

Cakenjring Banyumas Traditional arts Worth as a Cultural Tourist Object

Sukirno¹, Furqanul Azies²

Muhammadiyah Purwokerto University

Abstract: *Cakenjring traditional art is increasingly favored by the Banyumas and surrounding communities. This art is often staged at various events such as welcoming official visits, weddings, circumcisions, and other thanksgiving. Every anniversary of the Republic of Indonesia's Independence day Cakenjring art is celebrated. Even the art of Cakenjring has repeatedly won the traditional music festival at the international level. However, until now this art has not been used as a cultural attraction in Banyumas Regency. Noting this, the purpose of this study was to determine the feasibility of the traditional art of Cakenjring Banyumas as a cultural attraction. This research uses ethnography method to study community behavior directly from its natural environment, hermeneutics method to interpret, give understanding, or translate meaning, and ethnomusicology method to find out social and cultural aspects of music and dance in the local and global context of Cakenjring art. Based on the results of data analysis, it is known that the art of Cakenjring is a collaboration of the arts of Calung, Kenthong and Genjring. This art has a clear identity in the form of groups and is growing rapidly in each village. Cakenjring has a type of music made from bamboo, drums, and flying. The number of artists from 10 to 80 people. The type of stage varies greatly. The costume uses Banyumas traditional clothes. Sources of funds from artists, communities and sponsors. Cakenjring has a good and entertaining moral message. Cakenjring art is increasing and there are improvements from time to time both musical instruments, artists, and poems, so that Cakenjring becomes a spectacle and show that is interested in the wider community regionally, nationally, and internationally. Therefore, the art of Cakenjring is very feasible as a cultural attraction in Banyumas Regency.*

Keywords: *traditional art, cakenjring, cultural attractions, Banyumas*

I. PRELIMINARY

Traditional art is a form of regional art and elements of regional culture that is part of the national culture. Regional languages are languages that are used as the language of intra-regional/inter-community communication in addition to Indonesian and foreign languages which are used as a means of supporting regional literature and culture or ethnic communities in the territory of the Republic of Indonesia. Regional culture is a part of living Indonesian culture. Regional traditional art is an element of regional culture which is part of Indonesian national culture.

Banyumas language or often called Banyumasan or *ngapak* language is a group of Javanese that is used in the western region of Central Java, Indonesia. Some of the vocabulary and dialects are also used in Banten north and the Cirebon-Indramayu area. The dialect of the language is somewhat different compared to other Javanese dialects. This is because the Banyumasan language is still closely related to the Old Javanese language (Kawi) (<https://id.m.wikipedia.org>).

Banyumas traditional art is a cultural wealth that grows and develops in the region of the former Karesidenan Banyumas, covering Cilacap Regency, Banyumas Regency, Purbalingga Regency, and Banjarnegara Regency. In accordance with its geographical location, the arts in the region have been influenced by the cultural centers of the Mataram Palace of Yogyakarta, Surakarta and Sunda. However, over the times the influences from outside Banyumas only enriched kidness, because Banyumas art has its own character, which is

a cultural entity *ngapak*. The specificity of the Banyumas traditional arts even spread the influence on the surrounding culture, among others, to the area of the former residency of Kedu and Pekalongan (<https://id.m.wikipedia.org>).

Banyumas cultural arts pretty much there are about 36 types, for example lengger, calung, ebeg, shadow puppets, puppet show, painting, mastermind jemblung, peang-penjol, kenthongan, campursari, chickpeas, bongkel, begalan, nodding, gumbeng, aksimuda, sintren, Javanese slawat, gandalia, rengkong, and dimples (Dinpemorkebpar Banyumas Regency, 2013). Of the many arts, some are staged in collaboration/ integrated called cakenjring art (calung, kenthong, and genjring) (<http://azitha.blogspot.com/2008/06/06/cakenjring.html>).

In the beginning, cakenjring art has not been managed professionally. Her personality is still very simple, just a seasonal tradition. Now the cakenjring art has developed rapidly. Cakenjring is always staged in the celebration/commemoration of the anniversary of Banyumas, the anniversary of the Independence of the Republic of Indonesia, even following the traditional arts festival at the International level of Azitha. 2008. <http://azitha.blogspot.com/2008/06/cakenjring.html>.

However, until now there has not been a place/center for coaching, preservation, staging, development, and research centers cakenjring art as well as a place to visit cultural tourism in Banyumas Regency. If the cakenjring art has a professionally managed formation place it can be used as a place for entertainment and cultural tourism visits in Banyumas Regency.

The presence of cultural attractions will bring a positive influence on the interest and presence of domestic and foreign tourists to come to Banyumas. The number of tourist visits will increase the welfare of the people of Banyumas Regency and its surroundings because these tourists will visit several tourist objects in the Banyumas Regency and surrounding areas. They spend their money on typical Banyumas products such as various snacks, clothing, and other souvenirs, and enjoy the beautiful night of the city of Purwokerto. Noting this, the researcher was very interested to study in depth the feasibility of traditional cakenjring as a cultural tourism object in Banyumas Regency.

In line with the background above, the purpose of this study is to determine the feasibility of cakenjring traditional arts as cultural tourism objects in Banyumas Regency. Specifically the purpose of this study was to find out more data about calung art, kenthong art, and genjring art in Banyumas Regency. In addition, the development of cakenjring arts performance in Banyumas Regency was also examined.

The results of this study have several contributions, namely as a meaningful contribution to thinking to develop knowledge, especially about traditional cakenjring in Banyumas Regency. In addition, the results of this study can be motivated to explore, live up to values, and finally like cakenjring as creative work, preserve local wisdom as a development of sustainable society, and the development of regional culture as a supporter of national culture and an increase in the original income of the regency Banyumas.

The meaning of calung according to the *Javanese-Indonesian Bausastra* (1957: 680) is the name of angklung compatriots. The meaning of calung in the *Sundanese General Dictionary* is '*tatabeuhan tina awi guluntungan, aya anu siga gambang aya anu ditiir sarta ditakolannana bari dijingjing*' (tetbor made of bamboo, some are like xylophone, some are pinned and beaten while carrying). Understanding calung in the *Big Indonesian Dictionary Second Edition* (1996: 168) calung which is a musical instrument made of round bamboo that resembles the xylophone is arranged transversely, from top to bottom. Another understanding of Calung is a prototype musical instrument made of bamboo. Calung Banyumasan is a traditional type of percussion-like musical instrument made of bamboo which is located and developing in its native area, namely Banyumas. The meaning of the word calung itself comes from two words that are merged into one, namely "carang pring wulung" (shoots of bamboo wulung) and there are also interpreted "in chop-melung-melung" (at sounding loud).

This instrument is known and developed in Banyumas and Sunda. Unlike the angklung that is played by shaking, the way to beat the calung is to hit the blades or sections (bamboo tubes) arranged according to the pentatonic barrel (scales) (da-mi-na-ti-la for Sundanese people, and ji-ro-lu-ma-nem for Banyumas people). Most types of bamboo used for making calung are wulung bamboo (black bamboo), but some are made from *awi temen* (bamboo bamboo, green) (<https://rumahulin.com/calung>).

