

Aesthetics of *Réndéng Bojong* Dance Creation by Gugum Gumbira

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Abstract

Réndéng Bojong dance which was created by Gugum Gumbira in 1978, means 'dance with a pair of Bojong Loa styles', the first work in his career as a dance creator. This dance repertoire throughout the 1980s until the early 1990s was very popular among Sundanese people. It can be understood if in this inaugural work, all dimensions of his artistic potential are expressed in terms of concepts (ideas / ideas and sources of inspiration), form, and "content". However, since the mid-1990s this dance form has never been seen again in various grill events. Therefore, the purpose of this study is to comprehensively know the various elements building it. Related to this, this qualitative study uses instrumental aesthetic theory with descriptive analysis method. The stage of the research is extracting data through; library study, observation study, and documentation study. Based on the results of the analysis, it is concluded that *Jaipongan* dance is formed by three main elements, namely: form, weight, and a paired dance with a social atmosphere.

Keyword : Gugum Gumbira, *Jaipongan*, *Réndéng Bojong*.

A. Introduction

Jaipongan Réndéng Bojong which was created by Gugum Gumbira in 1978 implies 'dance in the style of Bojong Loa'. This is motivated by his critical attitude towards the establishment of noble dances so that this type of dance is extracted from various types of art that live among ordinary people, such as; *Ketuk Tilu*, *Topeng Banjet*, *Bajidoran*, and *Maenpo/Penca*.

Regarding that, it can be said that in this dance, all dimensions of his potentials are devoted starting from concepts (ideas/ideas and sources of inspiration) related to "content" and as well as various artistic dimensions that complement it. Tjetjep Rohendi Rohidi (2011: 53) called it intra-aesthetically, namely "the art material is based on a systematic structure, so it has an arrangement called choreography". Therefore, the problem is focused on what aesthetic elements are the forming factors of this dance? The results of this study are expected to reveal the existence of this dance, so that it has the feasibility as an academic information in the development of *Jaipongan* dance knowledge for the wider community.

B. Methodology

This qualitative research substance reveals three complementary sides, namely: form, content, and presentation. Therefore, this study uses Djelantik instrumental aesthetic theory (1999: 17-18) which explains, that "all objects or events of art contain three fundamental aspects, namely; form (form; appearance), weight (content; content/substance), and presentation (presentation). Referring to the theory, the method used is descriptive analysis with data collection stages carried out through; library study, observation study, and documentation study.

C. Results and Discussion

1. Being "Form" (Appearance)

The form referred a dance work as already explained by Y. Sumandiyo Hadi (in Hastuti and Supriyanti, 2015: 357), that "the principles of that form concern unity, variation, repetition or repetition, transition or displacement, sequence, comparison and climax". Jakob Sumardjo (2000: 69) states that "the dimension is a representation of

intrinsic factor”. This choreography is further complemented by various other artistic aesthetic elements, including; musical instruments and makeup and clothing arrangements. The three elements of art material that contain aesthetic value, its manifestation in a dance work is integrated in such a way that it becomes a unified whole as the identity of the repertoire of this dance.



Fig. 1. of the motives for the variety of gestures in *Réndéng Bojong*
(Doc: Research Team, May 2019)

Regarding that, each of the related elements becomes partially important to be explored so that their contribution to the realization of a dance repertoire is illustrated.

a. Choreography Structure

Such a choreographic structure is clearly seen in the repertoire of the this dance which is structured as follows.

Intro:

The presentation of the this dance begins with an instrumental overture in several *goongan*, including vocal preparations (*alok* and *nayaga*) that are chatty (shouting).

