

Ngringkes: Garap's Adaptation on Jemblungan Music

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Abstract

This paper delves into the adaptation and transformation of Jemblungan music within the traditional cultural of the Selo community, located in Boyolali Regency, Indonesia. Traditionally, Jemblungan was performed by 30-35 musicians and served as a medium for religious expression, facilitating communal harmony and spiritual communication. Over time, however, Jemblungan's role has shifted due to various factors, such as advances in technology, changes in information dissemination, and the growing influence of tourism in the region. These changes have led Jemblungan to evolve from its religious origins into a form of entertainment that caters to a broader audience, including visitors and tourists. A key element in this adaptation is the concept of Ngringkes, a community-led effort to streamline Jemblungan performances in response to modern needs. The process of Ngringkes reduces the number of performers from 30-35 to 12-15 and shortens the duration of performances, making the art form more suitable for modern, fast-paced settings. This adjustment has allowed Jemblungan to remain relevant, balancing its traditional cultural roots with the entertainment demands of contemporary audiences, particularly in tourist hotspots. The study analyzes how Ngringkes functions as an adaptive strategy, focusing on both internal factors (such as community attitudes and traditional practices) and external factors (like audience preferences, market demands, and tourism pressures). Furthermore, it explores how these adaptations impact the symbolic meaning and cultural value of Jemblungan within the community, considering how its transformation reflects broader societal changes. By examining the role of Ngringkes, this research provides insight into the ways in which cultural traditions can evolve while maintaining their essential identity, ensuring that Jemblungan continues to thrive as both an art form and a living tradition.

Keywords: adaptation, change, jemblungan, musical performance, ngringkes

Introduction

Looking at the performing arts landscape in Indonesia today, it is not uncommon for people to encounter ritual art forms presented on entertainment stages or festivals, and vice versa. Consider the Tayub Blora presentation at the dance festival, the Rentak Kudo dance used as a medium of entertainment at parties in Jambi, classical dance performances in the Prambanan temple grounds, Dongrek music

performances in Madiun, and others. Such a shift in performance space did not happen suddenly. Society does not fully present the show as it was originally performed. This indirectly requires the performer or artist to adjust the form of the performance, one example being Jemblungan in Samiran Village, Selo District, Boyolali Regency, Central Java Province, Indonesia.

Performances are displayed in different forms on each stage. The diversity of concepts implemented cannot be separated from the purpose for which the show is presented. Performances in traditional spaces will clearly differ from those in entertainment spaces, tourism, festivals, and so on. In a ritual procession, the presentation is intended for ceremonial purposes. The performances focus not on being enjoyed by the audience but on spiritual concepts (Sunaryo, 2021). This form of performance prioritizes aspects such as the use of place, choice of day, special performances, and offerings rather than the presence or location of the audience (Bisri, 2007; Veronica et al., 2021). This differs from the entertainment concept, which is constructed to provide satisfaction to the audience (Efendi Junarto, 2012; Makmur Jaya & Rita Zahara, 2022).

Jemblungan in Samiran Village is a music group that still exists today. This group is not the only one still active; several similar groups survive in other places, such as Lencoh Village, the Cepogo area, and others. The Jemblungan group in Samiran Village, founded around 1965 by Reno Sumarto, was initially intended as a da'wah medium, serving as a means of spreading Islam. The use of Jemblungan as a da'wah medium continued for nearly three decades. However, in 1994, this art form experienced a decline due to changes in various elements of the supporting community's social life, such as the development of religious life (Islam), technological advancements (information and transportation), education, and tourism in Samiran Village, Selo.

The chanting of Islamic poetry was no longer heard after that. This condition did not last long, as the art was revived in 1996 by Widodo, a resident of Samiran. Returning to the community, Jemblungan was no longer solely a means of da'wah but also served as a medium of entertainment. This marked the starting point for changes in the context of art presentation, enabling Jemblungan to survive to this day. The change in context from da'wah to entertainment stimulated changes in other elements of the Jemblungan performance. These changes required the performers to make "adjustments." These changes are related to the construction of the Jemblungan performance as a performing arts entity and its meaning as an entertainment medium. This led the actors to develop a concept they called *ngringkes*.

The Jemblungan music of Samiran Village is also known to the community as the Javanese Shalawat group. This naming reflects the performance's inclusion of prayer texts from *Al Barzanji* sung with a strong Javanese nuance. This is influenced by the use of Javanese tones and changes in the chant text. In its performance, Jemblungan features a main vocalist, referred to as the imam. There are also vocal singers, called sauran, whose role is to respond to the imam's vocal presentation. The main vocals and sauran are accompanied by a musical ensemble consisting of *kendang*, *bedug*, *kenteng*, *kopyok*, *jemblung*, *klosot*, *tamrin*, and three *angklung* instruments.