The Calung gamelan in the Banyumas area has a relatively similar tuning system to the gamelan tuning system in the surrounding areas such as Yogyakarta, Surakarta, and Sunda, the slendro pentatonic system which is commonly functioned as a performing arts musical instrument such as lengger and ebeg.

During the heyday of the performing arts in Banyumas around the 19970s, the life of the Calung gamelan was very popular. In addition to the position of gamelan calung plays an important role in the life of the performing arts of the Banyumas community. Calung gamelan has an important role as a supporter of a folk art performance such as lengger and ebeg. He also has a form of musical spirit that is very strong in his reflection as a power revealed by Banyumas artists because there is a unique and unique style specification when compared to any type of art.

Through a long journey process, the art of lengger-calung has been able to put its position at the forefront of a series of performing arts in Banyumas. The thing that supports the existence of lengger-calung art life for the Banyumas community is that it often functions as social needs such as welcoming guests, having a wedding, circumcision, piercing, and ritual needs such as thanksgiving (nadar), earth alms and sea alms (AhmadIbo)/IndonesiaKaya.<https://www.indonesiakaya>).

Kenthong (kentung) in the *Big Indonesian Dictionary* (1996: 479) is made from bamboo or hollow wood (sounded or beaten to declare a time or danger sign or to gather mass). In ancient times, kentong had many functions in society. Its main function is for notifications. Examples are used for time notifications, gathering people, and spreading warning signs of flood, fire or robbery. Therefore, the communication is in the rhythm of the sound and also the combination of sounds. The meaning is set according to the agreement of the community. For example, ringing twice when stolen, sound four times for fire, etc. Anyway, according to the agreement of the surrounding community.

In its development, kenthong can produce musical rhythms. In the Banyumas area, Kenthongan is Kenthongan art. Kenthongan is one of the mass performing arts whose music is in the form of a set of kenthong. This art began to be known around the 1990s until now. In order to be able to produce melodies plus other musical instruments, Calung, so that the rhythm of his voice is like modern music. Usually equipped with a flute, and bass made from barrels whose top is covered with old inner tubes. For percussion added "kompang" combined with ketipung, so there is a sound "trebele."

The number of kenthongan players is usually around 30 people, one person holding and hitting one kenthong one the same rhythm throughout the song, so each kenthong has a variety of punches that vary. Kenthongan is usually led by one or two majorors, just like the drumband only the clothes used are traditional clothing. In order to be more crowded and not bored the audience, kenthongan music is equipped with typical Banyumas dancers (<http://senibanyumas.Blogspot.com/2013/03/kenthongan-banyumas.html>).

The Banyumas Regency Tourism and Culture Office mentioned that in 2004 there were 368 groups of kenthongan in Banyumas, and that was only in Banyumas and not yet in other regions such as Purbalingga, Cilacap, and Banjarnegara. Over time kenthongan music is now a typical music of the Banyumas region, Central Java. which has been modified with supporting musical instruments, with the intention that there are beautiful variations of tone.

This art is often displayed in various events in Banyumas. Not only during the celebration and carnival of Banyumas anniversary, but in the art performance competition too often held. Even at the national level kenthongan art is often used as an opening in every activity, such as seminars, theaters, workshops, and festivals at the international level. One of kenthongan group from Banyumas has also performed in Europe, Japan, Tailand, Malaysia, and Singapore. Therefore, many groups of kenthongan still exist today (<https://www.kompasiana.com/kenthongan-music-kesenian-khas-banyumasan>).

On the eve of the international folk arts festival held in the Czech Republic in 2007 the Banyumas Regency Arts Council (DKKB) together with Enggar & Associates Jakarta, an EO that handles folk art missions in International Folk Art Festivals, initiated Cakenjring to accommodate the art of music exists and develops in Banyumas Regency with the following philosophy. Calung was appointed to represent the traditional music of Banyumasan including lengger as a singer and dancer. Kenthong, which was originally used in traditional community life as a communication medium to gather citizens, as the times have evolved to become an authentic

art tool that is highly favored by the Banyumas people. Genjring represents Islamic religious music favored by the Banyumas community.

In June 2007 the Banyumas Regency Arts Council sent the Cakenjring Team's art mission to the Czech Republic to attend the Mezinarodni Folklori Festival. The result was the Cakenjring Team in the festival won the title of The Best Performance. In December 2007 the Cakenjring Team left for Malaysia to attend the Chapter 1 World Drum Festival in Kuala Lumpur. As a result, the Cakenjring Team won the Favorite Team. Furthermore Enggar & Associates and the DKKB Cakenjring Team fulfilled the invitation of the Mayor of Lampang City, Thailand in the framework of the "Songkran Festival" held on April 10 to 16, 2008. The Cakenjring Team succeeded as The Best Performance (<http://azitha.blogspot.com/2008/06/cakenjring.html>).

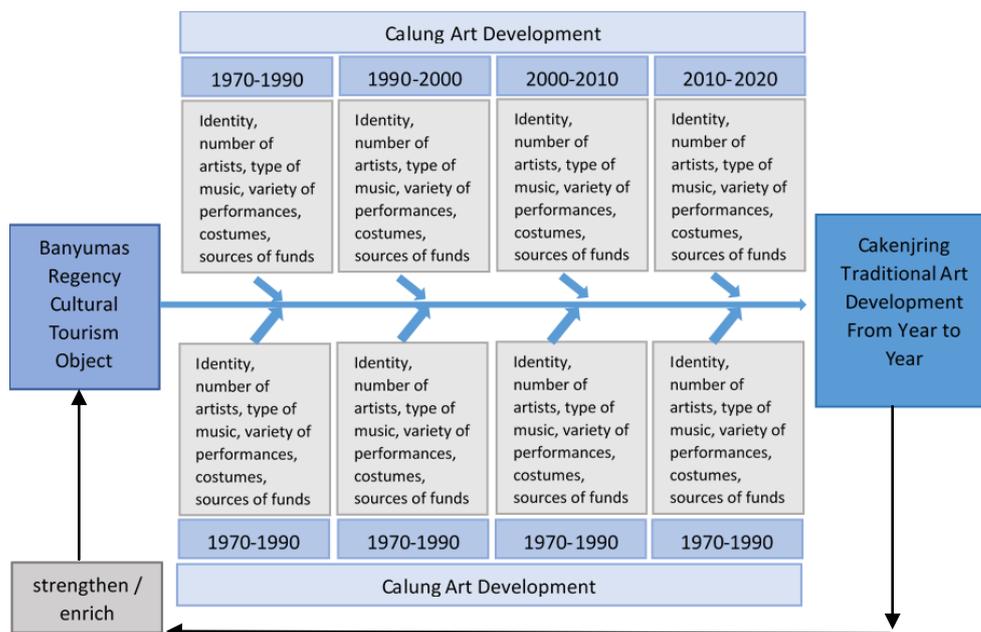
II. RESEARCH METHODS

The population of this research is all traditional arts in Banyumas Regency. Noting the limited time, funds, and atmosphere of the covid-19 pandemic, researchers only took three samples, namely calung art, kenthong art, and genjring art in Banyumas District and Rawalo District, Banyumas Regency. The sampling technique is carried out randomly, because almost all Cakenjring groups have the same components and characters.

