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FORM OF JARANAN PEGON PAGUYUBAN MANGGOLO YUDO IN SUMBERGEDONG VILLAGE, TRENGGALEK DISTRICT

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Abstrak: The purpose of this research is to examine the form of Jaranan Pegon Manggolo Yudo. The urgency of this research lies in the fact that this Jaranan is still an art heritage from the first generation that needs to be disseminated to preserve its originality. This Jaranan is unique in that it must be performed by four dancers symbolizing desires and the cardinal directions, dressed in wayang (shadow puppet) characters' costumes. The researcher's interest lies in its movements, which are still original, and its performance in the village cleansing ritual. The research problem formulated in this study is how the form of Jaranan Pegon Paguyuban Manggolo Yudo. This research employs a qualitative method with a descriptive type. Data collection techniques used include interviews, observations, and documentation, along with data analysis techniques based on field data.

The research results show that Jaranan Pegon Paguyuban Manggolo Yudo has a unique structure not found in other dances, namely the ritual offering ceremony. Jaranan Pegon is almost similar to wayang orang (human wayang), with male characters wearing badong like the wayang character Gatotkaca and female characters like the wayang character Srikandi. The sampur (shawl) in Jaranan Pegon is used both as a costume and as a prop for dancing. The movements of this Jaranan are named according to the gending (musical accompaniment) performed, namely blitaran, jampiwangen, and sampak, which are repeated. Another unique aspect of this Jaranan Pegon is that the performance venue is at a belik, or a place considered sacred by the local community.

Keywords: Form, Jaranan Pegon, Manggolo Yudo

1. INTRODUCTION

Jaranan is considered an art form that emerged from oral literature. The name Jaranan refers to a horse-shaped figure made from woven bamboo and then shaped into a horse (Herawati, 2009: 27). Jaranan is a product of the community or folk art that distinguishes folk dance from the Keraton (palace) dance in its movements, which are adapted to the conditions of the local community (Soedarsono, 2002: 3). Every region has its own traditional arts, for example, the Trenggalek area, which is very strategically located near the southern coast, making it a maritime commodity in ancient times. Trenggalek has one such art form



called Jaranan. The word "Jaranan" comes from the root word "Jaran" (Javanese), which means "horse" in Indonesian. In Javanese tradition, "Jaran" symbolizes strength, power, and loyalty. When a person rides a horse, it can be depicted as striving to achieve goals in life (Nurani, 2016: 179).

There are several types of Jaranan in Trenggalek, including Jaranan Senterewe, Pegon, Turangga Yaksa, and Jawa or Breng. This study focuses on Jaranan Pegon. According to Wagiman in Siska (2022), Jaranan Pegon derives from the word "pego," meaning "ora jangkep" or incomplete because Jaranan Pegon adopts movements and costumes from Wayang Orang. The gamelan ensemble in Jaranan Pegon is not complete, using only kendang (drum), slompret (small trumpet), kenong (a type of gong), and gong. Jaranan Pegon depicts soldiers demonstrating their martial arts skills while riding horses. In the middle of the forest, there is an obstacle in the form of a wild boar. A fight ensues, the wild boar is defeated by the soldiers, and they continue their journey. Shortly after, another obstacle appears in the form of a dragon; a battle ensues, and the dragon is defeated. Once the obstacles are gone, the journey continues, and they practice their combat skills.

Jaranan Pegon has a compositional form that connects movements and music and floor patterns. Jaranan Pegon is a text structure and has a distinctive characteristic that is alive and evolving. According to Soedarsono (1978: 21-36), "the basic elements in dance composition are dance movements, floor design, dynamics, group choreographer, theme, accompanying music, makeup, and costumes".

There are many Jaranan associations in Trenggalek, and almost all of them perform Jaranan Pegon. Jaranan Pegon in Trenggalek had previously disappeared due to a lack of community attention to preserving it. Around 1985, Ely Sunarko revived the Manggolo Yudo Association to preserve the once-lost Jaranan Pegon, ensuring that the abandoned culture remained safeguarded. The Manggolo Yudo Association was the first association established in Sumbergedong Village, Trenggalek District, Trenggalek Regency, around 1960, initiated by Mbah Kabul. Leadership transitions occurred because the previous leader passed away or was too old and unable to manage the association. The second generation was continued by his son, Mbah Sumadi Ledeng, and currently, the third generation is led by Mr. Ely Sunarko (Interview, November 8, 2022). Based on subsequent interviews with Ely Sunarko, the early history of the emergence of Jaranan Pegon in Trenggalek Regency was due to the community's habit of frequently engaging in forest activities and warfare during the colonial era. To commemorate and remember the colonial era, a new creation of Jaranan emerged, namely Jaranan Pegon.

