



MARK MORAL IN DANCE GAMBIRANOM (STUDY MORALITY IMMANUEL KANT)

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Abstract

Leave from perspective Immanuel Kant about morality, study this aim for identify the moral values in the Gambiranom dance that deserve to be guided to bring life to life return values moral which has faded. Discourse analysis methodology with approach Qualitative research in this study is used to understand the symbolic messages contained in the text something discourse. Discourse which meant in study this is dance Gambiranom. Collection data done through Interview, observation, studies References, and studies documentation. The data analysis technique used the data analysis technique of the Miles and Huberman model. This research produces two data main research, namely Hasta Sawanda dance Gambiranom and shape Gambiranom dance presentation. These data produce an interpretation of Hasta Sawanda in the Gambiranom dance as good will according to the perspective of Immanuel Kant's moral values, and the form of presenting the Gambiranom dance as an act rightly according to the perspective of Immanuel's moral values Kant. From the two data, it produces a good value (praiseworthy) which is then gives birth to the highest good (summum bonum). The highest good is obtained by a dancer if has carry out the action which correct (act rightly) and intention which good (good will) according to the rules of classical Javanese dance style Surakarta is a condition where dancers are successful merged himself into the full character of Irawan's character. So that connoisseurs/viewers don't again see dancer as personal dancer but character Raden Irawan or King Gambiranom.

Keywords: Mark Moral, Dance Gambiranom, Perspective Immanuel Kant

1. INTRODUCTION

Moral degradation can be interpreted as a decrease or discoloration of the prevailing morals in society public. Degradation moral consequence from development technology and globalization give impact negative for young people, namely the loss of respect for others. As loaded in CNN Indonesia date 9 May 2020 about videos action prank a number of teenager share social assistance containing rubbish. This video is shaking cyberspace because action this considered unsettling for public.

In addition, with the entry of foreign cultures, the phenomenon of Korean Wafe or fever korean yang moment this very loved by children to adults. Thing this influential on character public Indonesia, specifically generation young. A study

about influence Korean-Pop to change character teenager prove that change which experienced teenager fanatic K pop cause transformation personality or change character. According to Melian, change character teenager be marked by teenager more like culture Korea than culture alone, copy culture Korea which no proper applied in Indonesia, and closes the scope of friendship by making friends only with each other fans K pop (Melian et al., 2018: 5).

In Aneja's view, in this situation, the solution to all social evils and global is through the value of education. Emphasis should be placed on education where values moral values

can be developed among students so that they can To do life they by moral (Tyas, 2018 : 183).

The application of moral values is not only obtained through formal education, but also through formal education can be obtained through non-formal education. Education that is considered appropriate to revive returning moral values that have faded is to learn the original arts of Indonesia through education non-formal. Wrong the only one with follow training art which organized by the Center for Education and Training (Pusdiklat) at Taman Mini Indonesia Indah. Thing This is based on Bahari's view which says that art is a skill that obtained from learning experiences and observations (Jazuli, 2016: 33). One form of training art organized by the Taman Mini Indonesia Indah Education and Training Center, that is dance tradition.

Gambiranom dance is one of the classical Javanese traditional dances in the Surakarta style which produced from Central Javanese ethnicity. Classical traditional dance is often used as a media for rituals, state processions and even used as a barometer of the artistic quality of works of art (Nursilah, 2015). Gambiranom dance is one of the training materials that found at the Central Java Pavilion Education and Training Center (Pusdiklat), Taman Mini Indonesia Beautiful. Center training this is wrong one center education non-formal which system implementation carried out by structured and tiered moving in art dance.

Dance Gambiranom describe figure Raden Irawan which drunk romance so that showing his incompetence in manage her emotions. Inability manage These emotions are in line with the moral state of Indonesian society today. Emotion management is an action to regulate thoughts and feelings so as to prevent someone To do something Thing which bad.

digging values moral on dance Gambiranom rated appropriate because in in dance learning not only prioritizes psychomotor aspects but also cognitive and emotional aspects affective. This is in line with the objectives of the education curriculum (Permendikbud No 37 of 2018: 390) which covers four competence that is, competence attitude spiritual, competence attitude social, knowledge, and Skills.