The subjects of this study consisted of a group of cakenjring artists, music makers of calung and kenthong, cakenjring arts teachers, cultural figures, the tourism department, and the Banyumas Regency Arts Council. The objects of this research are identity, number of artists, types of music, variations of performances, costumes, sources of funds, moral messages, and the development of cakenjring art.

The research data collection was used ethnographic methods (Spradley: 2007: 25), namely studying community behavior directly from its natural environment by assigning informants, conducting interviews with informants, making notes, asking description questions, conducting discourse analysis, making domain analysis, asking structural questions, and make taxonomic analysis. Followed by ethnomusicology methods (Kunst: 1950) to find out the social and cultural aspects of music and dance in local and global contexts. In addition, library techniques, documents, observations, and interviews are used to find references that describe the development of cakenjring. Documentation techniques are used to document supporting data. Observation technique to determine the condition of the research subject and its parts. The interview technique is used to interview research subjects.

The data of this study were analyzed in a qualitative description. Qualitative data from direct search results of community behavior, social and cultural aspects, musical and dance instruments, costumes, in local and global contexts, interviews, observations, documentation, and literature reviews are analyzed over time. Then conclude the findings of the development of Cakenjring art to determine the feasibility of Cakenjring art as a cultural tourism object in Banyumas Regency. From the explanation above, it can be described the flowchart of this study is as follows.



III. FINDINGS

In this chapter, the development of Cakenjring art consists of identity, type of music, number of artists, variations of performances, costumes, sources of funds, moral messages, and their development in performance, as well as their eligibility to be cultural attractions in Banyumas Regency.

1. The Development of Calung Banyumas Art

a. Calung Banyumas Art Identity

Calung or gamelan calung is the name of a set of traditional musical instruments in the cultural distribution of the Banyumas community. The Calung gamelan in the Banyumas area has a relatively similar tuning system to the surrounding gamelan tuning systems such as Surakarta, Yogyakarta, and Sunda, the slendro pentatonic system, commonly used as a lengger and ebeg performing musical instrument.

The Calung Group already exists in each village. However, there has not been any serious guidance from the regional government. To preserve and channel the creativity of traditional arts every year the Department of Education and Culture holds a festival. Each district held a festival which was participated by each village. At the district level, there is a festival where participants are represented by each sub-district.

In Banyumas district there are 24 sub-districts. Based on the results of the festival jury assessment, which included the good category calung group were participants who came from Banyumas District, Rawalo District, Kembaran District, Sumbang District, South Purwokerto, Ajibarang, Cilongok, Jatilawang, and East Purwokerto. However, again after the festival was over the Calung group had not been taken seriously, so the group just disappeared.

The Banyumas Calung Langen Culture Group is located in Papringan village, Banyumas District. The leader of the group is Mr. Sukendar. This group has been established since 1970. Until now this group still exists. Even Pak Sukendar has often been invited abroad. In 1996, Pak Sukendar was invited to England, Belgium and Germany. In 2013 he was invited to Japan to provide Calung art lessons to inviting citizens. This shows that the art of calung is popular not only domestically but also abroad.

Until now there are still students who study the art of calung in their studio. He is assisted by his wife who teaches his poems and dances, because in the performance of Calung is also equipped with dancers who are better known as Lengger. Already many student guests from ASKI, artists, and researchers came to his house to hold observations and interviews with him.

b. Type of Calung Banyumas

There are two known forms of calung, namely calung rantay and calung jinjing.

Calung rantay tube blades lined with waru leather strap (lulub) from the largest to the smallest. The composition of the equipment there is one row and there are also two rows (calung indung and calung anak/calung rincik).

How to play calung rantay beaten with two hands while sitting on the side, usually the calung is tied to a tree or a house (Calung rantay Banjaran-Bandung), there is also a special "stand" stand made of bamboo/wood, for example calung tarawangsa in Cibalong and Cipatujah, Tasikmalaya, calung rantay in Banjaran and Kanekes/Baduy.

The calung jinjing is in the form of a row of pitched bamboo that is joined by a small piece of bamboo (paniir). Calung jinjing consists of four or five pieces, such as calung kingking (consisting of 12 bamboo tubes), calung panepas (5/3 and 2 bamboo tubes), calung jongjrong (5/3 and 2 bamboo tubes), and calung gonggong (2 tubes) bamboo). The completeness of calung in its development nowadays is that there is only one calung kingking, two panempas and one calung barking, without using calung jongjrong

How to play it beaten with the right hand using a paddle, and the left hand carrying/holding the instrument. Whereas the beating techniques include melody, elaborating, embracing (racek), salancar, corkscrew, and solorok.

The type of calung that is now developing and generally known is the portable calung. Calung jinjing is a type of musical instrument that has long been known by the Sundanese community, for example in the Sundanese community in the Sindang Heula - Brebes area, Central Java, and may be a development of the form of the calung rantay. But in West Java, this form of art was pioneered in popularity when students of Padjadjaran University (UNPAD) who were members of the Department of Arts Student Council (UNPAD Arts Institute) developed this form of calung through creativity in 1961.

Music Types of Calung Langen Banyumas Culture are all made of wulung bamboo except drum. The amount consists of six musical instruments, namely the barung xylophone, the xylophone successor, slentem/ gendem, kenong, gong bambung and drum.

- 1) The Gambang Barung consists of 16 wills divided into three octaves. The first *wilah* notation until the last *wilah* notation is 3-5-6-1-2-3-5-6-1-2-3-5-6-1-2-3 (lu-ma-nem-ji-ro- lu-ma-nem-ji-ro-lu-ma-nem-ji-ro-lu).
- 2) Gambang Penerus has the same area as the barung gambang. The difference is the pitch is one octave higher.
- 3) Slentem/Gendem consists of 6 territories with initial and subsequent notes as follows. 2-3-5-6-1-2 (ro-lu-ma-nem-ji-ro). Slentem or gendem function the same as slentem in gamelan music. The difference is that the slentem in wilahan gamelan music is made of iron/bronze and the place is made of bamboo or paralon pipes, while calung slentem is all made of wulung bamboo.
- 4) Kenong also has an area like slentem, that is. 2-3-5-6-1-2 (ro-lu-ma-nem-ji-ro). Calung music kenong has the same function as gamelan music kenong. The difference is only the ingredients used. Kenong Calung is made of wulung bamboo, while Kenong Gamelan is made of iron or bronze.
- 5) Gong Bambung is made from large bamboo petung in order to get one bass sound. The bambung gong functions the same as a gong in gamelan. The difference is that the gong in Calung music is made of bamboo and there is only one sound, while the gamelan music gong is made of iron or bronze. There are suwuk and kempul gongs. Gong suwuk has the same function as the gong barumbung. Whereas kempul gong is not in Calung music.
- 6) Kendang is made of wood and covered with cow leather. There are three in number, namely ketipung, ciblon, and bem. Kendang in calung music is the same as drum in gamelan music. The amount in gamelan music can be more. The following is a picture of calung music drum.