Choreography

No	Variety of Motion	Description of the Male Dancer Motion	Description of the Female Dancer Motion
1	<i>mincid hiji</i>	<i>the dancer moves in circles mincid salancar (2x8), cindek/koma,</i>	<i>the dancer moves in circles mincid galayar (2x8), cindek/koma,</i>
2	<i>bukaan hiji</i>	<i>jérété mundur, malik, angin-angin (pasang muka), golong, sonténg katuhu, léngkah malik, pasang, léngkah, pasang rogok luhur kénca.</i>	<i>obah taktak mundur, malik, angin-angin (pasang muka), pasang muka, ...golong, sonténg kénca, léngkah malik, pasang, léngkah, pasang rogok luhur katuhu.</i>
3	<i>pencugan hiji</i>	<i>sonténg siku luhur, léngkah muka, sonténg eluk paku, léngkah muter kénca, pasang, jedag, golong, takis kénca, golong takis katuhu), koma, pasang muka, ungleuk, jedag...(goong). Golong, gunting handap kénca, golong, gunting handap katuhu, koma, adeg- adeg muka, ungleuk, jedag...(goong). Golong maju, léngkah malik, gunting sonténg (bolak-balik), golong maju, gunting sonténg, léngkah pasang kénca, jalak péngkor maju ngénca, koma, pasang muka, galéong, jedag (goong).</i>	<i>sonténg siku luhur, léngkah muka, sonténg eluk paku, léngkah muter jambret kénca, pasang, jedag. Golong, gunting handap kénca, golong, gunting handap katuhu, koma, adeg-adeg muka, ungleuk, jedag... (goong). Golong maju, léngkah malik, gunting sonténg (bolak-balik), golong maju, gunting sonténg, Léngkah pasang katuhu, jalan jinjit ngénca, koma képrét katuhu, pasang muka, galéong, jedag (goong).</i>
4	<i>bukaan dua</i>	<i>koma, mundur rogok katuhu, suay kénca, pasang kénca,</i>	<i>koma, rogok katuhu, léngkah muter, suay kénca, pasang kénca,</i>

5	<i>mincid dua</i>	<i>léngkah gitek pasang kénca, dengan pola lingkaran (this mincid is done back and forth / change direction of direction and facing direction, also the position of his hand in all directions), for almost dua goong, cindek.</i>	<i>léngkah gitek pasang kénca, dengan pola lingkaran (this mincid is done back and forth / change direction of direction and facing direction, also the position of his hand in all directions), for almost dua goong, cindek.</i>
6	<i>Nibakeun hiji</i>	<i>pasang, léngkah mundur, cindek,</i>	<i>léngkah maju motong, cindek,</i>
7	<i>Pencugan dua</i>	<i>luncat rontok, léngkah, ngadangheuk (done three times), léngkah golong muter, cindek, pasang muka, adu manis; keprok, pasang muka, galieur, malik katuhu, adu manis; keprok, pasang muka, galieur, malik kénca, adu manis; keprok, pasang muka, galieur, malik katuhu,</i>	<i>galieur, langkah, suay katuhu, rengkuh (done three times), léngkah muter, cindek, pasang muka, adu manis; keprok, pasang muka, galieur, malik kénca, adu manis; keprok, pasang muka, galieur, malik katuhu, adu manis; keprok, pasang muka, galieur, malik kénca,</i>
8	<i>nibakeun dua</i>	<i>muter, pasang muka katuhu, cindek, pasang,... goong.</i>	<i>muter pasang muka, cindek, pasang, ...goong.</i>
9	<i>Pencugan tilu;</i>	<i>sonténg rokok luhur kiri, kulawit, obah taktak, pasang muka siku kénca, nunduk (carried out three times alternately kénca-katuhu), nibakeun tilu; léngkah mundur, selup katuhu eluk paku, jalak péngkor mundur, léngkah kénca, ayun, koma, sonténg ayun...goong.</i>	<i>sonténg rokok luhur katuhu, kulawit, obah taktak, pasang muka siku katuhu, nunduk (carried out three times alternately katuhu- kénca), nibakeun tilu; léngkah mundur, selup katuhu eluk paku, jalak péngkor mundur, léngkah kénca, ayun, koma, sonténg ayun...goong.</i>
10	<i>Bukaan tilu</i>	<i>rogok luhur katuhu, kulawit siku handap,</i>	<i>rogok luhur katuhu,</i>