In the context of da'wah, Jemblungan performances last throughout the night, or around eight hours, similar to *wayang kulit* performances in Java. Involving 30–35 participants, there is no special stage for the show. The performers and audience mingle without barriers between them. Jemblungan performances are hosted on a rotational basis in residents' homes, usually on the 15th of the Javanese calendar or during the full moon. Artists do not receive wages or financial compensation for the performance process. Sitting in a circle, they sing throughout the night.

The form of performance changes when Jemblungan is presented for other purposes. Watching Jemblungan on the entertainment stage reveals significant differences compared to its original da'wah presentation. As an entertainment medium, Jemblungan performances are shorter in duration. Additionally, each *balak* (song), which originally lasted 10–12 minutes, is reduced to 5–7 minutes. These changes reflect an adaptation to meet community needs in presenting Jemblungan for entertainment purposes. This adjustment process is referred to as *ngringkes* (Hutcheon, 2013). According to performers, changes to the performance are necessary, and the adaptation process is called *ngringkes*.

The Jemblungan performance has undergone many changes in its entertainment adaptation. For instance, performers are no longer arranged in a circular formation but in a semicircle facing the audience, with 12–15 performers instead of 30–35. Performers wear uniform costumes (*beskap* and *jarik* cloth), and the overall performance duration is reduced to approximately one hour. These visible changes illustrate significant adjustments resulting from the function shift in Jemblungan performances.

Examining these changes reveals that *ngringkes* represents an adaptation in Jemblungan music performances. This adaptation allows Jemblungan to transition from its original function as a da'wah performance to an entertainment medium. The purpose of studying *ngringkes* is to explain the forms of adaptation in Jemblungan music performances and to identify the elements that have undergone adaptation. It also explores the reasons why *ngringkes* was chosen for this adaptation process.

Ngringkes reflects an adaptation of Jemblungan, transforming its presentation without losing its essence as a form of Javanese Shalawat. Previous studies by Suryadmaja (2013, 2014) explored the educational value of *ngringkes* and the changes in performance function and adaptation practices. Other studies have examined different forms of Jemblungan performances, such as the use of wayang media (Yunus et al., 1994), changes in function (Raharjo, 2018), and revitalization models of oral traditions (Puspitasari, 2016). Additionally, studies on performing arts adaptation processes, including those driven by migration, have been conducted (Jantro & Kiswanto, 2023).

Methodology

The study employs qualitative research methods to examine the process of *ngringkes* in Jemblungan music performances, focusing on opinions, behaviors, and the social context surrounding this adaptation (Mack et al., 2005). Data collection

was conducted through direct observation, field recordings, documentation, interviews, and literature review, ensuring triangulation to validate findings by cross-referencing multiple sources. The analysis process was inductive, deriving general meanings from specific observations, as suggested by Sugiyono (2010). Conducted in natural conditions, this approach sought to uncover the changes involved in transforming Jemblungan performances from da'wah presentations to entertainment forms. Following Creswell's perspective, the method facilitated an exploration of how individual performance elements adapt to create entertainment while preserving their cultural essence (Agus Mega Saputra et al., 2024).

Findings and Discussion

Ngringkes as Garap's Adaptation in Jemblungan

In the performing arts, adaptation is commonly associated with acting, where it involves the process of transformation or adjustment of an existing concept into something new (Adumati, 2023). This process reflects the adjustments required to align with environmental influences, serving as a strategy for maintaining relevance and existence (Simanjuntak & Fitriana, 2020). For example, performances like Wayang Wong incorporate technological elements as a response to modernization (Ruastiti et al., 2021). Adaptation often emerges due to various factors, such as crises, revolutions, disasters, or the passage of time, as illustrated by Wardhana et al. (2022).

The concept of ngringkes, derived from Javanese, translates to "compaction"—condensing or simplifying without altering the core essence. It involves modifying cultural forms to improve functionality while maintaining their essence. This phenomenon is seen in various aspects of Javanese life, such as campursari ringkes and karawitan ringkes, and even in broader contexts like minimalist architecture or the shift from offline to online education systems, where the essence of the original concept is preserved.

In the context of Jemblungan music, ngringkes reflects cultural adaptation to reshape its performance while retaining its essence. This adaptation aligns with the shift in function from da'wah (religious preaching) to entertainment. Despite changes in the performance's presentation, the core identity of Jemblungan remains recognizable. For the Samiran community, this adaptation serves as a response to changing environmental factors, including technological advances, tourism, and societal dynamics.