The way to beat Calung's music is as follows. Barung xylophone and successor xylophone beaten with two hands. Slentem beats with one hand, kenong beats with one hand. The gong is blown with the mouth. As for the drum with two hands. If the show is usually equipped with sinden or the warrior as vocalist who voiced his poems. Even more complete, plus the dancer as his lengger. Or his sinden at once as his dancer.

c. The Number of Calung Artists

There are at least seven artists consisting of musicians and sinden or dancers. People are drummers, sinden or waranggono as well as one dancer. This is the minimum. The number of calung art artists can be more than seven people. For example, sinden and dancers are two people. In accordance with the order that responds.

d. Stage Variation

Variations generally start from the opening, the core of the performance, and the final part of the performance. The plot is like in a leather puppet show. So the storyline has an introductory part, a core part, and a concluding part. The opening part of the performance is filled with types of gending/parics that are fast-pitched, excited, and excited, so that it entices the audience to approach or listen to the performance. Entering at the core, the vocalists/sinden who also doubles as a lengger begin to perform. The dances and cakepan or parikan are still nuanced smooth and slow. The more time the staging is fast and agile, so the audience is increasingly interested in the performance. In the closing part, as the ending the dance and accompaniment were displayed which was even more impressive, so that the audience became fond of the performance.

e. Costume Worn

Staging costumes vary greatly depending on the group's ability to provide costumes. Based on the Calung standard, the costumes of Calung artists are Banyumasan traditional clothes which are also influenced by the customs of Surakarta and Yogyakarta. There is only a slight difference, for example for male Calung players using the Banyumasan model headband as worn by General Soedirman. The color of the headband can vary. The batik shirt is striated. The color also varies. Next wear uniform pants and sarong or cloth for bebed. Waranggono/sinden or lengger/dancers costume using jebaya clothes and cloth such as Javanese traditional women's clothing. Her hair is a bun like the Javanese tradition.

f. Source of Funds

The sources of calung art funds come from three sources, namely from artists, people/institutions that respond, and from sponsors. Leaders of Calung artists have ideas discussed with their members to discuss the issue of community or group funds in order to exist in the arts. They are in order to complete the need for musical instruments and costumes. Funds from those who rent or assume are of two kinds. First is based on giving sincere from the respondent, the second is based on agreement or bargaining. Generally the respondent has considered the cost of the response according to what the respondent wants. The source of external funding can come from anywhere that is not binding.

g. Calung Art Moral Message

The moral message of calung art can be seen from the poems and the names of the music. Usually the contents of the verse are adjusted to the name of the song. Such as gending Bajung Loncat, Bendrong Kulon, Dandang Ilang, Eling-Eling, Gunung Sari, Ricik-Ricik, etc. Overall, in general, the content of the moral message of calung art is that we always remember and be careful in living our lives both personally and socially, giving advice, insinuating, to be responsible, honest, loving, love not reaching, surrender, and still many others. The following is an example of Eling-Eling Banyumasan gending poetry.

<i>Remember who remembers coming back He lives inside human world</i>	<i>Evening beads are turtles It is rare to find you</i>
<i>Patients are welcome</i>	<i>The corn is rich with spinach</i>

<i>Remember to be careful and alert</i>	<i>The chickens feel like chicken</i>
<i>Poorly wood lifts the bucket So guys do Palomar-lamer</i>	<i>The train crosses Malang Thick puppies go striped</i>

h. The Development of Calung Arts

The glory of the lengger performance accompanied by calung around 1970-1990s. The life of the Calung gamelan is very popular. Calung gamelan plays an important role in the life of the performing arts of the Banyumas community. Calung has an important role as supporting a presentation of folk art performances such as Lengger and Ebeg. Calung art has a very strong form of musical spirit strength in its reflection as a power revealed by Banyumas artists, because there is a unique and unique style specification when compared to any type of art. Through a fairly long process of travel the art of Lengger-Calung has been able to put its position at the forefront of a series of performing arts types that exist in the residency of Banyumas until now 2020.

The thing that supports the existence of lengger-calung art life for the Banyumas community is that it often functions as social needs such as activities to have a wedding, circumcision, piercing and ritual purposes such as thanksgiving (nadar), earth alms and sea alms. Seeing how complex the function and role of Calung is in Banyumas community life, the burden of the Lengger-Calung artist's profession becomes very heavy. Especially if you have to maintain its existence which is oriented to the glory of the past.

Along with the times, attitudes and tastes of the people who are always changing, then the nature of the arts of Lengger Calung can not escape from these conditions. Changing Caleng Lengger that appears as a symptom of the age factor is form and work on. Changes in working on calung when viewed historically in the context of culture have gone hand in hand with the conditions of the times. The direction of change in cultivation which is not handled seriously and professionally in its cultural context will have fatal consequences for Calung's art life and will have a negative impact on his life in the future. The work of artists is indeed quite heavy, especially if the ability to work on what they have is no longer comparable to the demands of their time, because working is the most important part as an artist's system of expressing aesthetic values that intersect with increasingly dynamic cultural values.

This dynamic framework of artistic life has consequences and is clearly a factor in conceptual change and the form of its application. The change in cultivation that occurred in the Banyumasan gamelan Calung gamelan has been displaced by the current development that has an orientation to market tastes. Events that occur at any given time make changes to work on the musical and the form of presentation. It is unfortunate when the changes in the work that occurred in the Banyumasan traditional music performances in lengger shows lead to shallow and verbal forms of performance.

This can not be denied since the early 1990s, it can be seen that the performance of the Lengger is no longer dominated by the Banyumasan traditional music performances with the Calung gamelan, but rather emphasizes the presentation of songs "pop" (dangdut) which nuanced contemporary. The entry of musical instruments such as guitars, flutes, keybort, drums and dangdut drums into lengger-calung offerings that have occurred since the early 1990s, is the beginning of the shift in the existence of calung music which leads to a deterioration in the quality of cultivation.

This statement is a real phenomenon that was seen by previous researchers when conducting observations in four districts in the Banyumas Residency in the early 1990s. According to Kasbi (artist/lengger leader) of Nusajati village, Cilacap argues that the presentation of "pop" songs (campursari music) is a dish that is perceived as a factor in the denial of working on the Calung gamelan, because Calung is no longer considered a medium of intelligent expression, but rather has been treated as inanimate objects such as *balung* (bones). In reality, Calung only gives sound that actually does not mean anything. In serving campus songs,

Calung only functions as a *balungan* instrument, because the work presented is only in the form of *mbalung* techniques.

The names of gending that are being staged now are ricik-ricik, eling-eling, bendrongkulon, renggonglor, renggongmanis, gudril, sekargadung, sijilima, renggongbuyut, manyarsewu, kulu-kulu, tlutur, lenggang kangkung, mayarsewu, pacul gowang, jenthik manis, grombol kethek, es lilin, kunang mabur, kebogiro, ilogondhang, gunungsari, kembang kacang, ludrug, malangan, waru dhoyong, randha nunut, turunsintren, unthuluwuk, baladewan, and ilogandhang. Each song is equipped with poems in the form of parikan or poetry containing a speech or education for the listeners and the audience.

2. The Development of Banyumas Kenthongan Art

a. Kenthongan Arts Identity

The word "Kenthongan" (in Indonesian Pentongan) is an original art from Banyumas. The word kenthongan comes from the word *kentong* + *an* which means a tool called kenthong. These words are added *-an* to the meaning of the meaning. So the meaning of the word kenthongan is a traditional communication tool made of bamboo or wood and is used to provide information to the public with certain cues or blows.

