

CULTURAL MEANING IN INSTRUMENT PLAYING TECHNIQUE TERMS KARAWITAN *KENDHANG* IN SURAKARTA STYLE: ETHNOLINGUISTIC STUDY

Widayanti¹

Universitas Negeri Semarang, Indonesia, widasatap@students.unnes.ac.id

Widodo²

Universitas Negeri Semarang, Indonesia, widodo1964@mail.unnes.ac.id

Abstract

In Javanese gamelan, kendhang is one of instruments in a performance. To obtain sound, kendhang has technical terms its pronunciation. The purpose of this study is to describe the form of lingual units and explain the cultural meaning contained in the terms contained in the technique of playing the kendhang instrument in Surakarta style gamelan. This study uses an ethnolinguistic approach and the method used in this study is descriptive qualitative. Data collection techniques are obtained through 1) observations, 2) interviews, 3) documentation. The results obtained from this study are: 1) lingual units and technical terms for playing the Surakarta style kendhang instrument are grouped into four monomorphemics, namely: *tebok*, *kebug*, *keplak*, *penet*. There are four polymorphemic forms, namely: *mbesut*, *njawil*, *tebokan bem*, and *tebokan kempyang*. The cultural meaning of the technical terms for playing the Surakarta style kendhang instrument is to describe the cultural Javanese society in living their daily lives. The technical terms of playing the drum instrument do not merely represent their socio-cultural activist, but are also a symbol of the spiritual awareness of the Javanese people. This is because the Javanese people since ancient times have had awareness that humans are small universe of all life.

Keywords: Kendhang Technique, Lingual Unit Form, Ethnolinguistics, Culture, Culture Meaning

Abstrak

Dalam karawitan Jawa kendhang merupakan salah satu instrumen dalam sebuah penyajian. Untuk memperoleh suara, kendhang memiliki istilah-istilah teknik dalam penyebutan. Tujuan penelitian ini adalah untuk mendeskripsikan bentuk satuan lingual dan menjelaskan makna kultural yang terkandung pada istilah-istilah yang terdapat pada teknik memainkan instrumen *kendhang* dalam karawitan gaya Surakarta. Penelitian ini menggunakan pendekatan etnolinguistik dan metode yang digunakan dalam penelitian ini adalah deskriptif kualitatif. Teknik pengumpulan data diperoleh melalui 1) observasi, 2) wawancara, 3) dokumentasi. Hasil yang diperoleh dari penelitian ini yaitu: (1) satuan lingual dan istilah-istilah teknik memainkan instrumen kendhang gaya Surakarta dikelompokkan menjadi monomorfemis yang berjumlah empat, yaitu: *tebok*, *kebug*, *keplak*, *penet*. Bentuk polimorfemis ada 4 teknik yaitu: *mbesut*, *njawil*, *tebokan bem*, dan *tebokan kempyang*. Makna kultural dari istilah-istilah teknik memainkan instrumen kendhang karawitan gaya Surakarta yaitu menggambarkan kebudayaan masyarakat Jawa dalam menjalani kehidupan sehari-hari. Istilah-istilah teknik memainkan instrumen *kendhang* tidak sekedar merepresentasikan aktifitas sosio kultural mereka, namun juga merupakan simbol kesadaran spiritual masyarakat Jawa. Hal itu dikarenakan masyarakat Jawa sejak jaman dahulu sudah memiliki kesadaran bahwa manusia sebagai jagad kecil dari seluruh kehidupan.

Kata Kunci: Teknik Kendhang, Bentuk Satuan Lingual, Etnolinguistik, Budaya, Makna Kultural.

Info Artikel

Diterima 23 Februari 2025

Disetujui 28 April 2025

Dipublikasikan 30 April 2025

Introduction

Karawitan is a work of creativity, intention and taste which comes from the word *rawit* which means complicated, smooth and difficult. The art of musical music can be divided into two, namely vocal musical performance and instrumental musical performance. Vocal musical performance is music that uses the human voice as its sound source, while instrumental musical performance is music that uses the sound of instruments as its sound source (Kusuma K. A., & Haryanto, Tri., 2022). In Javanese gamelan there are two main tunings, namely the five-pitched *slendro* and the seven-pitched *pelog* (Trisnowati, E., 2017). The sound produced from these two scales gives the impression of harmony and harmony. Apart from that, togetherness and 'feeling' are also highly emphasized. Karawitan which is often present in traditional ceremonies shows that karawitan has an important position in the activities of a particular community (Daryanto, J., 2020). However, the current state of karawitan does not pay attention to the prevailing aspects and norms. As is the case, until now there are countless Javanese songs created by karawitan artists as mere entertainment, and not a few are created without paying attention to Javanese cultural wisdom, including in terms of literature, only with the aim of making their songs sell well in the market (Rini, P.C., 2021).