		<i>mincid, mincid tilu; adu manis (carried back and forth katuhu-kénca; by two goongan), preceded by nibakeun.</i>	<i>kulawit siku handap, mincid, mincid tilu; adu manis (carried back and forth katuhu-kénca; by two goongan), preceded by nibakeun.</i>
11	<i>Nibakeun opat</i>	<i>koma, jérété sonténg katuhu maju, koma, pasang,</i>	<i>léngkah suay muter katuhu, koma, pasang muka,</i>
12	<i>Pencugan opat</i>	<i>jérété muter kénca, koma, pasang, jérété muter katuhu, koma, pasang, pabalatak (téwak, siku, tunjel, léngkah, usik-malik, koma),</i>	<i>golong kénca, ngalagena, koma, jalak péngkor katuhu, ngalagena, koma, pabalatak (suay muter katuhu, suay muter kénca, koma, pasang muka).</i>
13	<i>Nibakeun lima</i>	<i>koér, usik-malik, jérété muter kénca, koma, émprak (dépok jerit)...goong.</i>	<i>jambret katuhu, muter kénca, koma, pasang muka... goong.</i>
14	<i>Pencugan lima;</i>	<i>jérété maju nyérong, koma, pasang katuhu, jérété muter katuhu, koma, pasang katuhu, golong, suay dépok katuhu, suay dépok kénca, léngkah kénca, pling kénca...goong. Léngkah kénca, usik malik, pasang katuhu, selup katuhu, luncat malik katuhu, pasang katuhu, selup kénca, luncat malik kénca, pasang katuhu, jambret katuhu, siku katuhu, nyokot katuhu, suay maju galéong nyérong kénca, jalak péngkor maju, galéong, jeda...goong.</i>	<i>balungbang muter katuhu (2x), jalak péngkor katuhu, koma, siku kénca, balungbang muter kénca, képrét kénca, balungbang katuhu, képrét katuhu, koma, siku katuhu, pling, léngkah katuhu, pasang katuhu...goong. Jambret muter kénca, suay muka, cindek, ayun katuhu-ayun kénca, cindek gunting, siku, takis, suay katuhu, rogok, jedag, jalak péngkor katuhu, koma, siku kénca, ayun katuhu, rogok katuhu, jedag, siku, takis, suay muter kénca, pasang muka, galieur, cindek...goong.</i>
15	<i>bukaan opat</i>	<i>rogok luhur katuhu, malik,</i>	<i>rogok luhur katuhu,</i>

		<i>pasang muka, obah taktak, mincid,</i>	<i>malik, pasang muka, obah taktak, mincid</i>
16	<i>mincid opat</i>	<i>kanyay (2x goongan) which before goongan kadua was preceded by selup katuhu-kenca, langkah acreud maju, sungkem,...goong.</i>	<i>kanyay (2x goongan) which before goongan kadua was preceded by selup katuhu-kenca, langkah acreud maju, sungkem, goong.</i>
17	<i>mincid lima</i>	<i>écék, gilir simeut, pulang.</i>	<i>écék, gilir simeut, pulang.</i>

b. Structure of *Karawitan* Accompaniment.

Gending is played repeatedly adjusted to the needs of dance movements, with *laras salendro* gamelan in the rhythm of *dua wilet/sawilet satengah*. The song used in the this dance is the song "*Banda Urang*", while the drum beat has a strong dominance in accompanying the dance motion. In general, the tackle of *Jaipongan* dance group or genre, including *Réndéng Bojong*, has a very important role. Saepudin (2013: 21) says the following:

Suwanda is an artist who creates *tepak kendang Jaipongan* patterns. It has a very important role, because it is among the first drivers who succeeded in creating the *tepak kendang Jaipongan*. The pattern of *tepak kendang Jaipongan* created by Suwanda including; *tepak kendang Jaipongan* in the song *Oray Welang, Génjlong Jaipong, Énjing Deui, Lindeuk Japati, Daun Pulus Késér Bojong, Serat Salira, Iring-Iring Puring Daun, Banda Urang, Sénggot, Toka-Toka, Bulan Sapasi, Seunggah, dan Tepung Di Luhur Panggung*. These *tepak kendang* patterns, often become a reference for the drivers in West Java to be able to accompany the *Jaipongan* dance.