In the beginning kenthongan in the life of traditional society, especially during the Majapahit Kingdom, kenthongan used as a communication medium to gather citizens. In relatively traditional villages, farmers use kenthong to repel pests that attack crops. At present kenthong is also used for various other needs in the community. As for the code of danger signs there are floods, fires, landslides, and burglaries. In addition, kenthong is also used for *adzan bedug* accompaniment, awakening people for *sahur* during Ramadhan, *tabkir* drum accompaniment, for notification of time, as well as certain other ceremonies or rituals that require sounds or music. We can still meet Kenthong in certain areas. Usually at the village office, at the kamplang post, or patrol post, and at the mosque.

Now kenthong has become one of the alternative musical instruments that is very popular with almost all people both young and old. In the 1990s until now (2020) in Banyumas there was a boom in kenthongan music development. In each village of the 24 sub-districts of Banyumas Regency there is a Kenthongan Art group called the thek-thek/themling art. Currently there are a lot of kenthongan in Banyumas, according to the Tourism and Culture Office of Banyumas Regency, in 2020 there were 368 Kenthongan associations, and that was only in Banyumas, not to mention in other areas such as Purbalingga, Cilacap, and Banjarnegara. So, kenthongan art is one of the traditional arts that has been recognized and liked by all Banyumas people.

b. Kind of Kenthongan Music

There are two types of Kenthong, namely traditional/traditional kenthong and contemporary kenthong. Kenthong is made of a bamboo segment with a hole in its circumference. The cut hole was made as a bat. The raw material can be from various types of bamboo and from wood. Kenthong in village offices, guard posts and mosques or prayer rooms are usually made of wood. Kenthong is mostly made of bamboo in every house.

The development era of the Banyumasan kenthong craftsmen was increasingly creative. They experimented with combining some of their bamboo musical instruments with the kenthons they made, so that they became a unique shape. The purpose of making the kenthong model now is to add variety to the sound and to enhance the shape and to make it easier to play the music.

c. The Number of Kenthongan Artists

The number of artists in a group there is no definite benchmark. In order to get good formation and variety of votes, and for the purposes of evaluation, each group is determined between 40-65 people. The number is divided into four roles, the musician, mayor, dancer and clown.

Drummer is the player in charge of beating or ringing kenthong. Mayoret is the player in charge of arranging the lineup like a major in the drum band. Dancers are players who are in charge of bringing certain dances accompanied by certain songs that are presented. Clown is a player who wears funny costumes as one

of the main attractions. However, the division is not absolute, there can also be other parts that carry certain attributes. For example, carrying a red and white flag, carrying the group name banner, and other accessories.

d. Variation of Kenthongan Performance

In ancient times, Kenth had many functions in society. Its main function is to provide announcements for gatherings or invitations and for measuring the time while on watch/patrol. How to beat kenthong for an invitation or time notification by using a fast rhythm as an opening, then slowing down and beating according to the time when hitting. For example, to get together at 8:00 or show the time at 8:00, kenthong was hit eight times then quickly hit as a cover. If the aim is to preach that there are dangers such as floods, landslides, fires, or burglaries, how to sound according to community agreement. For example there are floods, landslides, and fire kenthong hit quickly or beaten. The goal is that people immediately get out and save themselves or help the safety of others. As for the kenthong robbing incident, it was hit twice.

Now kenthong is used as a musical instrument. Even as one of the traditional arts used as mass performances in Banyumas Regency. As an art tool, of course the beating method varies greatly according to the variety and creativity of the kenthongan music art performance. Beating there is a rhythm of sound and also a combination of sound. All of that is arranged according to the agreement in the kenthongan art group. In Banyumas Regency, this art began to be known around the 90s until now. In order to produce good melody, kenthongan plus other musical instruments, namely angklung, calung, and flute. So that the rhythm of the voice is more melodious like modern music, usually added bass like a bass *drum* made from barrels whose top has been covered with tires in used cars. Then for the sound of percussion added "*kompang*" combined with ketipung and samba, so as to produce the sound "*trebele*."

The highest number of kenthongan players is usually the kenthong beater. Because one drummer hits the same kenthong one rhythm throughout the song. Each kenthong drummer has a different variation of punches. Kenthongan is usually led by one or two Mayorites, just like *drumband*. The difference is that the kenthong musicians use traditional Banyumas clothing. In order to be more crowded and not bored, kenthongan groups are usually accompanied by Banyumas typical dances.

Kenthongan art is most suitable for fast songs like dangdut, etc. However, it is also possible to accompany a slow song. Kenthongan is usually held for entertainment during celebrations, and other ceremonies, even today there are many official kenthongan festivals. Therefore, there are still many groups of kenthongan that still exist today. Kenthongan art is often displayed in the tourist area of Baturraden, Purwokerto. In addition to welcoming visitors and enlivening Baturraden tourist attractions, this is also intended to preserve local culture which is now starting to disappear due to defeat by modern culture.

e. The Costume Used

Staging costumes vary greatly depending on the group's ability to provide costumes. Based on Banyumas kenthongan art standard, kenthong musicians use traditional Banyumas clothing. Male kenthong performers use *udheng-udheng* or *iket*. The color of the headband can vary. The uniforms vary according to the tastes and aesthetics of each group. The color also varies. Next uniform pants and sarong or cloth for *bebed*, and t-shirts and footwear are also uniform.

While the mayoret costume is the same as the drumband, it's just that the clothes used are traditional clothing, so that it becomes more crowded and not boring to see, in the group of kenthongan, there are usually those who dance typical Banyumas dances. Women dancers' costumes use kebaya and cloth such as Javanese traditional women's clothing, complete with scarves and other accessories. Her hair is a bun like the Javanese tradition. There are also others who use accessories. Clothing models also vary. As for clown players who wear funny costumes as one of the main attractions. However, the division is not absolute, there can also be other parts that carry certain attributes. For example, carrying a red and white flag, wearing caping, carrying the group name banner, and other accessories in accordance with the theme carried by the group.

f. Source of Funds

The sources of kenthongan art funding come from three sources, namely from artists, people/institutions that respond, and from sponsors. The leadership of the kenthongan artists must have the desire or ideals discussed with their members to discuss the issue of community or group funds in order to exist in the arts. They are in order to complete the need for musical instruments and costumes. Funds from those who rent or assume are of two kinds. The first is based on giving the sincere gift from the respondent, the second is based on agreement or bargaining. Generally the respondent has considered the cost of the response according to what the respondent wants. The source of funds from outside or sponsors can come from anywhere that is not binding.

g. Kenthongan Art Development

Long time ago, kenthong had many functions in society. Its main function is to gather to gather, a guide to time, and as a marker if there are dangers such as floods, fires, or theft. Along with the development of the times, kenthongan used as musical instruments for shows. With a touch of aesthetic and creative value of artists, kenthong is used as an art tool combined with sound rhythm and beating techniques. Since the early 1970s kenthongan music in Banyumas has existed and has become an attractive art performance. Even from 1990 to 2020 kenthongan art is growing rapidly as one of the traditional arts of Banyumas Regency. Kenthongan music has now been modified with other supporting musical instruments, with the intention that there are variations in the sound of beautiful tones. Kenthongan music which was originally played by only a few people, now kenthongan music players in a group can reach more than 50 people. Because one person only holds one instrument, so many people are needed in order to obtain a wide variety of sounds. Some beat kenthong, as mayorists, other musicians, and as dancers.