The movements of Jaranan Pegon are named according to the gendhing (traditional Javanese musical compositions) performed, such as blitaran, jampiwangen, and sampak, which are repeated and then concluded. The core movements in Jaranan Pegon cannot be changed but can be enhanced with additional choreography and modified musical instruments.

There is a phenomenon regarding Jaranan Pegon in the Manggolo Yudo community in Sumbergedong Village, where it remains original from the first generation's creator, Mbah Lebo, in 1960. Jaranan Pegon Manggolo Yudo in Sumbergedong Village has a unique gendhing called jampiwangen, which is very distinctive. Usually, in other communities, this gendhing has been modified or omitted. Jaranan Pegon Manggolo Yudo is performed by four dancers as a symbol of desires and the cardinal directions.

The researcher is interested in studying Jaranan Pegon in this place because the community was first established in Sumbergedong Village, Trenggalek District, Trenggalek Regency. Despite the presence of many other communities in Sumbergedong now, the movements of Jaranan Pegon in Manggolo Yudo remain original from the main creator. Additionally, it is annually appointed directly by the Head of Sumbergedong Village as the entertainment after the village purification ritual in Sumbergedong Village. The urgency of this research is that Jaranan Pegon of the Manggolo Yudo community remains an art heritage from the first generation that needs to be disseminated to maintain its originality. The jampiwangen movements distinguish it from other communities. It has the oldest barongan used for the annual village purification ritual in Sumbergedong, which other communities do not have. Moreover, Jaranan Pegon needs to be appreciated and preserved so that it can be more widespread.

His documentation is carried out so that Jaranan Pegon has written evidence before it truly disappears, both in form and to remain known in the community of Trenggalek. Currently, Jaranan Pegon of the Manggolo Yudo community functions as entertainment. It is usually performed during the seventeenth of August (Independence Day of Indonesia), on August 31st (Trenggalek Regency Anniversary), at competitions such as the Jaranan Festival in Trenggalek Regency as the main organizer, and for the village purification ritual in Sumbergedong Village, where it is directly appointed by the Head of Sumbergedong Village each year as entertainment after the traditional ceremony. This community has also represented Trenggalek Regency in activities at TMII (Taman Mini Indonesia Indah). Based on this focus, the researcher aims to concentrate the research on the form of Jaranan Pegon of the Manggolo Yudo community in Sumbergedong Village, Trenggalek Regency. The objective is to understand the form of Jaranan Pegon of the Manggolo Yudo community.

2. METHOD

The method in this research is descriptive qualitative, commonly used for natural objects based on postpositivism philosophy where the key instrument is the researcher themselves, using triangulation techniques, inductive data analysis, and emphasis on meaning (Sugiyono, 2016: 9). It aims to explain, describe, and delve deeper into all aspects of the research subject, whether it is an individual, group, or event. This research on the Form of Jaranan Pegon uses qualitative research to obtain descriptive data. Descriptive data describe how the form of Jaranan Pegon of the Manggolo Yudo community in Sumbergedong Village, Trenggalek District, Trenggalek Regency is. The researcher uses the object of the form of Jaranan Pegon of the

Manggolo Yudo community. This research is conducted on Jalan Moh. Yamin RT 005 RW 001, Sumbergedong Village, Trenggalek District, Trenggalek Regency, with sources including Pak Ely Sunarko, Viola, Mbah Darmin, and Mbah Suraji. The data collection techniques used are observation, interviews, and documentation. The interviews used by the researcher to explore the form of Jaranan Pegon are structured and unstructured interviews. This means that initially, the researcher prepares a set of questions to obtain the desired information. As time goes on, the researcher and sources engage in random sharing to gather extensive, uncontrived information about the structure and form of Jaranan Pegon.

Interviews regarding the elements of dance according to Soedarsono's 1978 theory include movement, musical accompaniment, makeup and costumes, floor design, properties, and performance venues. Documentation techniques are used to complement the data obtained through both observation and interviews. Documentation usually includes photos, videos, or daily notes about history, biographies, and other relevant information. Documentation serves as a complement to the researcher's data to enhance its credibility. The main technique for ensuring data validity is source triangulation. The techniques in this research include data reduction, data presentation, data verification, and conclusion drawing.