Moral values

According to Dictionary Big Language Indonesia On line, moral means teachings about good bad which accepted about deeds, attitude, obligation and etc. As for moral values according to Bertens is values and norms which becomes handle or guidelines for individuals or group in arrange Act behavior (Larasati, 2020: 2).

Immanuel Kant is a philosopher which create a theory ethics Genre deontological. Deon, in Greek means “binding obligation”, meaning to obey act in accordance with his moral obligations because of an attitude of respect for the moral law. Ethics deontology is a moral philosophical theory that teaches that an action is right if action the in tune with principle obligation which relevant for her (Nurfadilah, 2016: 28).



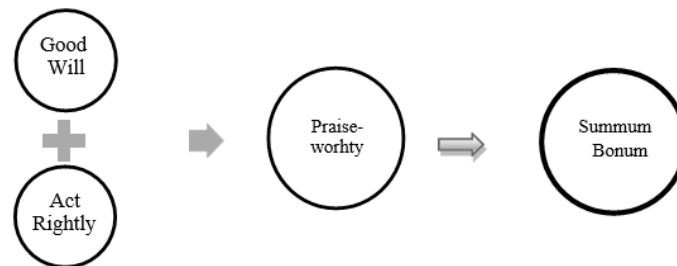
According to Kant, obligation is must action because respect to law (Suseno, 2001: 220). Kant calls this obligation the categorical imperative. Imperative categorical orders are absolute orders and apply in general, so they are universal (Pandor, 2014: 91).

Thinking Immanuel Kant about mark morals begin from three postulate that is immortality, Autonomy and God. This is stated by Kant in his Critique of Practical Reason, " these " postulates are those of immortality, of freedom considered positively and of the existence of God " (Kant, 2002: 168). First, immortality of soul or soul immortality; second, freedom will or free will; and thirdly the existence of God or the existence of God. These three postulates which make morality Becomes possible for Kant.

Quoted from Immanuel Kant's discussion of philosophy (Nursilah, July 8, 2021) explanation of moral values as following:

- 1) good will, is motive or intention good;
- 2) Act rightly, is deed or action which good/true;
- 3) Praiseworthy, is a good value that a person gets when he has done action yang good accompanied by intention good;
- 4) Summum Bonum, is the highest good which is a combination of goodness and happiness. Kind highest there is in in virtue, that is with To do deed moral without selfless so that give birth happiness.

Picture 1 Formulas Mark Moral according to Immanuel Kant



Based on explanation in on could concluded that mark moral according to Immanuel Kant is a good intention (good will) accompanied by the right action (act rightly) will bring somebody on value good (praiseworthy) the give birth the highest good or happiness (Summum bonus).

Hasta Sawanda

In the Surakarta style dance, there are aesthetic norms that must be adhered to and carried out if want reach shape dance good and perfect until on his soul that is through eight norm or rule which become one unity which is called Hasta Sawanda (Nuraini, 2011: 15). Based on the explanation of S. Ngalimandalam Nuraini (2011: 15-18), eight the norm Among other as following:

1) Pacak

Pacak is a standard or benchmark that must be applied and also adhered to in someone brings a Surakarta style dance which in this case is focused on movement and attitude. Pacak refers to on motion, attitude (deg), body posture and face.

2) *butt*

butt is pattern continuity motive motion in in something shape dance. In in shape dance In Java, between one dance movement motif and the next dance movement motif, it must be strung together through something motion liaison (sendhi motion) which in tune with rhythm.

3) Caterpillar

Caterpillar refers to the eye gaze associated with facial expressions to be adapted to shape, quality, character role which brought and atmosphere displayed in dance.

