

**The Musical Form Of Dugderan Dance An Art Expression Of
The Society Of Semarang City**

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Abstract: Dugderan dance is a result of creativity in the form of dance art on a research of the preservation of shore dances in Semarang, adopted from a cultural phenomenal show. All composition elements in the show are expressed in art practice, which on this matter, is dance art practice. The purpose of the research is to answer on matters of form of the accompaniment music of Dugderan dance. This research discusses Dugderan dance from an ethno-musicological aspect, Peirce's semiotic theory, and *karawitan* composition by Rahayu Supanggah. In this research, qualitative data with data analysis technique of cycle model was used. The result of the research showed that the form of the accompaniment music of Dugderan dance is a type of traditional development music which reflects four types of culture (Javanese, Arabian, Chinese, and Dutch (the West), flourishing in Semarang City.

Keywords: Dugderan dance, dance music, *karawitan* composition.

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INTRODUCTION

Dugderan dance is a phenomenal culture existent in the society of Semarang City. The dance is part of life reflection of the society, which has 3 thriving cultural elements: Javanese culture, Arabian culture, and Chinese culture. The dialectic of these four cultures is a multicultural reflection of the society of Semarang City. Dugderan dance, in this context, answers the uniqueness of the music of Dugderan dance, which is able to unite the 3 cultural elements. Dugderan as a cultural tradition routinely and annually held in Semarang City consists of three events, which are Dugder (night) fair, a procession ritual of the announcement of the beginning of fasting, and a cultural parade *Warak Ngendog*. The 3 events are a unity of Dugderan tradition. This tradition, until now, has kept on being preserved and held with all its dynamics (Triyanto et al., 2013, p. 165). The presence of a ceremony in a society is a distinctive expression related to various events considered to be important for the society (Cahyono, 2006:1).

In Dugderan ritual event, there are three parties actively and synergistically play a role, which are 1) Muslim clergy (represented by a mosque leader), 2) the government (on this matter, represented by the Culture and Tourism Service), and 3) the society, consisting of various elements and ethnics (Javanese, Arabian, and Chinese) (Triyanto et al., 2013). Indirectly, Dugderan ritual becomes one of entertainment alternatives for the society. The crowded and lively atmosphere is especially an appealing situation for children to play in. Besides, Dugderan also invites many traders from various cities to trade in Semarang such as traders from Demak, Pekalongan, Kendal, Kudus, and Jepara (Budiman, 2013, pp. 70–71).

Dugderan represents an enigmatic, unique, exotic, expressive, imaginative four-legged animal. From an extra-aesthetic aspect, the mascot symbolically reflects the acculturation of Javanese culture, Arabian culture, and Chinese culture, reflecting the educational messages of Islamic moral teachings and the harmonious values of multicultural society life. The systemic interaction between the elements such as Muslim clergy, the government, the society, Dugderan ritual, and the fine art mascot *Warak Ngendog*, as an acculturation symbol can play a role synergistically, as a model in building a cultural integration (Triyanto et al., 2013).

The creation of Dugderan dance is inspired from Dugderan tradition which focuses on parade procession. The impression of the crowded and lively parade is seen from Dugderan dance which has many moves. The cheerful impression is seen from many positional movements or floor patterns of the dancers with swift moves and is supported by its dynamic musical nuance. The liveliness and togetherness in Dugderan dance show is the characteristic of Dugderan tradition, which wants to be conveyed through a dance choreography. The choreographers of Dugderan dance perform three cultural elements, which are Javanese culture, Chinese culture and Arabian culture, not only through the dance moves, but also through dance fashion containing four cultural elements. The fashion used by the dancers such as *jarik* and *kebaya* obviously indicates Javanese culture. The red nuance and also the use of *encim* collars obviously indicate Chinese culture. The Dugderan dance fashion with long sleeves and that covers up the entire body obviously indicates Arabian culture.