Garap as a Framework for Adaptation

The term garap generally refers to a process of creation or work, encompassing stages and procedures that culminate in a result. For instance, garap omah (building a house) or garap sawah (working on rice fields) involves systematic procedures. In the context of Jemblungan performances, garap refers to the creative process aimed

at constructing the performance. Initially oriented toward creating da'wah presentations, the process has now adapted to focus on entertainment purposes.

The transformation from da'wah to entertainment introduces a distinct goal orientation—entertainment seeks to engage and amuse the audience, whereas da'wah emphasizes spreading religious teachings. Understanding these divergent goals has stimulated the practice of ngringkes as a means of adapting Jemblungan performances while preserving their core essence.

Key Elements in *Garap*

Garap is composed of various elements, including materials, the cultivator (*penggarap*), tools, determinants, and considerations. Among these, the role of the cultivator is central. As emphasized by Supanggah, the creative process is primarily driven by artists or groups of artists (*penggarap*), who integrate the elements into a cohesive outcome.

The adaptation of *garap* in Jemblungan involves analyzing the differences between its application in da'wah and entertainment contexts. These differences provide insights into the adjustments made to align the performance with its new entertainment-oriented purpose. The table below outlines the elements of *garap* in Jemblungan performances, illustrating the transition between its functions as a religious and an entertainment medium. A table or schematic comparison would follow to illustrate the elements and differences in *garap* across the two functions.

Table 1

Elements of Garap

No	Elemen Garap	Da'wah	Entertainment
1	<i>garap's</i> material	18 <i>balak</i>	4-5 <i>balak</i>
2	<i>Penggarap</i>	30-35 performers	12-15 performers
3	the means of <i>garap</i>	10 instrument, 2 Imam, 18- 23 <i>sauran</i>	10 instrument, 1 imam, 12-14 <i>sauran</i>
4	tools	According to standard (<i>pakem</i>)	Standards development
5	the determinants of <i>garap</i>	performers	Financier
6	<i>garap's</i> considerations	Internal	Internal and external

From the table above, changes can be seen in several elements of *garap*, including *garap* materials, *penggarap*, tools, *garap* determinants, and *garap* considerations. Other elements do not change or remain constant. This can explain several problems. First, in the *garap* process on entertainment shows, *penggarap* still try to maintain crucial and essential things. Some of them are related to materials and means of *garap*.

Jemblungan *garap's* material basically consists of 18 *balak*. The eighteen *balaks* include *Salam Ngalaihi Salam*, *Alloh Huan*, *He An Allah*, *Yasir Guna*, *E He Sondan Ndaron*, *Midodari*, *Alloh Nabi*, *Alaiya Mustofa*, *Srokal*, *Oe Balak-balak*, *Solallohu Muhammad*, *Eman Temen*, *Katolo Humongso*, *Ya Sahid*, *Alloh Hu Allah*,

Ngalal Musa, Yo Laila ha ilalloh, and Biso Nyongket Ora Biso Nyungkir. In entertainment shows, not all of the *balak* can be shown in the time available. Presenters generally only display around 4-5 *balak*. In one performance Jemblungan can present a series of *balak* consisting of *Alloh Huan, Yasir Guna, Midodari, and Alaiya Mustofa*, as well as a series of *balak* consisting of *Alloh Huan, Allohu Nabi, Srokal, Alloh Hu Alloh, and Biso Nyongket Ora Biso Nyungkir*, and etc.

Penggarap in this case has changed from previously being represented by around 30-35 people to only around 12-15 people. This change in Jemblungan is called *ngringkes penyaji* (cultivator). This *ngringkes* has implications for changes in the role of presenters on stage. The role of the presenter in the performance is divided into two groups, namely instrumental and vocal. The instrument presenters consist of *angklug, kendang, bedug, kenteng, kopyok, klosot, jemblung* and *tamrin* players. The vocal presenters consist of imams and *saurans*. In the da'wah presentation, there are 10 instruments used, and this has not changed in terms of numbers. Meanwhile, the vocal presenter, was previously the imam was played by 2 people, then changed to just 1 person. The *sauran* vocals in da'wah performances consist of 18-23 people, and in entertainment performances consist of 11-14 people. It's just that the *sauran* singer does not stand alone like in a da'wah performance, but also acts as an accompaniment musical instrument player.