In general, the shape of gamelan instruments is divided into three, namely: (1) *Pencon*, a round, hollow metal piece having a *pencu* in the middle of the surface which includes: *penembung*, *bonang barung*, *bonang penerus*, *kenong*, *kethuk*, *kempyang*, *kempul*, *gong*, *engukuk*, and *kemong*; (2) *wilah*, pieces of metal or wood in the shape of blades, which include: *gender barung*, *gender penerus*, *slenthem*, *demung*, *saron*, *peking*, *gambang*; and other forms (ricikan outside *pencon* and blade) such as: *rebab*, *kendhang* (*gedhe*, *sabet*, *ciblon*, *ketipung*), *siter*, *suling*, *kemank*, *gongberi*, and *kecer* (Dinas Pariwisata dan Kebudayaan, 2019). These terms emerged as a result of the influence of cultural developments (Fatehah, 2010). Among the several instruments above, the author chose the *kendhang* instrument as the object of this research. The *kendhang* itself is classified as a rhythmic musical instrument and is included in the group of membranophone instruments whose sound source comes from a vibrating membrane (Aditya, G. S., 2017). Apart from that, the *kendhang* has its own charm, namely the authority and majesty that other instruments do not have. The *kendhang* in karawitan functions as a *pamurba* rhythm, namely a leader who has a very important and complex task, as a *laya* organizer, and has the role of opening and closing the piece (Ningrum, et al., 2022).

In the set of Javanese gamelan instruments, one of the instruments that most attracts the attention of art lovers is the *kendhang*. According to (Setiawan, H. P., & Setyoko, A., 2022) specifically in the Javanese gamelan (karawitan) tradition, especially the Surakarta Style, the *kendhang* is an important instrument - if not the most important in various Javanese gamelan ensembles - except for the *sekaten* gamelan - such as in the *Ageng* gamelan ensemble, *Gadhon* gamelan, *Cara Balen* gamelan, *Monggang* Gamelan, and *Kodhok Ngorek* Gamelan. Almost every Surakarta style Javanese gamelan ensemble requires the presence of a *kendhang*. This instrument is tubular, made of wood, with both ends covered by processed animal skin (Saepudin, A., 2015). To produce maximum sound, the basic *kendhang* material used is jackfruit wood because this wood is wood that is not easily eaten by termites and is durable. The *kendhang* instrument is played using the fingers and palms, both right and left, without the need for a bat. In the Surakarta style of musical *kendhang*, *kendhangs* are divided into 6, namely *kendhang ageng* or what is usually called *kendhang gedhe*, *ciblon* or *batangan kendhang*, *kendhang sabet* or what is commonly known as *kendhang kosek*, *kendhang ketipung*, *kendhang penunthung* and *bedhug*. Meanwhile, the *kendhang* is often called *pamurba* rhythm because the *kendhang* is the only instrument that controls the *laya* (tempo) during the presentation (Setiawan, S., 2015). Apart from that, another function of the *kendhang* is as an instrument for opening and suwuk pieces. Where the *kendhang* is

the only instrument that can open the musical composition in the performance. The *kendhang* is also one of the local wisdom musical instruments that emerged from community activities (Fateah & Sartika, 2020).

This research will discuss the form of lingual units and the cultural meaning of technical terms for playing the *kendhang* instrument in the Surakarta style of karawitan. Ethnolinguistics, which is a branch of linguistics, is one of the important disciplines for preserving cultural heritage, namely *kendhang* (Adeliya & Fateah, 2024). It is hoped that this research can add insight into knowledge in the field of musical instruments and complete writings on *kendhangan* as well as add contributions in the field of ethnolinguistics. Apart from that, this research is expected to provide benefits to academics, researchers, artists, cultural figures and the public in general to increase knowledge in the field of Surakarta style musical instruments, especially on *kendhang* instruments which can later be developed in other cases. The relationship between the language terms used in the *kendhang* technique and the meaning contained therein has not been discussed in depth until now.