Beside fashion, music is one of the important elements of Dugderan dance show because Dugderan dance is a dance work performed with musical accompaniment. The uniqueness in the expression of dance shows are not only the dancers, but also the form of accompaniment music which makes dance shows unique. Dugderan dance show is one of them. It uses a set of *gamelan slendro* with *rebana* and saxophone. Seeing Dugderan tradition in Semarang, any works related to the tradition will usually use those typical region's musical instruments. For example, in Semarang there a musical performance *Gambang Semarang*. The composition of the accompaniment music of Dugderan dance does not use *Semarangan* musical instruments, but uses *gamelan slendro*, *rebana*, and saxophone, which become its distinctive uniqueness.

The reason why we studied the accompaniment music of Dugderan dance as the problem focus is there is an integration of *gamelan slendro*, *rebana*, and saxophone, considering they come from different cultures. When we conducted a critical study on it, we found a western element or a Dutch element in the show, which is conspicuous, saxophone. In regard to what and how the pattern of the musical composition of Dugderan dance is connected with the form of musical accompaniment, there is an endless debate. Therefore, this Dugderan dance music becomes an interesting thing to discuss.

METHOD

This research used qualitative data with a multi-discipline approach, that is ethno-musicological approach. The method of research used in this study was qualitative interpretation with case study design (Sugiono. 2015). The interpretation method was conducted to obtain the emic and etic data of Dugderan dance through recording the analysis result of watching recorded video of Dugderan dance, interview, and documentation. The focus of the research was basically on studying a cultural expression of the society of Semarang City, manifested in Dugderan dance and in the form of accompaniment music of Dugderan dance. In other words, the form of art expression of the society of Semarang City is reflected through the element of the dancer and the accompaniment music of Dugderan dance as a typical dance of Semarang City, which reflects various cultural elements existing there. The data analysis technique used in this research was Miles and Huberman's data analysis technique (1992:16), which consists of three flows of activity, namely data reduction, data display, and conclusion drawing/verification. For the analysis, the ethno-musicological theory and the composition theory by Rahayu Supanggah were used. Ethno-musicology is seeing the interaction between music and culture, related to language, religion, and nationality. Music is a product of beliefs, of technology, of social habits, and of psychology of a popular culture (Rinanda Rizky Amalia Shaleha, 2019). According to Lubis (2009), the implicit meaning contained in an assumption that ethno-musicology is formed by musicology and by ethnology and by musical sound is a result of process of human behavior system, shaped by various values, attitudes, and societal beliefs, which also fill a culture. In the context of ethno-musicology, musicological sector is always used in describing music structure which has its own internal laws, while ethno-musicology perceives music as part of human's cultural function and as united part of a wider world.

Next, the composition theory by Supanggah (2007) is a composition system involving several parties who are connected and who help each other. In Javanese *karanitan*, those several composition elements are composition material or composition area, composer, composition medium, the equipment or device of composition, composition setter and composition consideration.

RESULTS AND DISCUSSION

The Form of the Accompaniment Music of Dugderan Dance

Beside the element of movement, of fashion, and of dancer, which are reflected in Dugderan dance, there are musical elements complementing the performance of the form of Dugderan dance: through dance visualization packed to be accompaniment audio of Dugderan dance. The audio stimulus was obtained by listening to various types of accompaniment music or *Semarangan gending* which have already existed (Cahyono et al., 2019). A choreographic team of Dugderan dance was formed in this research team, which consisted of Agus Cahyono, M.Jazuli, Widodo, Suwandi Widiyanto. The choreographer was Agus Cahyono, the accompaniment arrangers were Widodo and Suwandi Widiyanto, the movement arrangers were Sestri Indah Febrianti, Lesa Paranti, and Rimasari Pramesti Putri. There were seven dancers in the Dugderan dance, namely Sari Nurani, Gusmiyana Nela, Gitin Nesti, Laras Shantika, Heti Setiyo, Dewi Suryani, and Dwi Yulastuti. The accompaniment team of the Dugderan dance was from the Student Activity Unit of Javanese Art of Semarang State University.