In the presentation, the musical accompaniment of this dance in *Banda Urang* song, is divided into three parts, namely the intro and accompaniment section, and the synopsis section. Using *patet sanga*, then in the song using *dua laras* and *dua patets*.

c. Dance and Dress Makeup Arrangement

The dance makeup and clothing used in the dance repertoire are very clearly characterized by *Ketuk Tilu* dress, it shows that Gumbira is still

strong in maintaining the identity of the source. In other words, almost of the existing identity in the art of *Ketuk Tilu* is maintained in the repertoire of *Réndéng Bojong*. However, there are some parts, especially on clothing that is modified or gets a new touch. In the dressing, almost using a pattern that is commonly used both by the *jawara (pamogoran)* and by *runggeng*. Soejanto Poespo Wardoyo (1986) in Lalan Ramlan (2014: 54) explained that “the pattern of fashion development as practiced by Gugum Gumbira in Jaipongan dance still shows local genius. To be cleaner the existence of elements or traditional traits that are able to survive, even having the ability to accommodate cultural elements from outside and integrate them into native culture”.



Fig. 2. Two headbands and makeup for male
(Doc: Research Team, May 2019)

For male dancers, the use of makeup is not strict (free) except for headbands (*iket; barangbang semplak* models) which are always worn with materials generally made from batik.



Fig.3. Three headbands and makeup for female
(Doc: Research Team, May 2019)

The make-up used by female dancers is also almost the same as used by ronggeng (daily makeup), equipped with Sundanese hair bun on the head with its accessories.

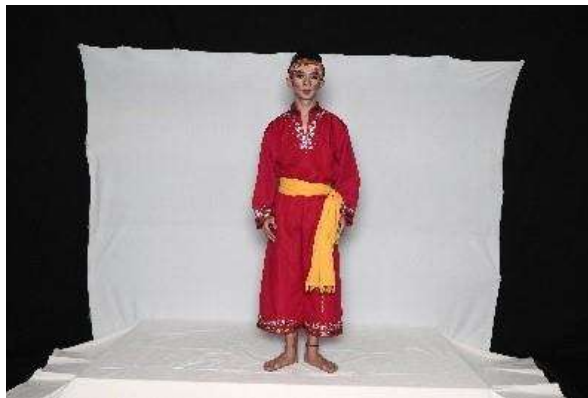


Fig. 4. clothing for male
(Doc: Research Team, May 2019)

Clothing for male dancers: shitty clothes that are generally open in the middle, buttons without buttons. Then the color, which is generally black, is made brighter. Similarly, materials that are usually made of cotton, made from shiny silk. It usually also uses a *sarong*, what is used is a cloth *soder* with a softer and colorful material wrapped around the waist.



Fig. 5. clothing for female
(Doc: Research Team, May 2019)

Female dancers attire are generally simple *kebaya* dress. *Kebaya* models that are more attractive for either the models (designs), materials, colors, and trinkets attached to the *kebaya*. The model of *kebaya* is still maintained (as used by *ronggeng Ketuk Tilu*), only at the tip of the tapered *kebaya*. The material used is *brukat*, a color that is generally dark in color, is made brighter with patterned accessories. Furthermore, *calana pangsi* is also used behind or in *sinjang*. Its position is reversed. The trousers (*calana pangsi*) is the main or seen as subordinate clothing, while the cloth *sinjang* is positioned as the fabric that completes the subordinate clothing (accessories; *dodot*), and wrapped around the waist with a cloth which completes the overall outfit.

2. Substance

Regarding the awareness of the structure of the presentation of the repertoire of *Réndéng Bojong* dance presented in pairs, a meaning or value is obtained which is called "content work". The contents of the work in question is the extrinsic value dimension (extra esthetic) which is a representation of the value of the ideas, thoughts, feelings of the artist, the cultural setting of the life of the creator artist.

a. Concept Work on

Gumbira in pursuing his artistic career has the view, that the things he does are always in harmony with the interests of the audience and are successful and efficient both for himself and for the wider community. Basically, human initiative and work are oriented to the interests of the livelihood, so that he is always thirsty for various inner experiences.