This research is discussed in order to understand the form of lingual units and cultural meanings of the technical terms for playing the drum instrument in Surakarta style gamelan. The terms contained in the technique of playing *kendhang* instruments all use Javanese. Javanese language is concrete evidence as a means of communication and cultural development. Where Javanese is the language with the largest number of speakers among other languages in this archipelago. With the largest number of speakers and the age of the language, it shows that it has a long history. Therefore, there is a connection between language and culture. In this case, what is meant is the technical terms in *kendhang* playing which will describe the form of lingual units along with an explanation of their cultural meaning.

Theoretical Review

Cultural activities also require inspiration to express ideas. According to (Wahyuni, Q.S., 2023) stated that cultural elements often inspire authors to create their literary works. Some research that is relevant to this research is research conducted by (Suherman, A., & Darajat, D.,) with the title "Nama dan Istilah Mata Pencaharian Masyarakat Sunda: Kajian Etnolinguistik". This research aims to inventory the names and terms for the livelihoods of the Sundanese people, both general or frequently done livelihoods and livelihoods documented in the ancient Sundanese text Sanghyang Siksa Kandang Karesian (SSKK) which was written in 1518 M. The next research is research written by (Fitriani., et al., 2024) entitled Investigating of Language Errors in the Field of Morphology in Scientific Articles of State High School Students which discusses morphological rules in language.

The results show that the names and terms for the livelihoods of the Sundanese people are very diverse. Based on a literature review conducted by researchers, it shows that there is no research in the field of ethnolinguistics with the object of *kendhang*. Further research was conducted by (Maria, Y., & Sularso, P., 2021) with the title "Upaya Pelestarian Lokal Melalui Ekstrakurikuler Karawitan di SD Negeri I Jiwun". This research describes and analyzes the implementation of musical extracurricular activities in State Middle Schools | Jiwan can be used as a means of preserving local wisdom. The subjects of this research were students participating in the karawita extracurricular and the teachers guiding the karawitan extracurricular. The latest relevant research was conducted by (Kusnadi, et al., 2013) with the title "Penggunaan Istilah Makanan dan Jajanan Tradisional pada Masyarakat di Kabupaten Banyuwani Sebuah Kajian Etnolinguistik". This research aims to determine the form of terms for traditional food and snacks and their classification. There is a lack of ethnolinguistic research in the field of Javanese musical music, especially *kendhang*, so the author is interested in studying it more deeply. A review of technical terms in playing the rebab instrument is used as the focus of this research study. In the

Surakarta style of karawitan, the *kendhang* instrument does not have a percussion like most other instruments. The *kendhang* is played using both hands alternately according to the required musical composition.

Method

This research uses a descriptive qualitative approach to describe the lingual units and cultural meanings of technical terms for playing *kendhang* instruments in the Surakarta style of karawitan. Researchers in observing various things in the world of musical instruments do not only search and collect data, but also directly clarify the data, process and analyze it (Prasetyo, D., 2016). Qualitative methods are applied to explore the characteristics of objects, namely looking for variations or diversity in phenomena, issues, problems, and attitudes towards these phenomena (Sugiyono, 2013). The data collection technique was carried out through observation by visiting the *kendhang* making place in stages and documenting the production in the form of pictures and videos. Apart from that, interviews were also conducted with producers who have been involved in making gamelan, especially *kendhang*, for a long time. This research also involves artists and academics who have been involved in this field for a long time.

The data source in this research is the subject from which the data can be obtained. In the Big Indonesian Dictionary, data is defined as existing facts that function as source material for compiling an opinion, correct information, and information or material used for reasoning and investigation. Data sources can be objects, movements, people, places and so on. The data sources used in this research are art journals, books, and respondents in the form of sources who are activists, artists, academics and *kendhang* manufacturers. This research uses content analysis methods to analyze the content of communication messages systematically and objectively, aiming to identify underlying patterns, themes and meanings. Existing data is grouped according to type and character and coded to facilitate verification in a more complete and comprehensive manner (Anselm, Strauss & Corbin, J, 2003). Coding is carried out on data that is directly related to the formation of musical character, while others will be used as a complement to strengthen the existing main (primary) data. The collected data will be further observed using a field knife. The primary data in question are the results of interviews and observations that are observed, analyzed, classified and finally explained. If all the data has been obtained, data review and analysis is carried out. Validity results can be done by comparing data obtained from interviews, observations and documentation.