Kenthongan art in Banyumas is not only during the Banyumas anniversary carnival, but also often staged at the Republic of Indonesia's Independence Day, a celebration, welcoming guests, competitions and other arts performances. Even one of the kenthongan groups from Banyumas has also performed in Europe in traditional cultural performances.

Banyumas art is not only unmoved by its name at the local level, but even at the national level it is often used as an opening in every activity, such as seminars, theaters, workshops, etc. Although there are not many achievements at least Kenthongan artists have introduced Banyumas art to various cities, such as: Tegal, Semarang, Jakarta, Padang, Pontianak, Jambi, Pekalongan and many more. Although kenthongan looks old when compared with modern era musical instruments, the quality of the resulting tone is no less competitive. The proof is that every time there is a performance of the art of kenthongan, visitors come in droves to attend the art.

3. The Development of Genjring Art

a. Genjring Art Identity

The art of genjring with a small tambourine equipped with a round metal piece on the frame. It is said genjring because if the instrument is hit it sounds "jring-jring" The art of genjring is commonly found in Purwokerto and Banyumas in general. Among the Banyumas community, this traditional art is based more on the mosque.

In the past, this art was quite effective to foster young generation, because almost every night young people meet at the mosque. To fill their free time, they play genjring together in the mosque. However, at this time the art is gradually being left out by young people, so that the number is dominated by the elderly (50 years).

In this traditional Islamic art, shalawat poems are sung simultaneously accompanied by tambourine wasps, without dance. However, as the times evolve, the art of genjring is also equipped with movements or dances. By local people, tambourine wasps are called genjring. This may be intended to approach a tambourine sound that is similar to the sound of "jring", people say "genjringan". Like other Islamic arts, this art uses the basis of a book called Al-Berjanji (Al-Barzanji) in which a book containing praise to the Prophet Muhammad by Al-Barzanji was sung to the accompaniment of tambourine tambourines. This art is usually

played by 12 to 30 people. Tambourine drummer can take turns and singing performed simultaneously by using poems from the Al-Barzanji book in Arabic.

This art in the Banyumas community is often used to parade circumcision events. In this procession, the genjring is carried out while walking a few hundred meters to welcome the circumcision bride who comes from the place where the child is circumcised. The child is mounted on an decorated rickshaw or prepared horse, then followed by the genjring players. According to the Purwokerto and Banyumas community, this was intended not only to increase the party's excitement, to reduce the fear of the child (because the child's attention was focused on the crowd), also intended the existence of the benefits of reciting the Sholawat.

b. Type of Genjring Music

Music genjring initially only consisted of three pieces and drum. However, gradually the music genjring equipped with drums, kulanter, trumpet, kenong, kecrek, and gong. Three genjring function to make a friendly rhythm and balance other musical instruments. The drum functions to regulate the beat, beaten in a certain way to make a good sound. Kendang functions to regulate the rhythm and put pressure on music A kulanter functions to the rhythm. The trumpet functions to bring the melody. Two functions to offset the rhythm. Kecrek function to emphasize and regulate the rhythm. A small gong serves to fill the rhythm. The big gong serves to close the end of the beat.

c. The Number of Genjring Artists

This art is usually played by 12 to 30 people. The amount consists of dancers, sinden, trumpet blowers, kendang drummer, kecrek drummer, genjring /rebana drummer, ketuk drummer, bedug drummer, and gong drummer. The number of dancers depends on needs. Sinden is quite one person. Likewise, the trumpet blower, kendang drummer, kecrek drummer each one enough. Genjring/rebana drummer as needed, at least three people. Genjring sometimes beats alternately and in unison by chanting verses from the Arabic book Al-Barzanji.

d. Variations of Genjring Performances

When performing on stage, nayaga takes a seated position. Sinden sits at the front, followed by a trumpet blower that is parallel to the kendang drummer, and the kecrek drummer. The next line is the genjring drummer and ketuk drummer. and behind him the bedug drummer and the gong drummer. If you use a dancer usually the position is in front of sinden. Dancers at certain times use special dancers, which are in accordance with the choreography. At the time of performing the dancers consisted of people who participated in dancing spontaneously, to join in enlivening the helaran.

In general the genjring venue is divided into two parts, namely on the highway and on the stage. Performances on the highway, carried out if the genjring is presented in a procession. In this show, it is done while walking around the village or a predetermined road route. Performances are performed on the stage by a stand. In Banyumas, this art is usually performed in collaboration with calung and kenthongan art, so it is known as cakenjring art.

e. The Costume Used

Clothing worn by genjring personnel for niyaga / music instrument performers wear Islamic clothing. (*kopyah*, *koko* shirt, trousers and footwear). Sinden wore a *kebaya*, shawl, bun and jasmine decorations. The male dancer wears shaggy clothes, pants, etiquette and scarves. While female dancers wear *kebaya*, shawl and bun.

f. Source of Funding For Art Genjring

The sources of genjring art funding are the same as calung and kenthongan art, from three sources, namely from artists, people/ institutions that respond, and from sponsors. Leaders of genjring artists must have

the desire or ideals discussed with their members to discuss the issue of community or group funds in order to exist in the arts. They are in order to complete the need for musical instruments and costumes. Funds from those who rent or assume are of two kinds. The first is based on giving the sincere gift from the respondent, the second is based on agreement or bargaining. Generally, the respondent has considered the cost of the response in accordance with what the respondent wants. The source of funds from outside or sponsors can come from anywhere that is not binding.

g. The Moral Message of Art Genjring

The emergence of genjring art is as a motivation to spread or spread Islam. In addition, the art of genjring also originated from the growing spirit of the nation's struggle in its efforts against the invaders led by a prince from the Sultanate of Kanoman Cirebon. Together with the leaders of the pesantren he developed strength by teaching martial arts to the students. So that the movements of silat and martial (rudat) are not realized by the invaders.

In Rudat there are silat movements accompanied by genjring. On the one hand, this is interpreted as the mental development of young pesantren, on the other hand it is interpreted by physical forging of pesantren children to prepare themselves to fight against invaders during the Dutch colonial period. According to Sundanese culturalist Abidin Aslih, Cirebon missile art figures were actually fugitives who opposed the Dutch invaders.

Genjring art is usually displayed in entertainment programs in *pesantren* circles. The students do this art in their spare time by singing *shalawat* verses that aim to praise the greatness of Allah. and *Shalawat* to the Prophet Muhammad. In addition, the art of Genjring Rudat is performed while dancing with the martial arts movement.

Along with the times, art genjring shifted the function of the media for the development and spread of Islam into entertainment facilities. After turning the function into a means of entertainment that is watched by the public at large, the art of genjring is usually displayed on National Commemoration Day, welcoming guests of honor, celebration, circumcision, and others.