Keurseus dance genre involves a male single dancer while *Kreasi Baru* dance genre involves the majority of female single dancer. Gumbira wants to restore the atmosphere of the warmth of social dance that presents female and male figures in pairs as an illustration of social dance. Both of these strengths want to be united in a form of dance in pairs, with the hope of being able to describe (represent) the nuances of young people (rumaja) Bandung.

b. Process Work on

After establishing a definite concept, the next process is to work on. This concept is the reference or control (exploration) of various explorations of all potential idioms that make it possible to become complementary elements, which integrally form the expected outcome. The various powers of the idiom include; motion (choreography), musical accompaniment, and dance clothes. In connection with this Ellfeldt in Mulyana and Ramlan (2012: 28) explains, as follows:

Each dance stylist is a motion seeker, he collects treasury of motion, then the movements are selected to be selected, processed and arranged in accordance with the concept of work that has been planned. Then he explores or explores, in the sense of exploring, processing and developing idioms of traditional dance movements into a truly new movement.

To realize this concept, he relies heavily on his inner experiences which have been filled by various idioms of traditional dance movements, then it is selected based on the study and aesthetic understanding.

Therefore, he does not deny that the source of his inspiration in the creative process of Jaipongan is what he has mastered so far in his life, namely; *Penca / Maénpo, Ketuk Tilu, Topéng Banjet* and *Bajidoran*.

For him traditional art is a very important or most important capital in the creative process; the repertoire of traditional movements is a reference to their orientation. It is in fact always preceded by an understanding of the traditional arts that he saw and felt by absorbing values, both aesthetic values and spiritual aspects.

1) Exploration Stage

The exploration process carried out by himself is very concerned about the elements of harmony between motion and *gending*, so that harmony is always formed with each other complementing each other. However, the factors that determine the final form of a dance are the levels and ways of combining these elements into interrelated forms and cannot be separated from each other. He carries out his creative process based on his own methods and tricks.

At the beginning of the process, he processes the song structure for eliminating repetitions and making song frames or *gending* accompaniment. It starts with introduction (*bubuka*), continues on the main part (*bukaan*) and the *pencugan*, which is *gending* for the main movements. Then *panutup* (*nibakeun*; the final form of the principal motion that ends in a *goong*), and *mincid* which is a variety of connecting movements, whose function is to bridge between the principal motion with one other principal motion. Then a dialogue was carried out with the creative partners, namely the dancers and the musicians. The second part, processing the form and content of the dance. The third part, making

fashion designs, and the final phase is the application of his work to his dancers and musicians, which is preceded by selection.

After identifying the movements, the next step is to make variations in the motion, tempo or dynamics of the dance rhythm from the rhythm or *sawilet* rhythm (medium rhythm), *dua wilet* (slow rhythm), up to the *opat wilet* (lalamba rhythm). Furthermore, the development of variations in hand motion, by developing the quality of motion. Its development makes various motives for *bukaan*, *pencugan*, and *nibakeun* which are different from the initial motives, even though formally have similarities. The next is the development of space, both of the positions development and dimensions; various directions of movement, direction of face, and high and low (leveling).

2) Evaluation Stage

He always pays attention to the structure of the dance, both in the initial form, the middle or the end of the dance which is more focused on the beauty of motion. The composition of the choreography prioritizes the placement of the rhythm, with the structure of the dance beginning with the intro in *gending*, such as for the needs of this dance, which begins with filling in the introduction of music with *mincid boboyongan*, which is continued by *bukaan*, *pencugan*, and ended by *mincid*.

Not all dances or dance works can be danced properly by a dancer. This is related to the *wanda* that is the physical suitability of the dancer and the character of the dancer to the dance. In addition, what determines whether or not dance is the ability and talent of dancers. According to Murgiyanto (1993: 12), "everyone knows dance talent is a pre-requisite to be able to bring a dance well and impressively". That it is very clear, the determination of casting must be done selectively.

In this casting election, he was so careful. Several people or dancers were observed. After careful consideration, he finally chose Tati Saleh, Eli Somali, and Yeti Mamat. Therefore, the role of dancer is very important in the presence of a dance repertoire. A reliable dancer will present a dance in accordance with his cultural background to interpret the characteristics of the dance, so that the presentation becomes unique in his own style. This shows that a dancer is an interpreter. Claire Holt (2000) in Ramlan (2016: 27) says "show me how you dance, and I will know where you come from". In connection with this he explained as quoted by Mulyana and Ramlan (2012: 33) that:

The most basic reason for the selection of the three people, because they are both physically and dancing skills are considered adequate. In fact, according to Gugum's observations, these three people have a good foundation in dancing. Moreover, there is one of them who already exists in the world of performing arts, which in turn is the existence of an important person, especially related to the sale value.