4) *Kneel*

Lulut is a memorizing dance movement that must always be mastered by a dancer a series of dance moves from one dance to the next, flows as if it doesn't break and seen without think about again.

5) *flexible*

Flexibility is an innate trait that arises from someone who has body flexibility as well as movements which looks in tune and harmony.

6) *Wiled*

Wiled is style individual from each dancer which in implementation cause something beauty motion which alone and hidden.

7) *Rhythm*

Rhythm is certain beats that regulate the speed and pressure of a movement dance.

8) *Gendhing*

Gendhing in Thing this refers to that a dancer should dominate accompaniment dance which regarding the form of gendhing, song taste, rhythm and tempo, seleh taste, song sentences and mastery vowel or song.

Shape Presentation

The form of dance presentation according to Soedarsono, has an understanding of how to present or how to do it serve something dance by thorough covers element tree or supporter dance (Soedarsono, 1978: 23). Exposure Soedarsono about shape dance presentation refers to on opinion Russell Meriwether Hughes (La Meri) about element-element composition dance in the book which entitled Dance Compositions The Basic Elements (1986). In the book, it can be concluded that the elements in the dance composition include dance moves, floor designs, themes, make-up, costume, music, property, and staging or the place show.

2. RESEARCH METHOD

The methodology used in this research is discourse analysis research Pawito, discourse analysis is a way or method to study discourse (discourse) that contained or contained in communication messages both textually and contextually (Ahmad, 2018 : 11). Discourse which meant in study this is dance Gambiranom. Study this use approach



qualitative. Cause source data nor results study in study analysis contents in the form of description words at a time got data which contain mean.

This research was carried out at the Central Java Pavilion Education and Training Center, Taman Mini Indonesia Indah, Jakarta. The research implementation process was carried out for 5 months i.e., 3 months conducted in 2021 and 2 months conducted in 2019. Research year 2019 done to use fulfil condition on eye studying Methodology Study in Education in semester 109 year teachings 2018-2019.

This study analyzes Hasta Sawanda in dance Gambiranom which includes pacak, panpat, lulut, flexible, caterpillar, wiled, rhythm, and gendhing. In addition, this study also analyzes the form of presentation of the Gambiranom dance which includes motion, theme, make-up, fashion, property, pattern floors, musical accompaniment, and performance venues. In this research Hasta Sawanda positioned as good will or intention good. Because cubit Sawanda is guidelines which should guided by a dancer based on dance rules Javanese classic Surakarta style. Meanwhile, the shape of the presentation of the Gambiranom dance is positioned as an act rightly in moral analysis according to Immanuel Kant. Because the form of presentation consists of important elements in dance, it has a very different function each other support in a show dance.

Data was collected through observation, interviews with Pavilion dance trainers Java Middle, strengthened with studies References and studies documentation. Technique analysis data study This study uses the data analysis technique of the Miles and Huberman model which includes data reduction, model data, withdrawal conclusion and verification.

3. RESULTS AND DISCUSSION

3.1 Cubit Sawanda Dance Gambiranom

1) Pacak

The application of *pacak* in Gambiranom dance is the dancer's ability to display character *alusan disappears* applied through the proportional body posture of dancers such as Irawan's stature yang medium and attitude *sata stay wing* (based on *gesture*) so that his movements fine.

2) Pancat

The application of *pancat* in the Gambiranom dance is applied through the dancer's mastery of the dance technique base motion fine that is attitude where movement second hand only limited chest and stomach no can exceed tall chest. Position head rather lifted upright. Chest *hot* however no opened width and the top of the body slightly leaning forward (*agro akung*). The distance between the two legs tends to be a little wider, especially in the *tanjak* and *jengngkeng attitude*, which is opened beyond the width of the princess dance however no can opened too wide as dance character brave son.

3) Report

Application *report* in dance Gambiranom refers to on *polatan* or direction of view ke direction.

