jazuli, M. (1994). *Telaah Teoritis Seni Tari*. Semarang: IKIP Semarang Press
- Kemp, Gary. (2020). "The Artistic Expression of Feeling". *Philosophia*.
<https://doi.org/10.1007/s11406-020-00252-z>
- Kiswanto, et al. (2019). "Transformasi Multipel dalam Pengembangan Seni Kuda Kepang". *Dance & Theatre Review*. Vol. 2. No. 1.
- Koentjaraningrat. (1990). *Kebudayaan Mentalitas dan Pembangunan*. Jakarta: PT. Rineka Cipta
- Kuswandi, and Saepul Maulana. (2014). "Kesenian Kuda Lumping Di Desa Banjaranyar Kecamatan Banjarsari Kabupaten Ciamis". *Jurnal Artefak*. Vol. 2. No. 1.
- Le, Kim. (2019). "Tam Giao Aesthetics in Visual Arts: The Art of Expression Inherent to the Tam Giao Culture". *The International Journal of Arts Theory and History*. 14. (4). <https://doi.org/10.18848/2326-9952/CGP/v14i04/9-33>
- Listiyorini, Dini. (2015). "Bentuk Pertunjukan Kesenian Singo Barong "Kusumo Joyo" Di Desa Gebang Kecamatan Bonang Kabupaten

- Demak”. *Skripsi*. Fakultas Bahasa dan Seni. Universitas Negeri Semarang.
- Perc, Matjaž. (2020). “Beauty in Artistic Expressions through the Eyes of Networks and Physics”. *J. R. Soc. Interface*. 17: 20190686. <http://dx.doi.org/10.1098/rsif.2019.0686>
- Perdana, Firdaus, et al. (2017). “Kesenian Rampak Kenthong sebagai Media Ekspresi Estetik Masyarakat Desa Kalirejo Kabupaten Pekalongan”. *Catharsis*. Vol. 6. No. 1.
- Rachmawati, Sofia and Hartono. (2019). “Kesenian Kuda Lumping di Paguyuban Genjring Kuda Lumping Sokoaji: Kajian Enkulturasi Budaya”. *JST*. Vol. 8. No. 1.
- Sedyawati, Edi. (2006). *Budaya Indonesia Kajian Arkeologi, Seni, dan Sejarah*. Jakarta: PT RajaGrafindo Persada.
- Setiadi, Hamzah. (2014). “Pola Perilaku Kesurupan *Endhang Mayit* dalam Kesenian Kuda Kepang *Turangga Mudha* di Desa Banioro Kecamatan Karangsambung Kabupaten Kebumen”. *Jurnal Program Studi Pendidikan Bahasa dan Sastra Jawa Universitas Muhammadiyah Purworejo*. Vol. 05. No. 05.
- Sijabat, et al. (2018). “Contrasting Perceptions of Male and Female Dental Students Regarding Smile Aesthetics Based On Their Gingival Display”. *Dental Journal*. Vol. 51. No. 4.
- Soedarsono. (2001). *Trilogi Seni: Penciptaan, Eksistensi dan Kegunaan Seni*. Yogyakarta: BP ISI.
- Soehardjo. (2012). *Pendidikan Seni dari Konsep Sampai Program*. Malang: Jurusan Seni dan Desain FS UM.
- Syamsudin, Ismu, et al. (2007). *Deskripsi Kesenian Daerah*. Pekalongan: Pemerintah Kabupaten Pekalongan Kantor Pariwisata dan Kebudayaan