The first discussion in this study focuses on the composition of the accompaniment music of Dugderan dance, which according to (Supanggih, 2007), composition is a system. The accompaniment music to Dugderan dance is composed by using *gamelan laras Slendro pathet Manyura*. The result of interview with Suwandi as a composer of the accompaniment music of the Dugderan dance as follows.

“Most of the musical compositions use *laras Slendro pathet Manyura*. It is undeniable that western music influence is also strong in composing the accompaniment music of Dugderan dance. Conspicuous composition instruments from western influence are saxophone and Djembe percussion”

The composition involves several parties or the parties who are connected each other and who help each other. In Javanese *karawitan*, some of the composition elements can be mentioned, such as 1) composition material or composition area; 2) composer; 3) composition medium; 4) composition equipment or device; 5) composition setter; 6) composition consideration.

Through composition, someone can understand how the pattern, the form structure, and the result of the musical composition. Textually, composition can be written by using musical notation. The result of interview with Suwandi as one of the composers is as follows.

“In the process of composing the accompaniment music of the Dugderan dance, my friends and I use *kupingan* method or verbal method in accord with the *karawitan* players. At the time, there was no standard writing, so we just listened to each other and gave input. After the music composition is finished, Widodo later writes the *kepatihan* notation”

Using Javanese culture, verbal culture is more emphasized than written culture. So is the composition of accompaniment music of Dugderan dance. For, in principle, traditional accompaniment music in Indonesia, especially in Javanese society, is used to accompany dances, *pewayangan* show, *ketoprak* show, and typical local arts, where the accompaniment patterns following the movement patterns change at any time in regard to the story. The result of interview with Widodo as one of the musical composers is as follows.

“The accompaniment music using the *gamelan* is not rigid, because it mainly follows the show moves such as following the moves of the dance, of *wayang* and of *ketoprak*. Besides, every show accompanied on the *gamelan* has different movement timing, despite being in the same show. For example, in *wayang* shows, the *gamelan* music follows the *wayang* movement, both the *balungan* and the *kendhang*, because in *wayang* shows, the moves are unpredictable; they are at the *dalang*’s will. So is that of Dugderan dance. The beat on the *kendhang* and on the *gamelan* is always different in each training, because the nuance of the hand and leg movement and the floor management must change. Therefore, the accompaniment music using *gamelan* is not written in detail like that of western music; it is just as *balungan* notation or the framework and composition arrangement”.

The composition of accompaniment music of Dugderan dance is very different from the composition of accompaniment music of Semarang shore dances in general. The

combination of Arabian culture, Chinese culture, and Javanese culture, which is a must in Dugderan dance becomes one of the reasons. The vibrant and dynamic musical impression becomes one of distinctive characteristics of the accompaniment music of Dugderan dance.

We found differences between the accompaniment music of Dugderan dance and the accompaniment music of other *Semarangan* dances. These differences make the accompaniment music of Dugderan dance distinctively unique. That is one of the reasons why we studied the accompaniment music of Dugderan dance.

The Composition of The Accompaniment Music of Dugderan Dance

1. Composition material or composition area

The idea of composition of the accompaniment music of Dugderan dance done by Suwandi and Widodo was a contemporary type of music. According to (Retnowati, 2006, p. 3), contemporary music appears as a reaction of something that has ever existed; contemporary music pieces as a reaction of the music that has already existed. If faced with traditional music, contemporary music is an expansive attempt of musical grammar that has ever existed. Therefore, traditional music artists who want to develop certain types of traditional music are often accused of “corrupting traditional values”. But actually they do not erase the already existent values; they just want to add something into it.

The accompaniment music of Dugderan dance leaves *Semarangan* music structure and Javanese *gamelan* traditional music. If faced with *Semarangan* music, the form of the accompaniment music of Dugderan dance looks very different. *Semarangan* music is just a play of *gambang*, *saron*, *demung*, *kempul*, *gong*, and *kendhang*. Meanwhile, Javanese *gamelan* music is a play of a set of *gamelan slendro* or of a set of *gamelan pelog*. But the accompaniment music of Dugderan dance is a play of a set of *gamelan slendro*, *rebana*, and saxophone, which of course are an addition to the structure of *Semarangan* music and Javanese music in general.