4) *Tame*

The application of *lulut* refers to the alignment of the body in performing dance movements. In terms of this, *kneel* is condition where dancer should dominate arrangement or order motion dance Gambiranom from start to finish. So that dancers don't look like they're memorizing or thinking movement, but which looks present in presentation that is wholeness dance that alone, no personal dancer.

5) *Flexible*

Flexibility is a condition in which the dancer performs the dance neatly, harmoniously and not rigidly. In the Gambiranom dance, flexibility is applied to the movement of the head which is usually called *tolehan* so that cause impression no rigid.

6) *Wiled*

Wiled can be said to be a personal style or characteristic of a dancer that cannot be imitated by a dancer another. Each dancer has its own characteristics, because *wiled* is the result of skill and interpretation respectively dancer.

7) *Rhythm*

The rhythm of the Gambiranom dance is included in the rhythm of the *prenjak tinaji* movement, namely in every movement must be done in accordance with the beat of the rhythm / *balungan* at the end of the *gatra* of the accompaniment *gendhing*, so that have impression gentle but firm. *Prenjak tinaji* is rhythm motion which used character *ter princess endhel* or agile and smooth son many / *vanish* (Nuraini, 2011: 17- 18). Thing this in line with *Gendo* (interview 10 July 2021) dance Gambiranom use count *midak* or pass with *knock*.

8) *Gendhing*

The application of *gendhing* in the Gambiranom dance refers to the dancer's ability to move *rack* could animate or feel or 'merges' with accompaniment, so that it gives rise to harmony between movement and accompaniment/*gendhing*. For example, in *Lancaran gendhing* in dance Gambiranom describe atmosphere spirit, dancer move adapt rhythm in the *gendhing* so as to create an energetic and enthusiastic impression. And when switching to *gendhing ketawang*, dancer move adapt accompaniment which tend slow so that create impression sad on *gendhing*.

3.2 Shape Presentation Dance Gambiranom

1) motion

Based on analysis structure motion concluded that dance Gambiranom consists of 5 cluster motion, 13 motion sentences, 18 motion phrases and 165 motion motifs. The movement group includes forward dance as an opener, three dance parts; *gambyongan* dance , dance dance , *gandrungan* dance , and retreat dance as cover.

Quoted from Maryono, choreographically the movements in the Gambiranom dance consist of five movements mobile phase, namely: forward *beksan*, *beksan gambyongan* , *beksan kiprahan* , *beksan gandrungan* and back off *beksan* (Maryono,



2019: 119). Explanation from five phase motion the discussed based on analysis structure motion which done through observation from videos dance Gambiranom recommended by Supriyanti in the interview (4 May 2021). As for the explanation as following:

- a) The advanced group of dancers are presented with squatting, worship, sabetan, penthangan cancer tawingan right-left, sabetan, execute, ombakbanyu, srisig trap navel and is over with sabetan and ramp right.
- b) Gambyongan dance group presented with lumaksana movements, water waves, clouds tawing, taweng, trecet, tight, ogekan, sabetan, practice three rimong sampur, sabetan, cloud- clouds tawing, taweng trecet, usap sampur, execute, ombakbanyu, seblak, besut and srisig trap sampur.
- c) Kiprahan dance group presented with besut movement, cethik trap, ogekan, sinom trap sampur, entragan, trap jamang, menthang, ogekan, entragan, udal rikma, taweng, ogekan, seblak sampur, entragan, penthangan kedua sampur, entragan, tumpang tali, entragan, kebyok-kebyak sampur, clouds tawing and is over with podhongan.
- d) The gandrung dance group is presented with a squat sitting motion, right-handed trap left, standing besut, tanjak, biting right, bunch of biting-supporting receiving, ridong sampur, walk podhongan, nimang sampur, besut and is over srisig trap sampur.
- e) dance retreat group is presented with besut movements, tanjak and right tawing clouds-left by pattern motion: tanjak and clouds tawing, panggel, sabetan, srisig trap sampur, besut, tanjak Hold on and is over on Squat.