Findings and Discussion

Based on the Javanese mindset, the cultural meaning that exists in society is created from the symbols created by the community itself. Cultural meaning is an interpretation that arises from the thought patterns and habits of the people who use the language (Jordan & Fateah, 2024). In society, there is a tendency to use words related to the scope of life (Salima & Fateah, 2024). Previously, the author had collected data related to technical terms for playing *kendhang* instruments. The terms found in the techniques for playing the Surakarta style *kendhang* are: *tebok*, *kebuk*, *keplak*, *jawit*, *penet*, *tebok bem*, *tebok kempyang*, *mbesut*. The discussion on each focus of the problem formulation and in accordance with the research objectives will be explained in more depth. The technical terms for playing *kendhang* instruments based on their grammatical form found 8 techniques which were divided into three forms, namely monomorphemic totaling 4 findings, polymorphemic totaling 4 findings with the following explanation:

1. Lingual Units and Cultural Meanings of Monomorphemic

Terms Based on Kridalaksana's theory regarding linguistic units, that is, everything that is classified as a basic word or single word is a form of monomorphism, with the

understanding that the morpheme can stand alone, has meaning and is not related to other morphemes. In other words, the word has not undergone a morphological process or has not received any processing, has not been repeated and has not been combined. The following are technical terms for playing *kendhang* instruments which are included in the monomorphemic category.

Table 1.

Technical Terms for Playing *Kendhang* Instruments in Surakarta Style Karawitan are Monomorphemic.

No.	Lingual Unit	Phonetics	Gloss
1.	<i>Tebok</i>	[tebOʔ]	The <i>tebok</i> technique is carried out using all the fingers of the right hand which are hit on the edge of the right <i>kendhang/bem</i> .
2.	<i>Kebuk</i>	[kəbUʔ]	This technique is done by using the four fingers of the right hand which are struck towards the middle of the right drum/bem.
3.	<i>Keplak</i>	[kəplaʔ]	This technique is done by using the four fingers of the left hand accompanied by pressure from the right hand on the right side of the <i>kendhang</i> .
4.	<i>Penet</i>	[pənət]	This technique is done by using all the fingers on the right hand which are held on the <i>kendhang</i> on the right middle side.

1) *Tebok*

Tebok is a basic form in the form of one word or classy morpheme in a verb. The *tebok* technique is done by using all the fingers of the right hand which are hit on the right side of the *kendhang*. The *tebok* technique is used to produce *dhah* sounds on *kendhangs gedhe*, *kendhangs ciblon* and *kendhangs sabet*. In the Javanese musical *kendhang* drumming technique, the word "*tabok*" has a specific cultural meaning. *Tebok* in this context means pressing or closing the sound of the *kendhang* in a special way, resulting in a sound that is softer and not too loud. This technique requires precise control and precision in pressing the *kendhang* skin. This *tabok* technique is considered one of the most important techniques in playing the *kendhang*, because it can create nuances and expressions that are unique to traditional Javanese music. In Javanese culture, *tebok* can be interpreted as "covering" or "hiding", but in the Javanese cultural context, this word refers more to the tradition of covering or hiding something that is considered taboo or inappropriate to talk about or display openly. In Javanese tradition, the word "*tabok*" is also related to the concept of "politeness" or "refinement" which is considered important in maintaining social relations and avoiding conflict or misunderstanding. An example of the use of the word "*tabok*" in the Javanese cultural context is when someone does not want to talk about or display something that is considered taboo or inappropriate, then they will say "*tabok*" as a way to cover or hide the topic.

2) *Kebuk*

Kebuk is a basic form in the form of one word or classy morpheme in a verb. This technique is done by using the four fingers of the right hand which are hit towards the middle of the drum on the right/bem side. This technique is used to produce *dhung/thung* sounds on *kendhangs gedhe*, *kendhangs ciblon* and *kendhangs sabet*. In Javanese culture, the word "*kebug*" has several meanings and connotations related to the beliefs, spirituality and daily life of Javanese people. In a spiritual context, "*kebug*" is considered a symbol of

spiritual or mystical power associated with the beliefs and rituals of Javanese society. This power is considered to be able to influence human life and the natural environment. "Kebuk" is also related to the concept of "sanctity" or unusual power, which is thought to be possessed by some people or objects. This supernatural power is considered to provide strength and protection to its owner. Apart from that, "kebuk" is also considered a symbol of strength, courage and supernatural powers in Javanese culture. This symbol is considered to provide inspiration and motivation to the Javanese people to live a life full of strength and courage. Overall, the word "kebuk" has a very rich and deep cultural meaning in Javanese culture, and is related to various aspects of Javanese life.