Aesthetically, the vocal presentation has not changed too significantly. This reality can be seen from the role of the players in the performances which actually has not changed much even though there has been a reduction in numbers. If there are 30-35 people involved in the da'wah performance, the *sauran* is played by around 18-23 people. Even though the number of *penggarap* has decreased in terms of numbers due to the practice of *ngringkes*, However, the number of *sauran* vocals does not appear to have changed significantly. This is because the vocals of *sauran* are also played by instrumental players consisting of 11-14 performers.

Tools appear to have been developed from existing basic rules (*pakem*). The development carried out is related to the presentation pattern of the show. *Ngringkes* in this case is carried out in connection with the selection of *balak* which is no longer bound by the concept of time. The Jemblungan performance is basically bound by the concept of time which includes *jejer* (afternoon to midnight), *limbukan* (midnight), and *gara-gara* (midnight to morning). This concept is no longer implemented in full entertainment shows, due to changes in durations. However, the performers still present the *balak* selected in order. For example, in one Jemblungan entertainment show featuring four *balaks*, the four *balaks* are selected and presented in accordance with the order as shown in the following table,

Table 2

Balak Presentation Order

No	Sequence of <i>balak</i> based on the concept of time			Order of Serving Entertainment Show I	Order of Serving Entertainment Show II	Order of Serving Entertainment Show III
	<i>Jejer</i>	<i>Limbukan</i>	<i>Gara-gara</i>			
1	<i>Salam Ngalaahi Salam</i>	<i>Srokal</i>	<i>Oe Balak-balak</i>	<i>Alloh Huan</i>	<i>Alloh Huan</i>	<i>Salam Ngalaahi Salam</i>
2	<i>Alloh Huan</i>		<i>Eman Temen</i>	<i>Yasir Guna</i>	<i>Alloh Nabi</i>	<i>Yasir Guna</i>
3	<i>He An Allah</i>		<i>Katolo Humongso</i>	<i>Midodari</i>	<i>Srokal</i>	<i>Srokal</i>
4	<i>Yasir Guna</i>		<i>Ya Sahid</i>	<i>Alaiya Mustofa</i>	<i>Alloh Hu Allah</i>	<i>Oe Balak-balak</i>
5	<i>E He Sondan Ndaron</i>		<i>Alloh Hu Allah</i>		<i>Biso Nyongket Ora Biso Nyubit</i>	<i>Yo Laila ha ilalloh</i>
6	<i>Midodari</i>		<i>Ngalal Musa</i>			
7	<i>Allohu Nabi</i>		<i>Yo Laila ha ilalloh</i>			
8	<i>Alaiya Mustofa</i>		<i>Biso Nyongket Ora Biso Nyubit</i>			

Another change in the *ngringkes* also appears in the determinants of *garap*. *Penggarap* has full authority in the running of the da'wah performance. This changed when Jemblungan presented an entertainment show. The financier has complete authority in determining the course of the show. The Financier in this case is a person or group of people who utilize the services of the Jemblungan group to perform to entertain the audience. This change in authority in determining the course of the performance is an implication of the transaction process between the financier and the performers. The financier in this case determines the direction of the presentation by providing rewards in the form of economic benefits for performers.

The final element that has changed in entertainment shows is *garap's* considerations. The considerations in this case are closely related to the goal factor of presenting Jemblungan. If in a da'wah presentation, the influence of the goal comes from the performer, then in an entertainment performance the presentation is also influenced by external factors (the audience). Performers when presenting entertainment shows seem to pay attention to the presence of the audience. Where in his performance Jemblungan tries to appear and give a positive impression to the audience. The use of similar costumes (uniforms), the arrangement of formations in the presentation, the use of proportional technology, and so on need to be paid attention to by the performers. This looks different when Jemblungan is in a da'wah performance. Changes in various elements of work on Jemblungan will ultimately have implications for changes in the results or form of the performance.

The Impact of *Ngringkes Garap* on Jemblungan Music Performances

Ngringkes not only has implications for the form of presentation of the performance, but also for the construction of the aesthetic sound that is presented. One thing that is clearly visible is the reduction in the duration of the music presentation from what was previously done throughout the evening to around 1 hour during the performance. Implicitly, this explains that there is limited time in the presentation, and not all *balak* can be displayed in the performance as in the da'wah performances. *Ngringkes* in this case is done by determining the *balak* of choice. In determining, *penggarap* must consider the goal of the performances. Just like when Jemblungan is to be served to entertain guests at a wedding or for festival, *balak* with *rampak* (attractive) character is chosen to present a cheerful, happy and enthusiastic atmosphere.