2) Theme

The Gambiranom dance is themed on the love of Bambang Irawan's character to his lover, Dewi Titisari. Bambang Irawan own name other with designation King Gambiranom is child from Raden Arjuna and Dewi Ulupi (Yasasusastra, 2011: 155). This dance tells the form his confusion about Dewi Titisari because his lover was about to be married to Raden Lesmana Madrakumara son king HastinaPrabu Duryodhana (Maryono, 2019: 120).

3) System makeup

The makeup used in the Gambiranom dance is character makeup. The character's makeup is makeup that aims to clarify the character of the dance character or character (Kusumawardani, 2015: 17). Gambiranom's make-up character is a lannyap character. Vanishing character in dance makeup Gambiranom could visualized with makeup petals eye and shape eyebrow which tend sharp. As well as makeup on the temples, a bribe is drawn to the back of the cheek and a godheg is made ngudhup turi with black pidih. Make up this character as a tendency Spry, agile, agile and full spirit.

4) System fashion

Gambiranom dance fashion includes irah-irahan gelung sapit urang, praba, plim, sumping, mekak and ilat-ilatan made of black velvet, epek timang, boro samir made of velvet black color, bracelet, uncal, sampur gendolo giri, black velvet banner pants, cloth batik motive machete, binggel and keris.

5) Property

There are two opinions regarding the property of the Gambiranom dance. According to Gendo (interview 7 May 2021) dance Gambiranom no use property in the dish. However, it was reported by Bambang (Interview 6 November 2019) say that dance Gambiranom use sampur as the property. As for sampur which used in Dance Gambiranom is sampur which patterned gendolo giri. The gendolo giri- patterned sampur is included in the type of dance property that has become part from fashion Dance Gambiranom.

6) The place Show

Gambiranom dance is included in the palace dance of the Surakarta Kasunanan palace which is usually used as a dance held in environment palace. Staging dance Gambiranom usually use the stage is open like a pavilion. There is a pavilion at the Central Java Pavilion, Park Mini Indonesia Beautiful which normal called with gazebo-like building great. gazebo-like building great is an imitation of the pavilion of the Mangkunegaran Temple, Surakarta. This pavilion is used as a place for roll out art and traditional ceremonies as well as meeting official.

7) Floor pattern

Remember dance Gambiranom is dance single, presentation pattern the floor simple and dynamic because there is a combination of straight-line patterns and curved lines seen in the pattern dancer's line. The straight-line pattern is presented through the right and left sideways movement, trecet Right and left. The straight-line pattern is also seen in the forward lumaksana movement and most of the movement. kebyok sampur which is presented with the direction of the dancers slightly angled to the right and to the right left. Temporary pattern line curve in dance Gambiranom more dominant used, seen on every srisig movement, where dancer move rotate as make pattern circle.

8) Accompaniment Dance

This Gambiranom dance accompaniment lasts 12 minutes 28 seconds and consists of Ada-ada, Lancaran Rena-Rena, Ketawang Kinanthi Stumbling and Srepegan with barrel Slendropathet 6 as well as two text the literature of the song is ada-ada and the song kinanthi sandhung. This dance drum was composed by S. Ngaliman et al. with Nyi Tukinem as her singer and officially released on the 4th February 1991 in shape CD. Source another says that gendhing dance Gambiranom arranged acquire FX Subando (Gendo, interview 5 July 2021).

3. DISCUSSION

Based on analysis mark moral according to perspective Immanuel Kant, study this mentions that Hasta Sawanda is positioned as good will or good intentions. Because Hasta Sawanda is a guideline that must be followed by a dancer based on dance rules Javanese classic Surakarta style. Meanwhile, the presentation form of the Gambiranom dance is positioned as an act rightly. Because shape presentation consists from elements important in dance own function which support each other in a dance performance. Departing from these two things, this analysis produce mark good in perspective Immanuel Kant which



called as praiseworthy. As for explanation praiseworthy is as following:

Table 1 Analysis Praiseworthy in Mark Moral According to Immanuel Kant

No	Praiseworthy	Explanation
1	good Will	Application Hasta Sawanda in Dance Gambiranom; boyfriend, pancat, report, tame, flexible, wiled, rhythm, and gendhing.
2	Act Rightly	Dance activities that present a form of dance presentation Gambiranom; motion, theme, make-up, fashion, property, the place show, pattern floor, and accompaniment dance.