3) *Keplak*

This technique is done by using the four fingers on the left hand accompanied by pressure on the five right fingers on the right side of the *kendhang* so that it produces a hollow sound on the *kendhangs gedhe*, *kendhangs ciblon* and *kendhangs sabet*. on the left side of the *kendhang*. *Keplak* means "to stomp or "jerk" in Javanese. In Javanese culture, "keplak" has a cultural meaning which is considered a symbol of strength and courage just as stomping or jerking something is considered a brave and powerful act. sadness. Stomping or jerking something is considered a way to release related emotions. Overall, the word "keplak" has a rich and deep cultural meaning in Javanese culture, and is related to various aspects of Javanese life.

4) *Penet*

This technique is done by using all the fingers on the right hand which are held on the middle right side of the *kendhang* so that it produces a ket sound on the *kendhang ketipung*, *kendhangs gedhe*, *kendhangs ciblon* and *kendhangs sabet*. "Penet" can be interpreted as ego control, that is, the ability to control desires and emotions related to the ego. Apart from that, it also describes the development of piri. "Penet" is also related to self-development, namely the process of developing one's abilities and character, connection with a higher being: In some philosophical contexts, "penet" can also be interpreted as a connection with a higher self, such as God or the universe. The cultural and philosophical meanings of the word "penet" or "menahan" are closely related. In Javanese culture, "penet" is considered a symbol of strength and patience, which is also associated with self-control and modesty. Philosophically, "penet" can be interpreted as ego control, self-development, and connection with a higher being.

Overall, the word "penet" or "menahan" has a rich and deep cultural and philosophical meaning, which is related to various aspects of Javanese life.

2. Polymorphemic-Shaped Lingual Unit

Based on Verhaar's theory, polymorphemic theory is a word that consists of more than one morpheme. Polymorphemic forms undergo morphological processes in the form of affixation, reduplication and compounding. Based on the results of the analysis, several forms of technical terms for playing the rebab instrument in the Surakarta style musical instrument were found which had n-nasal affixation. The following is an explanation of the results of the analysis.

Table 2.

Technical Terms for Playing the *Kendhang* Instrument in the Surakarta Style Karawitan Has a Monomorphemic Shape.

No.	Lingual Unit	Phonetics	Gloss
1.	<i>Mbesut</i>	[mbəsūt]	This technique is carried out using two specific fingers, namely the thumb and little finger, which are attached to the edge of the <i>kendhang</i> and then rubbed

			until the middle of the <i>kendhang</i> on the right side.
2.	<i>Njawil</i>	[njawɪ]	This technique is done by using one or two fingers on the left hand on the edge of the <i>kendhang</i> . This technique is used to produce lung and tong sounds on <i>kendhangs gedhe</i> , <i>kendhangs ciblon</i> and <i>kendhangs sabet</i> .
3.	<i>Tebokan bem</i>	[boʔan bəm]	It is called <i>tebokan bem</i> because this technique uses the bem/gedhe drum on the right hand. This technique is done by using the five fingers on the right hand on the right side <i>kendhang</i> .
4.	<i>Tebokan kempyang</i>	[teboʔan kəmɸyan]	It is called <i>tebokan kempyang</i> because this technique uses <i>kendhang bem/gedhe</i> on the left hand. This technique is done by nebok using 3/4 fingers on the right side of the <i>kendhang</i> .