The existence of the form of the accompaniment music of Dugderan dance refers to Derrida’s idea “to differ”, which is to differentiate between the form of the accompaniment music of Dugderan dance and other forms of accompaniment music which exist in Semarang. Different forms of composition from the already existent forms of accompaniment music.

2. Composer

The composers of the accompaniment music of Dugderan dance were Suwandi and Widodo, assisted by *gamelan* players from the Student Activity Unit of Javanese Art of Semarang State University. The composition process took one week, more or less, in a campus at Semarang State University. After that, the musical composition was combined with the dance for one week, more or less. The result of interview with Suwandi is as follows.

“The musical composition takes one week, then it is combined with the dance, more or less, taking one week as well. The musical composition is through *kupingan* method and verbal method, not written in detail. After the composition, then Mr. Widodo writes the notation”

3. Composition medium

The composition medium of the accompaniment music of Dugderan dance is a set of Javanese *gamelan laras slendro* without Javanese *kendhang*, replaced with *kendhang ciblon*, *ketipung* and *kendhang sabet*. Then, there are *rebana*, Djembe percussion, saxophone, and one *pencon bonang* of 5 *pelog*-note in addition. This is a picture of instruments used as the composition medium of the accompaniment music of Dugderan dance.

4. Composition equipment or device

The composition equipment used in the accompaniment music of Dugderan dance integrates several vocabularies, namely *Semarangan* composition, *sorengan* music, East Javanese music and western music elements. The composition vocabulary integration is caused by differences in background of the music arrangers and is intended to meet the need of inclusion of Javanese culture, Chinese culture, and Arabian culture. The result of interview with Suwandi as a composer of the accompaniment music of Dugderan dance is as follows.

“The composition admixture used in the accompaniment music of Dugderan dance integrates several music vocabularies, namely *Semarangan* music, East Javanese composition, a little bit of *sorengan* music, and western music element. From the several vocabulary elements, duration, tempo and number of spin following the dance moves already created before the accompaniment music are under consideration. The intended atmosphere is good noise and vibrancy and liveliness of Dugderan parade in Semarang City”.

5. Composition setter

Karawitan players become a decisive spearhead of the composition of the accompaniment music of Dugderan dance. The composition medium and the composition equipment are still “raw” and need to be done to become a musical performance. The many existent musical vocabularies owned by *karawitan* players make a broad result of music composition of the accompaniment music of Dugderan dance. Musical vocabularies of each of the *karawitan* players, namely Suwandi and Widodo, make a livelier composition impression. The composition of the accompaniment music of Dugderan dance had been written in *kepatihan* notation by Widodo. It was a full-score Javanese *gamelan* composition, that we conveyed above. From the notation, it can be known that there is saxophone notation whose first voice or second voice can not be written completely. We tried to ask Widodo about that. The result of interview with Widodo as a composer of the accompaniment music of Dugderan dance is as follows.

“That is a western music element in the accompaniment to the Dugderan dance. It is saxophone, if seen from the origin, form, and function. Why is two-voice saxophone notation not written in *kepatihan* notation? Because *kepatihan* notation and traditional musical instruments, especially Javanese *gamelan*, are horizontal, while saxophone notation with diatonic notes is vertical; it can be written using vertical musical notation. It means the high notes or the low notes are seen and heard clearly. So, the accompaniment music of Dugderan dance can not be separated

from western culture or Dutch culture, both in the form and function”.

The interview result made us find the bright spot for the sake of the writing system of saxophone notation in composing the accompaniment music of Dugderan dance, which is the use of block notation. According to Lubis (2009), the implicit meaning contained in an assumption that ethno-musicology is formed by musicology and ethnology and music sound is the result of process of human behavior system, shaped by various values, attitudes, and the society's beliefs, which also fill a culture. In the context of ethno-musicology, musicological sector is always used in describing music structure which has its own internal laws, while ethnology perceives music as part of human's cultural function and as united part of a wider world. The saxophone notation is as follows.