From this praiseworthy was born the highest goodness or 'happiness' which is called Summum Bonum from the perspective of Immanuel Kant. This Summum Bonum is a virtue highest or 'happiness' which obtained by a dancer if has carry outright actions and good intentions in accordance with the moral law in traditional Javanese dance styles Surakarta.

Based on results interpretation about cubit Sawanda and shape presentation could concluded that the good value according to Kant gave birth to the highest goodness or Summum Bonum. Summum Bonum in this Gambiranom dance is a condition where the dancer manages to fuse, he became the character of Raden Irawan as a whole. So that the audience/viewer no longer see dancer as personal dancer but character Irawan or Prabu Gambiranom.

CONCLUSION

Results study Mark Moral dance Gambiranom according to perspective Immanuel's thoughts Kant could concluded as following:

- a. cubit Sawanda or criteria base dancer Gambiranom dance includes:
 - 1) *Pacak*, ability in showing character *fine disappear* through posture body which proportional and attitude *sata fixed swiss*.
 - 2) *butt*, ability in dominate movement dance in unity intact with notice technique basic motion fine by good.
 - 3) *Report*, ability in master inspiration expression character *flattery disappear* through view eyes.
 - 4) *kneeling*, ability dominate arrangement or order motion dance Gambiranom from the beginning until end with good.
 - 5) *flexible*, ability bring dance neatly, match and no rigid.
 - 6) *Wiled*, the ability to give personal characteristics in dance movements Gambiranom.
 - 7) *Irama*, ability set up rhythm body yang in line with with rhythm accompaniment/*drums*.
 - 8) *Gendhing*, ability give 'taste' against the accompaniment/ *gendhing*.

- b. Shape presentation dance Gambiranom which cover:
- 1) motion, characteristics motion Gambiranom dance that is son's dance *fine disappeared*.
 - 2) Theme, which tell about romance figure Raden irawan, son from Arjuna, which fall love to goddess Titisari.
 - 3) System makeup, which represented through makeup character dance son *fine disappear* with makeup petals eye and shape eyebrow which tend sharp.
 - 4) System fashion, which represented through costume dance son *fine disappear* style Surakarta which covers includes the titles of sapit urang, praba, plim, sumping, mekak, ilat-ilatan, epek timang, boro samir, gelang, uncal, sampur gendolo giri, celana flag, cloth batik motive Parang, hoop, and keris.
 - 5) property, Gambiranom dance using sampur gendolo giri as the property.
 - 6) The place show, on dance first Gambiranom staged in palace to be precise in stage open, pavilion.
 - 7) The floor pattern, in the Gambiranom dance, uses a pattern of straight lines and curved lines as the pattern.
 - 8) Gambiranom dance accompaniment is accompanied by a set of gamelans with a barrel drum slendro pathet 6 consisting of Ada-ada, Lancaran Rena-Rena, Ketawang Kinanthi Stumbling and Srepegan and two text literature song that is ada-ada and song kinanthi stumble.

Mark moral dance Gambiranom according to perspective thinking Immanuel Kant is about the highest goodness or 'happiness' (Summum Bonum) that a dancer can get if you have carried out the right action (act rightly) and good will (good will) is appropriate with the rules of classical Javanese dance, Surakarta style, which is a condition where the dancers succeed in fusion he became the character of Irawan's character as a whole. So that connoisseurs / viewers no longer see dancer as personal dancer but the character of Raden Irawan or King Gambiranom.

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