1) *Mbesut*

This technique is carried out using two specific fingers, namely the thumb and little finger which are attached to the edge of the *kendhang*, then rubbed to the middle of the *kendhang* where it is attached and rubbed against the *kendhang* on the right side to produce a *ndut* sound. This technique is not only used on *kendhang* instruments, but also applies to the technique of playing the rebab instrument. The difference in how to do this technique is by pressing the wire and pushing using your little finger downwards. In the musical game, the *kendhang* is the leader of the piece and the rebab is the leader of the next note. In this technique, the main role is in the little finger and thumb, where the little finger is the smallest finger among the other fingers. However, in this context he plays the main role in leading. In life the little finger is usually presented as a small person, an ordinary person, a person who does not have any authority. In reality, it turns out that small people also do not rule out the possibility of having a big influence. Concrete evidence is that in the political aspect, the people's vote is the main influence on.

2) *Njawil*

This technique is performed using 22/3 fingers on the left hand on the left side of the *kendhang*. This technique is done like poking something to produce a lunging sound. In everyday life the word *njawil* is usually used when someone does something with a purpose related to joking. This can also be related to *njawil* which can express emotions in the form of happiness in the human soul. So each person essentially has a role that supports and fulfills each other

3) *Tebokan bem*

In Javanese philosophy, the right *tebokan* on the *kendhang* bem is considered a symbol of several concepts, including strength and patience because it requires strength and patience to play the *kendhang bem* well. Apart from that, the *tebokan* on the right is also considered a symbol of balance between two different things, such as between good and bad, or between the strong and the weak. Lastly, the *tebokan* on the right is also considered a symbol of making the right decision, because in fact the *tebokan* ben is the main side of the *kendhang* which requires courage and patience to make a decision.yang tepat.

4) *Tebokan kempyang*

The *kempyang tebokan* found on the *watangan* to the left of the *kendhang* is also considered a symbol of balance and harmony between two different things, such as between good and bad, or between the strong and the weak. The balance between strength and patience is also considered a very important concept. Strength is considered the strong and brave aspect, while patience is considered the gentle and wise aspect. Because in essence, the two *tebokans* on the big drum are one unit that complements each other. If in *tebokan bem* the role is to determine decisions, then *tebokan kempyang* is the one who balances and controls. It's the same as humans who pair up, if one person becomes fire, the other partner must become water to create balance between them

Conclusion

Based on the research results, it can be concluded that the technical terms for playing *kendhang* instruments in the Surakarta style musical can be grouped into two groups, namely monomorphemic and polymorphemic. There are 4 techniques in monomorphemic form, namely: *tebok*, *kebug*, *keplak*, *penet*. There are 4 polymorphemic techniques, namely: *mbesut*, *njawil*, *tebokan bem*, and *tebokan kempyang*. The cultural meaning of the technical terms for playing the Surakarta style *kendhang* karawitan instrument is that it describes the culture of the Javanese people in living their lives. The technical terms for playing the *kendhang* instrument do not only represent their sociocultural activism, but are also a symbol of the spiritual awareness of the Javanese people. This is because Javanese people have had an awareness since ancient times that humans are a small universe of all life. This finding implies that social media is also important for the regeneration of human resources to continue to preserve Javanese culture.

Reverence

- Adeliya, D., & Fateah, N. (2024). Interaction in the Tradition of Tolak Balak by Juru Ladi at a Javanese Traditional Wedding: An Ethnolinguistic Study. *Journal on Innovation in Educational and Cultural Research*, 5(2), 319-328.
- Aditya, G. S. (2017). Teknik Permainan dan Instrumen yang digunakan dalam Calung Wisanggeni di Kabupaten Purbalingga. *Jurnal Pendidikan Seni Musik*, 6(6), 413-418
- Anselm, Strauss., & Corbin, J. (2003). *Dasar-Dasar Penelitian Kualitatif*. Yogyakarta: Pustaka Belajar.
- Daryanto, J. (2020). *Karawitan Karaton Surakarta dari Panembrana hingga Retratama*. (Disertasi). Universitas Sebelas Maret.
- Dinas Pariwisata dan Kebudayaan DKI Jakarta. (2019). *Gamelan Jawa, Seni Musik*. <https://encyclopedia.jakarta-tourism.go.id/post/gamelan-jawa—seni-musik?lang=id>
- Fateah, N., & Sartika, A. D. (2020). Kearifan Lokal Masyarakat Penambang Minyak Tradisional dalam Ekspresi Bahasa dan Budaya Jawa di Desa Wonocolo Kabupaten Bojonegoro. *Prosiding Seminar Nasional DMI*, 1, 107-115.
- Fateah, N. (2010). Leksikon Perbatikan Pekalongan (Kajian Etnolinguistik). *Adabiyat*, 9 (2), 327-363
- Kusnadi, dkk. (2013). Penggunaan Istilah Makanan dan Jajanan Tradisional pada Masyarakat di