Intro Notation



Alto Saxophone

Alto Sax.

Alto Sax.

Transition 1 Notation



Alto Sax.

Saxophone Interlude Notation

Alto Sax. 42

Alto Sax. 47

Alto Sax. 52

Alto Sax. 56

This block contains four staves of musical notation for Alto Saxophone. The first staff (measures 42-46) features a series of chords and eighth notes. The second staff (measures 47-51) continues with similar chordal textures. The third staff (measures 52-55) introduces a more melodic line with eighth and sixteenth notes. The fourth staff (measures 56-60) shows a continuation of the melodic line with some rests.

Filler Notation of the “Ikut Karnaval, ikut Dugderan” part

Alto Sax. 62

Alto Sax. 67

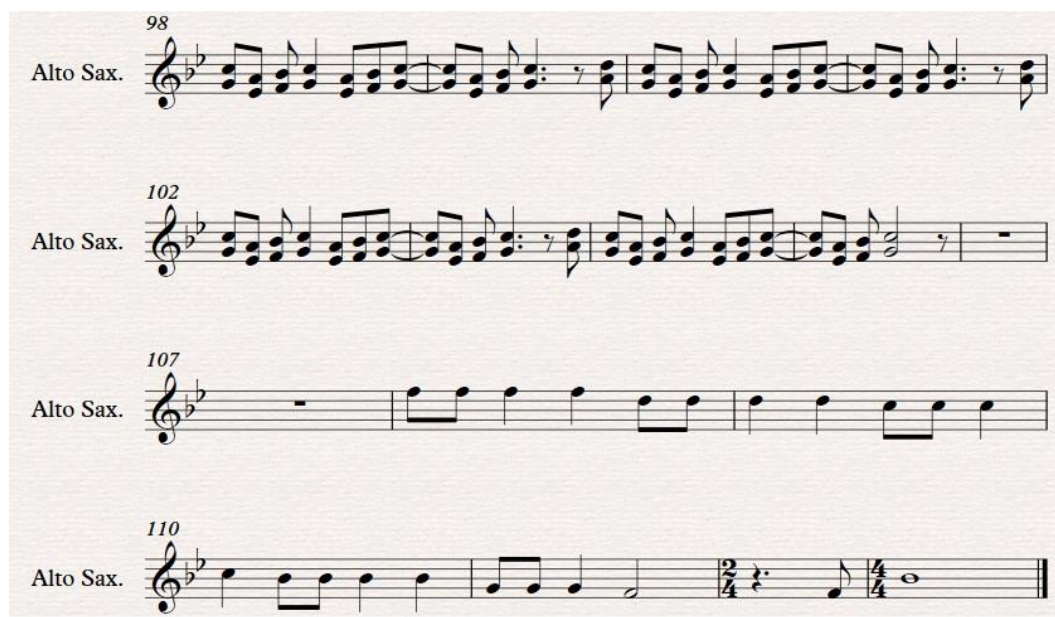
This block contains two staves of musical notation for Alto Saxophone. The first staff (measures 62-66) shows a series of chords and eighth notes. The second staff (measures 67-71) features a series of rests followed by a few chords.

Filler Notation of the “Dugder Semarang” part

Alto Sax. 84

This block contains one staff of musical notation for Alto Saxophone. The staff (measures 84-88) shows a series of chords and eighth notes, with a key signature change to C major indicated by the double bar line and natural signs on the F and C lines.

Coda Notation



Two notes played together with certain intervals in musicology is called harmony. Then, we asked Mr. Widodo about “harmony” so that the theoretical use is appropriate to the practice and to the result of the accompaniment music of Dugderan dance. The result of interview with Widodo is as follows.