3. RESULTS AND DISCUSSION

A. Jaranan Pegon Paguyuban Manggolo Yudo.

The Jaranan Manggolo Yudo art form has been established since 1965, in Sumbergedong Village, Trenggalek District, Trenggalek Regency. The leadership of this community has been passed down through generations, starting with Mbah Kabul (deceased), Mbah Sumadi Ledeng (deceased), and continuing to Bapak Ely Sunarko himself. The leadership of the Jaranan Manggolo Yudo art form remains within the family and is not passed on to outsiders. The current elder of the Jaranan Manggolo Yudo art form is Mbah Darmin, who is considered an elder because he is a senior figure who understands the ins and outs of Jaranan Pegon in Sumbergedong and other Jaranan as well.

This community was first established in Trenggalek in 1960 and has participated in many events, often winning awards. Events commonly participated in include the Turangga Yaksa Festival in celebration of the anniversary of Trenggalek Regency, FKKS (Southern Region Art Festival), Padang Rembulan Festival, performances at TMII, and many other events. Below are some of the achievements of the Manggolo Yudo community. These achievements are among many that have been attained. Jaranan Pegon comes from the word "pego," meaning "not complete" because Jaranan Pegon adopts movements and costumes derived from Wayang Orang. The initial emergence of Jaranan Pegon in Trenggalek Regency was due to the habit of the community frequently engaging in forest activities and warfare during colonial times. To commemorate and remember the colonial era, the Jaranan Pegon art form emerged. Jaranan Pegon Manggolo Yudo

was the first to appear in Sumbergedong Village, Trenggalek Regency, during the era of the Mataram Surakarta Kingdom.

In terms of costumes, according to Mbah Suraji, an elder of Jaranan Pegon, Pegon originally used Wayang Wong costumes in the style of the Surakarta Kingdom, including badong and other accessories. Male dancers are likened to Gatotkaca and females to Srikandi with Wayang Wong costumes. Pegon in Manggolo Yudo is performed by four dancers symbolizing human desires: *lauwamah* (biological), *supiah* (worldly), *amarah* (emotional), *mutmainah* (spiritual), and the cardinal directions: east, west, south, and north. The boar (*celeng*) and *barongan* in Jaranan Pegon symbolize the colonial invaders of the past. Therefore, the movements in Jaranan Pegon are adapted from warfare, representing the local people fighting against the colonizers. (Interview, July 16, 2023).

B. Form of Jaranan Pegon Paguyuban Manggolo Yudo

The presentation form of Jaranan Pegon Paguyuban Manggolo Yudo is discussed according to the theory outlined within the framework of thought, specifically according to Soedarsono (1978: 21-36). In the overall presentation of dance, it involves fundamental elements such as movement, floor patterns, musical accompaniment, costumes, makeup, performance venue, and props.

1. Structure of Jaranan Pegon Paguyuban Manggolo Yudo

The structure of the performance refers to the arrangement or sequence of a show from beginning to end. Jaranan Pegon Paguyuban Manggolo Yudo has a unique performance structure unlike any other dance form. According to Djelantik (2004:18), structure is a series of interconnected aspects that make its presence enjoyable.

The performance structure of Jaranan Pegon Manggolo Yudo is interconnected. Before the Jaranan Pegon performance begins, the elders (*sesepuh*) perform a communal prayer, known as *suguh sesaji* in Javanese tradition. One of the elders, Mbah Darmin, who is a second-generation dancer of Jaranan Pegon, leads this ritual. The purpose is to seek blessings and permission from the divine spirits (*danyang*). The *suguh sesaji* includes offerings such as 1) *pisang raja* (king banana), 2) coconut, 3) sacred thread (*benang lawe*), 4) flowers, 5) powder, comb, mirror, 6) *kelobot* (traditional cloth), 7) betel nut, gambir, betel leaf, 9) sugar, gimbali, *grising* (traditional hair accessories), *cengkaruk* (traditional headgear), 11) *dawet* (traditional drink), 12) *parem* (traditional snack), 13) *cok bakal* (traditional snack), 14) *rujak uyup* (traditional dish). In this prayer, they seek safety throughout the performance. They also pray to the divine spirits for the ancestors who were the first to chronicle the village's history (*babads*) and seek permission to invoke spirits during the performance, often as a form of trance or *ndadi*.