Ngringkes of duration is also implemented in *balak* performances, this process is called *ngringkes balak*. The *balak* performance, which was previously played for around 15-30, has changed to only around 7-10 minutes. The musical presentation as a whole did not experience significant changes, because *ngringkes* only reduced the number of repetitions of the musical accompaniment. For example, in a performance, a series of accompanying music that should be played 20 or 25 times, in an entertainment presentation it is only played for 11 repetitions. This reality again explains the 'reduced' meaning of the message which is the implication of the loss of part of the text in the performance.

	Main lyrics	Sauran Lyrics
Part 1		
1.	<i>Badat lana fi rabi'in tol'atul khamari Min wajhi man fakha kulla badwi wal hadhari</i>	I. <i>Ala iya mustofa saiun lila ya nurum Wal mursalin mauliya Rosullulloh Alaiya mustofa saiun lila ya nurumi Wal mursalin mauliya kabi bila</i>
2.	<i>Jalauhu filkauni wal amlaku tahjubuhu Fital'atilhusni bainattihhi walhafari</i>	II. <i>Alloh maulano jul jalali 2X Alloh maulano wal kariba e jaelani 2X Alloh e maulano e jaelani</i>
3.	<i>Wakana ffi mistlihadzassyahri mauliduhu Akrim bimaulidi hoiril holkhi walbasyari</i>	III. <i>Ehee Alloh lahu Alloh lahu Alloh e solatun jul jalali 2X</i>
Part 2		
4.	<i>Tajama'al husnu fiihi fahuwa wahiduhu Jalauhu ffi suratin faakhat 'alassuwari</i>	IV. <i>Ehe Alloh Alloh, Alloh he robuna Alloh 2X Solawati ngalal lati 2X wa salam wasalam iya Rosul 2X</i>
5.	<i>Mata ara rab'ahu yasa'du as'alahu Sayan 'alarrasi balsa'yann 'alabasari</i>	
Part 3		
6.	<i>Illam azurkhab rahu ya sa'dufiit 'umurii Mimba'di hadzaljafaa ya dhoi'atal 'umuri</i>	
Part 4		
7.	<i>Takhassamalhubbu fiihi kulla jarihati Falwajdu likhalbi wal a'fa nulissahari</i>	

Figure 1. Alaiya Mustofa's *balak* text

Musical text is omitted at several points in the show. For example, in Alaiya Mustofa's *Balak* performance, the pattern I-1-I-2-I-3-I-4-II-5-II-6-III-7-IV should be presented. In entertainment shows, the presenter changes the pattern by trimming

some of the basic lyrics to I-4-II-5-II-6-III-7-IV. The second way is to remove both parts of the lyrics (main and ending) to become I-1-I-2-I-3-I-4-II-5-II-6-III or I-1-I-2-I-3-I-4. The third way is to remove some of the main poems and main poems along with the sauran, so that the *balak* performance changes to I-4-II-5-II-6-III or I-1-I-2-I-3-I-4-II-5-II.

Ngringkes balak is usually done with the guidance of the Imam, the figure who leads the performance. Eliminating the *balaks* element is completely controlled by imam. This is done by providing signs or code. When the imam gives a sign in the form of a change in the melody of the song, a kendang player then gives an *ater* (a sign in the form of a special sound) to invite the instrument player to change the playing pattern. In this case, the interaction between the imam and the performer on stage is an important thing which determines the outcome of the working process. The interaction in question is related to the communication patterns carried out between players, how they can convey and receive messages through the symbols that appear.

Conclusion

Ngringkes is the process of adapting the Jemblungan performance. The adaptation is done to transform the form of the da'wah performance into entertainment through condensation. This adaptation changes several elements to align with the entertainment concept from the performers' perspective. These changes include the number of *balak* performances, which were originally 18, reduced to about 4-5. The number of performers also changed from the previous 30-35 to 12-15. The duration of *ngringkes* is implemented in the overall presentation duration, which was previously performed throughout the night (8 hours), now shortened to about 1 hour.

Ngringkes of duration is also implemented in the *balak* performances. *Balak* presentations that were previously played for about 15-30 minutes are now shortened to around 7-10 minutes. This *ngringkes* of *balak* is implemented by trimming song lyrics and creating new presentation patterns. The *ngringkes* process indirectly pushes performers to develop traditional elements. The traditional elements referred to here are the concept of time, which is then understood as the flow of the performance. The financiers in this context play a crucial role in entertainment performances. The presentation of performances will heavily depend on the financiers' desires. In the context of production, the presence of financiers is an external factor affecting the *ngringkes* process in Jemblungan. Meanwhile, internal factors explain the performers' assumptions in viewing the changes.

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