Furthermore, a trial in the form of a performance was conducted. One of the moments used was presenting work and at the same time discussing with art academics in Bandung Academy of Dance (ASTI). In this connection Azis (in Caturwati and Ramlan, ed. 2007: 8) said:

That in 1978 he himself witnessed the performance of the New Style Knockout (*Ketuk Tilu Perkembangan*) as a result of Gugum Gumbira's creation at ASTI Bandung, the dance presentation was in the form of a couple dance between Gugum and Tati Saleh. At that time Gugum had not used the term *Jaipongan* in his works which were oriented to the *Ketuk Tilu* dance such as; *Oray Welang*, *Kangsreng*, *Geboy*, and so on.

Gumbira even said (interview: May 2019), that "The use of the name *Ketuk Tilu Perkembangan* invited strong reactions from traditional (conservative) dance artists at that time, but they proposed and suggested to replace it with other names that were more appropriate, new, and unique".

The criticism and suggestions were addressed by him wisely, even positioned as a challenge to immediately find a more appropriate name. In the end he found the name in question, which is '*Jaipong*', the name or word or term adopted from the throw of Ali Syaban (comedian) and the *nayaga* in *Topeng Banjet* art.

3) Composition Stage

The final part of a long journey that has been passed in an effort to create a dance work is to determine a form of presentation with all the aesthetic completeness of all artistic elements or idioms involved in it. Various aesthetic elements, including; aesthetic movements in the structure of choreography, musical aesthetics in the musical accompaniment of dance, and visual aesthetics in the dance design and fashion. The construction of the works arranged is begun with *bubuka*, which is the beginning of a dance or dance introduction based on patterns of *kendang* and *gending* or otherwise the patterns of motion filled by *kendang* and *gending* (based on song and *gending* or vice versa). The middle part is filled with moves from the mother of *Penca* (*Penca kembang; pencugaan*) which is the core or main motion of *Jaipongan*, and as an insertion or transitional motion, the *mincid* motion is used. The final part is called *panutup* or *ngagoongkeun*, that is, from the patterns of shoving or *nyéred* resting on the *Ketuk Tilu* pattern of motion at the end (*arang-arang* and *nyorong* or *nyéred; nibakeun*).

3. Presentation

The presentation of this dance is an integral whole of the embodiment of all the aesthetic elements inherent in the dance repertoire, especially when presented on stage and witnessed by the public audience.

In its realization like that, the whole aesthetic element has become the identity of this dance repertoire.

The repertoire of this dance is presented in the form of pairs of male and female, using the set of makeup and clothing. In addition, it is also equipped with a variety of preparations of space, energy, and time (tempo; dynamics), face direction, and direction of motion, leveling, blocking, and so on.

The whole preparation is presented with good techniques and deep appreciation of the dancers, so that they are able to produce expressions in accordance with the desired character in this dance, which is a social atmosphere. The technique in question is a way that has been considered good and right in carrying out a body movement in accordance with the achievement of the results that are considered the best, so that it has become a system or its own provisions.

D. Conclusion

Based on the results of the analysis, it is concluded that this dance by Gugum Gumbira was created in the form of a paired presentation of male-female built by three main elements, namely: Forms consisting of choreographic structures, musical structures, and makeup and clothing arrangements; Weights (Contents) include the existence of the Gugum, the concept of working on, and working on the process; Presentation as paired dance nuanced with social dance. These three main elements, integrally become a crystallization of aesthetic values which becomes the identity of the *Réndéng Bojong* dance repertoire.

This dance as the final product is a dance performance that presents colors, nuances, and identities that are different from the genre of its predecessor dance. *Réndéng Bojong* dance has a foundation

(construction) choreographic structure which is built by four motions of phrases namely openings, drawings, *nibakeun*, and *mincid*, with their flexible (flexible) structure in order.

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