After a short time, the Jaranan Pegon performance commences. Initially, the Jaranan Pegon dancers enter in an A-shaped floor pattern, facing forward. The sequence begins with two dancers portraying

Srikandi at the front and two dancers portraying Gatotkaca at the back. Wide position to the side. During the first row, the Jaranan dancers perform the movements of ndegar, slashing and worshipping. The next floor pattern is only circular and forms the cardinal directions. After the Jaranan Pegon movement is finished the boar dancers enter, with the Jaranan Pegon dancers forming a parallel pattern of all the Jaranan dancers in one parallel line behind the boar dancer. The wild boar dancers move according to the accompaniment and then ngece (make thrusting and thrusting movements) the boar dancers one by one. The wild boar dancers were thrown out, followed by the barongan dancers entering the performance area. The barongan dancers move according to the accompaniment followed by a war with Jaranan, the barongan dancers lose and are thrown out of the performance area. The variety of barongan movements consists of tancep, lift, lumaksono, choblosan and ngleog. The horse dancers continue their movements and then leave the performance area one by one. The variety of Jaranan movements consists of the Jaranan Pegon Movement of the Manggolo Yudo Association, named after the piece being performed, namely blitaran, jampiwangen, and sampak which are performed repeatedly. The elders entered the performance area to break the coconut offerings that had been prepared using a barong, this meant that the performance had ended smoothly and safely.

2. Elements of the Form of Jaranan Pegon Paguyuban Manggolo Yudo

In this regard, in this chapter it is necessary to explain several elements of the dance form. Dance also looks beautiful if the supporting elements are in it. For this reason, when presenting a dance, there needs to be several supporting elements that must be considered so that it looks good and of good quality. Meanwhile, to describe the elements in the form of Jaranan Pegon Paguyuban Manggolo Yudo using the theory put forward by Soedarsono, including movement, accompaniment, make-up and clothing, floor patterns, props and performance venues. Movement is the main manifestation of humans to express their desires, and is also a form of spontaneous reflection of human inner movements (Soedarsono, 1977: 15).

Movement is divided into two, namely pure movement and meaningful movement. According to Soedarsono (1977: 42), pure movement is movement that is done simply to get an artistic form and is not intended to depict something, while meaningful movement or gesture is movement that contains a clear meaning, for example the movement of combing, powdering and so on. Varieties of movements in Jaranan consist of the movements in Jaranan Pegon from Manggolo Yudo Community, named according to the accompanying musical pieces called blitaran, jampiwangen, and sampak, performed repeatedly. A distinctive feature of Manggolo Yudo's movements is found in jampiwangen, a movement that has been lost or altered in other communities.

The movements of the celengan dancers include tancep, sabetan, sempokan, genjotan, and nyuduk. Meanwhile, the movements of the barong dancers include tancep, angkatan, lumaksono, coblosan, and ngleog. Music and dance are two interconnected elements that cannot be separated. In dance, music serves not only as accompaniment but also as an inseparable dance partner

(Soedarsono, 1977: 46). There are two types of music: internal, which originates from within a person, and external, which comes from outside.

The accompaniment used in Jaranan Pegon Manggolo Yudo utilizes external music. This external accompaniment employs a set of gamelan instruments played by a gamelan player, consisting of gong suwuk, kenong, slompret, kempul, and kendang. Based on an interview with Mr. Ely Sunarko, the chairman of the Manggolo Yudo Community, the usual musical pieces used to accompany Jaranan Pegon are Blitaran, Jampiwangen, and Sampak. Makeup is the art of applying cosmetics to the face. Appearance is crucial because makeup serves as a manifestation of character (Wahyudianto, 2008: 27). In this study, makeup for male dancers includes foundation, powder, eyebrow pencil, eyeshadow, eyeliner, shading, blush, highlighter, and red lipstick. The makeup used for male dancers emphasizes a heroic character, visible in facial features such as eyebrows, cheekbones, and beard.

Female dancers' makeup includes foundation, powder, eyebrow pencil, eyeliner, eyeshadow, shading, blush, highlighter, red lipstick, false eyelashes, and eyeliner. The makeup for female dancers emphasizes a gentle or charming character, visible in facial features. According to Soedarsono (1978: 34), in the context of dance, costumes are defined as all types of clothing that cover a dancer's body. Based on body proportions, costumes consist of parts such as headgear (hats), upper body (clothing), and lower body (skirts and trousers). Soedarsono (1978: 34) states that costumes are usually chosen based on colors that carry theatrical and emotional meanings. Costumes and accessories are designed to fulfill the roles required on stage. Additionally, costumes and accessories help revive the performer's personality. Therefore, when a dancer appears, their costume already embodies its original form. In this study, the costumes of Jaranan dancers depict characters from Wayang Wong, such as Gatotkaca and Srikandi.