Genjring has philosophical values taken from prayer activities. First, take the philosophical value of the line of prayer neatly lined up. The dancers perform traditional marching movements. In addition, the process of this show is more about martial arts performances accompanied by wasps and prayer prayers which are completed with praise for the Prophet Muhammad. Usually, if the number of dancers increases, the performance will get better.

h. The Development of Genjring Art

Genjring art was originally (1970) performed at religious events, such as the Birthday of the Prophet Muhammad. Rajaban, Eid al-Fitr, and other Islamic holidays. Along with the times, art genjring shifted the function of the media for the development and spread of Islam into entertainment facilities. After turning the function into a means of entertainment that is watched by the public at large, the art of genjring is usually displayed on National Commemoration Day, welcoming guests of honor, celebration, circumcision, and others. Even in Banyumas Regency every year there are genjring art festivals. Especially in welcoming the Republic of Indonesia's Independence Day. Until 2020 the art of genjring was collaborated with calung art and kenthongan art so that it was known by the name of traditional art Cakenjring.

4. The Development of Cakenjring Art Performances

Cakenjring art is a collaboration music between Calung, Kenthong, and Genjring/rebana (flying, Javanese). This art is a phenomenal work that was initiated by the Banyumas District Arts Council ahead of the holding of the international standard Folk Arts Festival in the Czech Republic in 2007.

Cakenjring was conceived because it was to accommodate the existing and developing musical art in Banyumas Regency with its philosophy that calung was appointed as representing the traditional music of Banyumasan which included lengger as vocalist / singer as well as dancer. Kenthongan, initially kenthong only as

a means of community communication, with its development into a musical instrument and can be said to represent unique contemporary music. Genjring represents Islamic religious music.

In June 2007, the Banyumas District Arts Council together with Enggar & Associates Jakarta, an EO that handles folk art missions in International Folk Art Festivals, sent the Cakenjring Team's art mission to the Czech Republic with a 17-player formation to take part in the Mezinarodni Folklori Festival. Alhamdulillah, the Cakenjring Team in the festival won the title of The Best Performance. In December 2007, the Cakenjring Team with Formation of 10 players returned to Malaysia to take part in the Word Drum Festival Chapter 1 in Kuala Lumpur. Again, the art of Cakenjring won the title of favorite team.

Enggar & Associates, invited again the Cakenjring Team of the Banyumas Regency Arts Council (DKKB) to fulfill the invitation of the Mayor of Lampang City, Thailand in the context of the "Songkran Festival" held on the 10th s. April 16, 2008. The Cakenjring art team won the title of The Best Performance.

In the framework of the 426th Anniversary of Banyumas in 2008, the Disparbud of Banyumas Regency through the Field of Art in collaboration with DKKB has held a Colossal Cakenjring with the following formations: (1) Calung and Dance players totaling 114 personnel from students of "Sendang Mas" Banyumas High School. (2) Kenthong players numbering 90 personnel from residents of Bobosan, North Purwokerto and surrounding areas. (3) Genjring players numbered 40 personnel from Ajibarang and 440 personnel from Plana Somagede Banyumas.

According to the project officer Yusmanto, S.Sen, Kabid. Banyumas Regency Disparbud Seni, Kolosal Cakenjring was held on April 6, 2008, starting at 09.00 in Purwokerto Square. On the occasion of the colossal title, the Cakenjring Colossal Formation has presented its repertoire, including: (a) Jingga Cakenjring by Sungging Suharto; (b) Tunggak Jati died by Yusmanto, S. Sen .; and (c) Bukak Kusan (repertoire that has been performed in the Czech Republic and Malaysia).

Bambang Set Hope Chairman of the DKKB (then) and now (2020) by Edi Romadhon and his friends, with this colossal degree the public can see, enjoy and be observers and it is hoped that the community will provide positive responses by providing input especially in the arts Cakenjring in the future so that it can become an icon of Banyumasan art.

5. Feasibility of Cakenjring as a Cultural Attraction

Cakenjring art is now often displayed in Baturraden tourist area, Purwokerto. In addition to welcoming visitors and enlivening Baturraden tourist attractions, this is also intended to preserve local culture which is now beginning to be marginalized by modern culture.

With the increasing number of years, the development of Cakenjring's music has become more national, even with the social media, Cakenjring's art has become globalized. To preserve cakenjring art, the Banyumas Regency Tourism Office began to fix and foster cakenjring traditional art to be modernized.

For example the songs that were sung at first were folk songs, now they have developed to be very broad. For example pop and dangdut songs. Even a kenthongan music group consisting of students at the University of General Sudirman Purwokerto began to pound the world of music by collaborating kenthongan music with modern music. These students, introduced to the wider community, especially young people, that the traditional arts of Banyumas can truly make entertainment for the public and tourists.

Because it is considered quite unique at the moment, cakenjring is used as entertainment for the Banyumas community and its surroundings. This traditional art does not limit how old its members are. Aside from being an event for art hospitality, it is also often staged at events such as recitals, wedding ceremonies and circumcision, as well as major events in marketing offices and even in the Regency Hall. Chusmeru (tourism observer from Jenderal Soedirman University) said "The traditional cakenjring culture of Banyumas has the attraction to be able to bring in many tourists, but it needs to think about how to improve its promotion strategy." So, Cakenjring should be sold with other tour packages in Banyumas so that tourists have more interest strong.

His relationship with cultural attractions, researchers also interviewed Mr. Sukendar as an artist and at the same time as the Head of Langen Cultural Banyumas. He explained, "That intention exists and has been initiated since 1990. In fact, he has prepared his musical instruments, the place of making musical instruments,

and his dances. The obstacle is the place to make a large studio with a lot of money. " He hopes for assistance from the Regional Government, but until now it has not been realized.

Researchers ask Mr. Carlan more, S.Sn. more (Head of Culture Section of Dinporabudpar Banyumas Regency) about Cakenjring art as a tourist attraction in Banyumas Regency. He explained "Until this year (2020), we are still recording the statistics of traditional cultural arts in Banyumas Regency to be updated." In addition, we are still preparing messages for the performance at the provincial, national and international levels."

Researchers tried to extract this information from cultural figures such as Mr. Rasito, Mr. Warsito, and Mr. Aji. As artists they concentrate more on dedication and development of art. About his desire to develop the art of Cakenjring as a tourist attraction in Banyumas is very strong. However, there is no ability to make it happen.

From some of the opinions above, researchers can conclude that Cakenjring art is very suitable as a cultural tourism object in Banyumas. However, to make it happen, a promotion and packaging strategy is needed as follows. (1) Cakenjring Art has a permanent and representative training and performance center. (2) Cakenjring art is managed by artists who have the spirit of art and want to perfect it with neat and modern creativity. (3) To improve the quality and welfare of artists, there needs to be an arrangement for the performance of Cakenjring art through festivals. (4) Cakenjring art is introduced to the wider community through social media along with other attractions in. In this way, cakenjring is able to become part of the Banyumas tourism sector.

Efforts to preserve and develop distinctive arts of Banyumasan are indeed mandatory, especially by their own tradition artists. The researcher admits that he applauds the pattern of development by the Banyumas Regency Arts Council which has tried in various ways, so that the Cakenjring art is recognized and liked by the wider community.