“In musicological approach, there is what is called “harmony”, to reveal a music performance or song melody with two voices or more. The same goes for Javanese *gamelan*. Some “harmonies” in Javanese *gamelan* are *Kempyung*, *Gembyang*, and *Salah Gumun*. *Kempyung* is two different notes played together at interval 4 (or a fourth, in musicological terminology). *Gembyang* is two different notes played together at interval 8 (or octave, in musicological terminology). *Salah Gumun* is two different notes played together at interval 3 (or a third, in musicological terminology)”.

The result of interview with Mr. Widodo made a way for us to find appropriate composition in saxophone on the accompaniment music of Dugderan dance. We found two harmonizations, namely *Kempyung* and *Salah Gumun*, two notes played together at interval 4 and interval 3.

The Example of *Kempyung* in Saxophone



The Example of *Salah Gumun* in Saxophone



Besides *Ricikan Kempyung* and *Salah Gumun*, there is canon. We asked Mr. Widodo about the existence of canon theory in Javanese *karawitan* study. The interview with Mr. Widodo as a composer of the accompaniment music of Dugderan dance is as follows.

“There is no specific term about canon in Javanese *karawitan*. The theories or concepts of the canon composition have not been clearly found. To reveal that clearly, you better use one of the theories of western musicology”.

According SJ (1996, p. 102), canon is a polyphonic form played in turns by playing the same melodic motive. In the composition of the accompaniment music of Dugderan dance, there is canon on saxophone, more precisely at saxophone interlude. The canon form in the composition of the accompaniment music of Dugderan dance on saxophone is as follows.



6. Composition consideration

Seen from the function, *karawitan* players have set an appropriate concept in the composition of the accompaniment music of Dugderan dance. The lively and energetic impression leads to a crowded and vibrant atmosphere of Dugderan tradition. Another composition consideration is the use of equipments which support the existent cultural elements in Semarang. With stage, makeup, fashion and good lighting, the composition consideration looks well arranged and conceptualized. The result of interview with Suwandi as the music composer is as follows.

“The accompaniment music of Dugderan dance tries to give a new offer and color to the musical taste, which contains various musical materials in it. The plentiful musical materials have a purpose, about another way to make the accompaniment music of Dugderan dance not solely revolve around the dominant *kendhangan* pattern, but also around other musical instruments. Besides, it is hoped that the accompaniment music of Dugderan dance is able to support the dance in order to reveal its energetic, active side”.

Based on the analysis result in this research, we found that the composition of the accompaniment music of Dugderan dance contains western or Dutch element; though in the

study, Agus Cahyono only mentioned three cultural elements, namely Javanese culture, Chinese culture, and Arabian culture. It is proven by the existence of saxophone in the performance of the accompaniment music of Dugderan dance. Saxophone, related to its physical form, musical form, and function, is clearly from western or Dutch culture.

CONCLUSION

As an art expression, Dugderan dance show is certainly from a typical characteristic of the society of Semarang City. The performance form elements of Dugderan dance are dancers, fashion, and music. It contains elements of a typical *Semarangan* culture, consisting of four cultures such as Javanese culture, Arabian culture, Chinese culture and Dutch (western) culture. This is reflected through the movement element and the accompaniment music element in Dugderan dance.

The composition form of Dugderan dance is a renewal which exists in Semarang City. The research results related to the accompaniment music of Dugderan dance are 1) the composition form of the accompaniment music of Dugderan dance is a different renewal from traditional accompaniment music to the dances which has already existed before, 2) the existence of Dugderan dance is publicized on YouTube and socialized to some art houses in Semarang City and to the Educational Institution in Semarang City as an effort to preserve Dugderan dance, 3) western music element is found in the composition of the accompaniment music of Dugderan dance, namely Dutch culture. This research explains the existence of 4 cultures in Dugderan dance performance, which are Javanese culture, Chinese culture, Arabian culture, and Dutch culture. The Javanese music culture is reflected through *gamelan*, the Chinese culture is reflected on the musical scale used in *gamelan slendro*, the Arabian culture is reflected through *bedug* and *terbangan rebana*, and the Dutch culture is reflected on saxophone, both in the form and function. From this research as well, it can be concluded that the composition form of the accompaniment music of Dugderan dance is a musical form of tradition development.

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