The male dancer's costume portrays Wayang Gatotkaca as a swift and powerful knight in battle, capable of flying swiftly and unsupported, even without wings. This costume includes a headgear (jamang) that protects Gatotkaca from heat and rain, an orange-patterned cloth (jarik), and two sampurs in red and yellow. Accessories include sumping, angkep, and binggel. The costume of the female dancer portrays the character of Wayang Srikandi, who is brave, tough, and possesses a high fighting spirit. The costume consists of a black kemben or mekak, an orange-patterned cloth (jarik) with a sempok placed on the chest, and two sampurs in red and yellow. Accessories include sumping, angkep, binggel, and arrows.

The significance of floor design or "pola lantai" in dance refers to the lines used by dancers or created by the group. There are two types of line patterns: straight and curved. Straight lines are simple and strong, while curved lines are soft and gentle. These lines enable movement forward, backward, sideways, or diagonally. Additionally, lines can be arranged in designs such as A-shape, triangle, rectangle, T-shape, and others. Curves can move forward, backward, laterally, and in patterns like snakes, spirals, circles, and figure-eights (Soedarsono, 1977: 42-43). The floor design used in the presentation of Jaranan Pegon Manggolo Yudo includes A-shape, horizontal, circular, and cardinal directions.

Soedarsono (1977: 58) argues that props are the equipment used in dance performances apart from costumes and stage equipment but are items handled by dancers. The props used by Jaranan Pegon Manggolo Yudo dancers include kuda kepang (woven bamboo horse), celeng (boar), barongan, and sampur. The kuda kepang used by the dancers in this Jaranan is made from woven bamboo resembling a horse, painted black. The kuda kepang is worn by tying a rope previously wound around the weave securely to the dancer's waist. The dancer holds sampur (a cloth) with their hands (pinching it with the index and middle fingers) following the accompaniment, occasionally holding the head of the kuda kepang according to the dance's movements. The prop for the celeng dancer is called kepang celeng, made from cowhide shaped like a wild boar, colored black. The kepang celeng is held. The prop for the celeng dancer includes the head and tail. Occasionally, the celeng dancer rides it according to the movements.

The barong prop, often called barongan or caplokan, is made of wood carved into a square dragon head with protruding eyes. The barongan prop used in Jaranan Pegon does not feature fangs. According to Soedarsono (1978: 34), the venue used for staging performance or dance presentation varies. There are several types of venues used for dance performances, such as arena, proscenium, tapal kuda, Pendhapa, and outdoor settings. In Jaranan Pegon Manggolo Yudo, dance performances can take place in open arenas like fields or courtyards. Unlike other Jaranan performances, the presentation of Jaranan Pegon Manggolo Yudo for village purification rituals is held in the "Belik" of Sumbergedong village. Belik is a sacred place believed by the local community.

4. CONCLUSION

Based on the research conducted, the following conclusions are drawn regarding Jaranan Pegon from Manggolo Yudo Community in Sumbergedong Village. It retains its originality from the first generation led by Mbah Lebo. Jaranan Pegon from Manggolo Yudo in Sumbergedong Village possesses uniqueness as it must be performed by four dancers symbolizing cardinal directions and primal urges. The performance structure of Jaranan Pegon from Manggolo Yudo Community exhibits a unique format not found in other dances. Before staging Jaranan Pegon performances, elders conduct a ritual offering with the oldest barongan owned by the community in a specific sacred location known as "belik."

Jaranan Pegon is closely akin to wayang orang, with male roles wearing badong similar to the wayang character Gatotkaca, and female roles resembling the wayang character Srikandi. Sampur in Jaranan Pegon serves both as attire and a prop for dancing. The movements in Jaranan Pegon from Manggolo Yudo Community, named blitaran, jampiwangen, and sampak, are performed repetitively. Another unique aspect of Jaranan Pegon is its performance venue in the belik, a place considered sacred by the local community.

Recommendations from this study include the need for preservation and wider dissemination of Jaranan Pegon from Manggolo Yudo Community to prevent its decline or disappearance. Cooperation

among the community, local government, and central government is essential to provide space and opportunities to expand and facilitate the transmission of regional culture to the public, especially young people, thereby ensuring its sustainability without compromising its cultural values.

AUTHOR CONTRIBUTIONS

The first author is a researcher whose study examines the **JARANAN PEGON PAGUYUBAN MANGGOLO YUDO IN SUMBERGEDONG VILLAGE, TRENGGALEK DISTRICT** as part of the final examination for their Bachelor's degree. The second author serves as both a mentor and a provider of feedback and suggestions to the first author.

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