- Kabupaten Banyuwani Sebuah Kajian Etnolinguistik. *Publika Budaya*, 1(1), 1-9. <http://repository.unej.ac.id/handle/123456789/60789>
- Kusuma K. A., & Haryanto, Tri. (2022). Karawitan Composition "Catra Patra". *GHURNITA: Jurnal Seni Karawitan*, 2(1), 1-8. <https://doi.org/10.59997/jurnalsenikarawitan.v2i1.374>
- Maria, Y., & Sularso, P. (2017). Upaya Pelestarian Lokal Melalui Ekstrakurikuler Karawitan di SD Negeri 1 Jiwun. *Citizenship Jurnal Pendidikan Pancasila dan Kewarganegaraan*, 5(1), 1-12. <http://e-journal.unipma.ac.id/index.php/citizenship>
- Ningrum, M. P., dkk. (2022). Etnomatematika pada Alat Musik Tradisional Kendang dalam Kesenian Gamelan Jawa dengan Mengaitkan Konsep Matematika. *Seminar Nasional Matematika dan Pendidikan Matematika, Universitas PGRI Semarang*, 245-265.
- Prasetyo, D. (2016). *Ragam Garap Kendhang Kalih Ladrang dalam Karawitan Gaya Surakarta*. Skripsi. Institut Seni Indonesia Surakarta.
- Saepudin, A. (2015). *Metode Pembelajaran Tepak Kendang Jaipongan*. Yogyakarta: Badan Penerbit ISI Yogyakarta.
- Salima, F. Z., & Fateah, N. (2024). Kajian Bentuk dan Makna Leksikon Budi Daya Salak di Desa Aribaya Kabupaten Banjarnegara (Kajian Morfologi). *Stilistika: Jurnal Pendidikan Bahasa dan Sastra*, 17(2), 367-382.
- Setiawan, H. P., & Setyoko, A. (2022). Organologi dan Bunyi Kendhang Jawa. *Jurnal Mebang: Kajian Budaya Musik dan Pendidikan Musik*, 2(2), 75-90. <https://jurnal.fib-unmul.id/index.php/mebang/article/view/31>
- Setiawan, S. (2015). *Konsep Kendangan Pematut Karawitan Jawa Gaya Surakarta*. Tesis. Institut Seni Indonesia (ISI) Surakarta.
- Sugiyono. (2013). *Metodologi Penelitian Kuantitatif, Kualitatif, dan R & D*. Bandung: Alfabeta.
- Suherman, A., & Darajat, D. (2022). Nama dan Istilah Mata Pencabarian Masyarakat Sunda: Sebuah Kajian Etnolinguistik. *Jurnal Kata: Penelitian tentang Ilmu Bahasa dan Sastra*, 5(2), 211 -223. <https://publikasi.lidikti 10.id/index.php/kata>
- Trisnowati, E. (2017). Analisis Frekuensi pada Gong Laras Slendro. *Indonesian Journal of Science and Education*, (1), 30-35. <https://doi.org/10.3 1002/ijose.v 1418>
- Yordania, B. R., & Fateah, N. (2024). Makna Leksikal, Makna Kultural, dan Kearifan Lokal dalam Leksikon Peternakan Sapi Perah di Kecamatan Cepogo, Kabupaten Boyolali. *Stilistika: Jurnal Pendidikan Bahasa dan Sastra*, 17(2), 147-168. <https://doi.org/10.3065 Vst.v 1712.22718>
- Rini, P.C. (2021). Penciptaan dan Pementasan Daring Konser Karawitan *Kinanthi Kunci Ati Karya* Peni Candra Rini. 12 (2), 109. <https://jurnal.isi-ska.ac.id/index.php/abdiseni/article/view/3892/3071>.
- Wahyubi, Q.S (2023) The Analysis of Mystical Element in Webtoon Sarimin by Naga Terbang. 6 (1), 18. <https://doi.org/10.24176/kredo.v6i1.7964>.

Fitriani, R. (2024) Investigating of Language Errors in the Field of Morphology in Scientific Articles of State High School Students. 8 (1), 34.
<https://doi.org/10.24176/kredo.v8i1.12499>