IV. CONCLUSION

Cakenjring art experiences development along with the development of modern art and culture. The art has become an attraction for the wider community. The development of the art has not been accompanied by a place of formation, distribution, and staging that can be used as a place of entertainment and public visits including domestic tourists and foreign tourists. In order for Cakenjring art to become a center for research, entertainment and cultural attractions, it is necessary to have a representative studio and performance stage.

There are four advantages if Cakenjring's art is developed as a cultural tourism object in Banyumas Regency, namely in the fields of education, culture, economy, and regional progress. In the field of education more and more children will learn the art of cakenjring as one of the arts of identity in Banyumas Regency. In the field of culture, Cakenjring artists will increase in various regions in Banyumas Regency. In the economic field, it will improve the economy of the people of Banyumas Regency, getting better because many tourists enter Banyumas Regency. In the field of regional progress will increase because local income will increase.

REFERENCES

- [1] AHONG, ZIE MUHAMMAD. *Kenthongan, Distinctive Art Music Banyumasan*. 2012: <https://www.kompasiana.com/ziepunk/550d4fb2813311502cb1e28f/kenthongan-musik-kesenian-khas-banyumasan> (downloaded May 7, 2020).
- [2] AJI, RUMPOKO SETYO. Teacher of SMKN 1 Banyumas. As a Guest Speaker (downloaded December 10, 2019).
- [3] ASDHIANA, I MADE. <https://travel.kompas.com/read/2014/06/28/1145008/Perubahan.Musik.Bambu.?page=all>. 2014. (downloaded October 6, 2019).
- [4] AZITHA. <http://azitha.blogspot.com/2008/06/cakenjring.html>. 2008. (downloaded October 1, 2019).

-
- [5] BACCU. *History of Kenthongan, Typical Traditional Music of Banyumas*. 2013. <https://www.kaskus.co.id/thread/52ef4fcf148b46bb0f8b46f5/publish-your-region-sejarah-kenthongan-musik-tradisional-khas-banyumas/> (downloaded December 10, 2019).
- [6] Banyumas Genjring Traditional Art: <http://surgabudaya.blogspot.com/2012/07/ seni-tradisional-genjring-banyumas.html> (download December 4, 2019)
- [7] Banyumas Regency Culture and Tourism Office. *Himpunan Cerita dan Legenda Rakyat Banyumas*. Banyumas. 2009.
- [8] Banyumas Regency Sports Culture and Tourism Youth Office. *Ragam Budaya Banyumas*. Banyumas. 2013.
- [9] Banyumasan Traditional Art Kenthongan: <http://peta7gunung.blogspot.com/2015/08/kenthongan-seni-tradisional-banyumasan.html> (downloaded December 7, 2019)
- [10] Calung Jinjing, How to Play Calung: <https://www.indonesiakaya.com/jelajah-indonesia/detail/calung-jinjing-cara-baru-memainkan-calung> (downloaded November 17, 2019)
- [11] CARLAN. Head of Department of Education and Sports Culture and Tourism (Dinporabudpar) Banyumas Regency As a Guest Speaker (January 15, 2020).
- [12] Definition, History and Function of the Calung Musical Instrument from West Java: <https://rumahulin.com/calung/> (downloaded December 2, 2019)
- [13] ELQORNI, AHMAD. *The Art of the Genjring Tradition*. 2009. <https://indoculture.wordpress.com/2009/04/03/seni-tradisi-genjring/> (downloaded January 10, 2020).
- [14] Genjring Bonyok: <https://www.kotasubang.com/47/genjring-bonyok> (downloaded January 10, 2020)
- [15] HAERI, IMAN ZANATUL. *Genjring Rudat: Salawat and Dances of Repel Invaders Salawat*. 2017. <https://islami.co/genjring-rudat-salawat-dan-tarian-pengusir-penjajah/> (downloaded January 10, 2020).
- [16] <https://id.m.wikipedia.org> (downloaded October 8, 2019)
- [17] <http://newebegbanyumas.blogspot.com/2015/07/> (downloaded December 8, 2019)
- [18] KARTAWI, DARN0. *Calung As a Symbol of Local Culture Banyumas Community*. 2010. <https://www.kompasiana.com/pringsedhapur/54ffb74da33311da6450f969/calung-sebagai-simbol-budaya-lokal-masyarakat-banyumas> (downloaded November 5, 2019).
- [19] Kenthongan Banyumas: <http://senibanyumas.blogspot.com/2013/03/kenthongan-banyumas.html> (downloaded December 4, 2019)
- [20] Kenthongan: <http://newebegbanyumas.blogspot.com/2015/07/> (downloaded December 12, 2019)
- [21] KUNST, JAAP. *Musicologica a Study of the Nature of Etnomusikology its Problem, Methods, and Representatif Personalities*: Amsterdam. 1950.
- [22] NUGROHO, RESTU. *Kentongan Banyumasan*. 2015. <http://www.banyumasku.com/kentongan-banyumasan/> (downloaded January 10, 2020).
- [23] PRAWIROATMODJO, S. *Bausastra Jawa-Indonesia*. Surabaya: Express and Marfiah. 1957.

-
- [24] RASITO. Budayawan Banyumas As a Guest Speaker (March 19, 2020).
- [25] REZKISARI, INDIRA. *Kentongan Banyumas Needs To Be Packed To Attract Tourist Interests*. 2017. <https://www.republika.co.id/berita/nasional/daerah/17/08/18/ouv311328-kentongan-banyumas-perlu-dikemas-tarik-minat-wisatawan/> (downloaded December 16, 2019).
- [26] ROMADHON, EDI. Deputy Chair of the Banyumas Regency Arts Council. As a Guest Speaker. (March 7, 2020).
- [27] SAMUDRA, ABIMANYU TEGAR. <http://ats-smala.blogspot.com/2015/12/contoh-makalah-karya-seni-musik.html>. 2015. (downloaded November 4, 2019).
- [28] SET, BAMBANG. (Former Chairman of the Banyumas Regency Arts Council) As a Guest Speaker (April 25, 2020).
- [29] SPRADLEY, JAMES P.. *Metode Etnografi*. Yogyakarta: Tiara Wacana Group. 2007.
- [30] SUKARTA, NASIRIN L. AND AGUSTIN RIYAN PRATIWI. *Artisan dari Kejawar*. Banyumas: Rizkuna. 2019.
- [31] SUKENDAR. Head of the Calung Langen Culture Group in Banyumas As a Guest Speaker (February 22, 2020).
- [32] *The History of Genjring Dance*: <http://ideabangsaindonesia1.blogspot.com/2017/03/tari-genjring.html> (downloaded January 10, 2020)
- [33] TIM PENYUSUN KAMUS. *Kamus Besar Bahasa Indonesia*. Jakarta: Balai Pustaka. 1996.
- [34] *Traditional Music Art Calung Javanese Culture Information Traditional Musical Instruments*: <https://budayajawa.id/kesenian-musik-tradisional-calung/> (downloaded November 10, 2019)
- [35] WALUYO, KUAT. *Parikan Calung Banyumasan Desa Gerduren, Kecamatan Purwojati*. Yogyakarta: Kaliwangi Offset. 2017.