



Rede As a Motif Variation in The Darak Panjang Pattern of Padang Pariaman Indang Art

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Abstract This study examines rede as a motif variation within the darak panjang pattern of Indang art in Nagari Tandikek, Padang Pariaman, using a descriptive-analytical qualitative approach. The study aims to understand the structural, aesthetic, and symbolic roles of rede within the musical and socio-cultural context of Indang performances. Data were collected through participatory observation, in-depth interviews with performers, and audiovisual and written documentation. The findings show that rede appears in the middle section of darak panjang after the repetition of the basic motif, characterized by stronger accentuation, increased density of strikes, and variations in motif repetition. Structurally, rede functions as a transitional marker between performance sections and as a collective guide for performers. Aesthetically, rede enriches musical dynamics, creates tension, and maintains variation in the performance to prevent monotony. Symbolically, rede serves as the identity of specific groups, reflecting collective creativity within the boundaries of tradition. These findings confirm that Indang art is dynamic, adaptive, and evolves through oral transmission and social practice. This study is significant for the documentation, preservation, and education of Minangkabau traditional arts.

Keywords : Rede motif variation, Darak Panjang musical structure

INTRODUCTION

Padang Pariaman Regency is one of the regions in West Sumatra Province rich in Minangkabau traditional arts and culture. Various forms of traditional arts have developed and continue to thrive within the community, including Gandang Tambua, Katumbak, Rabab Piaman, Ulu Ambek, Talempong Gandang Lasuang, and Indang. These art forms not only serve as entertainment but also function as a medium for transmitting customary, social, and religious values that are deeply rooted in Minangkabau life.

Indang art is a traditional art form with distinctive characteristics, as it is rooted in Islamic oral literature. Indang developed alongside the traditional education system in surau (Islamic assembly halls), where religious scholars or teachers used it as a medium to convey Islamic teachings to the community (Ediwar et al., 2017). Therefore, Indang cannot be separated from the religious and customary context that underpins the life of the Padang Pariaman community. Throughout its history, Indang has experienced development and changes alongside the socio-cultural dynamics of its supporting community. The passage of time and the influence of modernization have caused shifts in the form, function, and themes of Indang performances. Religious themes, which once dominated, have gradually shifted toward more secular topics, although traditional and customary values are still preserved (Asril, 1997).

Despite various changes, Indang is still frequently performed in many customary and social activities, such as alek nagari, batagak penghulu, and weddings (baralek). This demonstrates that Indang continues to have a strong social function as a medium for interaction, entertainment, and a symbol of cultural identity for the people of Padang Pariaman.

Geographically, Indang is spread across several areas in Padang Pariaman Regency, including Ulakan, Sungai Sariak, Lubuak Aluang, Kayu Tanam, and Tandikek. In Nagari Tandikek, Indang is still actively preserved by the community through several Indang groups that regularly perform at various customary events. This continuity makes Tandikek one of the important regions for studying Indang. In performance contexts, Indang is presented as a folk performance involving several groups of Indang that respond to each other. This performance structure is known as tigo sandiang, consisting of pangka, alek nan datang, and

sapadan. This presentation pattern reflects values of togetherness, healthy competition, and social solidarity within the Minangkabau community (Ediwar, 2003).

Musically, Indang has a rhythmic structure played on the *rapa'i*, called *darak*. *Darak* serves as the rhythmic foundation of Indang performances and comes in several types, such as *darak panjang* and *darak pendek*. *Darak panjang* plays an important role as an opener, closer, and connector between performance segments, making it a key element in the musical structure of Indang (Ediwar, 2003). In practice, *darak panjang* is not only presented as a static rhythmic pattern but also developed through specific variations. One such variation is known as *rede*, which involves adding or developing *darak* motifs with different accentuations and rhythmic structures from the basic motif. The presence of *rede* demonstrates musical creativity among Indang performers.

Various studies have examined Indang art and its performative dynamics in the Minangkabau cultural context. Febby Septiana (2025) studied the preservation of Indang culture in Korong Kuliek, Batang Anai, and found that low interest among the younger generation is the main challenge for preserving Indang in the local community (Septiana, 2025). Sriwulan & Andar Indra Sastra (2019) highlighted the Sufi dimensions and aesthetic concepts of Indang Pariaman, revealing the connection between performance structure and the Sufi spiritual symbol “*martabat nan tujuh*,” demonstrating the strong religious aspect in Indang performances. Hanifah Herman & Desfiarni (2024) described the development of Indang choreography in the creative version of *Sanggar Seni Binaan Sati* in Lubuk Alung, emphasizing movement, music, costume, and dramatization as innovations derived from Indang tradition (Herman & Desfiarni, 2024). Muhammad Zulfahmi, Monita Precillia & Yusnelli (2025), in their dramaturgy study of Indang Solok in Jawi-Jawi, found that vocal structures and *pantun* texts in Indang represent strong local wisdom values as well as diverse social and religious themes (Zulfahmi et al., 2025). Yudhitia Wardi et al. (2025), through semiotic analysis of the Indang Padusi dance, identified the meanings of dance movements reflecting daily life in the Nagari Jawi-Jawi community, adding a symbolic dimension to the performative aspects of Indang (Wardi et al., 2025).

An anonymous study (2014) on the continuity and changes of Indang in Sintuak Pariaman showed that performance forms and functions have shifted due to internal and external pressures, such as modernization and media, affecting the continuity of Indang traditions. Surherni et al. (2019), in their study of Indang Sungai Garinggiang, found a hybridization of traditional arts and popular culture, demonstrating Indang as a space for cultural negotiation in the context of popular hegemony. Balain Bunyi by Vernando Hafiwendri (2025) developed the idea of Indang disharmony into modern compositions, showing trends in musical reinterpretation of Indang tradition. Other studies, such as Indrayuda & Susmiarti (2019), examined the structure and forms of traditional Indang that are still preserved despite marginalization in contemporary cultural life. Finally, studies on Indang dance (in general sources) reaffirm its historical roots as an Islam-rooted dance that developed from *surau* education, strengthening the finding that Indang is a traditional art form with deep integration of religious and social values. Comparatively, while all studies emphasize the importance of religious, social, and aesthetic values in Indang, some focus more on cultural preservation and modernization challenges (Septiana, Anonymous 2014, Indrayuda & Susmiarti), whereas others highlight aesthetic and symbolic dimensions in performance structure (Sriwulan & Sastra; Zulfahmi et al.; Wardi et al.), as well as trends in innovation and musical hybridization (Balain Bunyi, Surherni et al.).

Rede has an important function in Indang performances, serving as a marker of transitions between sections and a musical enrichment that enhances performance dynamics. Interestingly, *rede* is not found in all Indang groups but only in certain groups, particularly in Nagari Tandikek. This makes *rede* a distinctive musical phenomenon worthy of in-depth study. Based on the above, research on *rede* as a motif variation in the *darak panjang* pattern of Indang in Padang Pariaman is important. This study is expected to provide a deeper understanding of the musical structure of Indang while contributing to the documentation and preservation of traditional arts as part of Minangkabau cultural heritage.

METHODS

This study employs a qualitative approach with a descriptive-analytical method, aimed at understanding, interpreting, and making sense of the musical phenomenon of *rede* in Padang Pariaman Indang art in a deep and contextual manner. A qualitative approach was chosen because the research object

is non-quantitative and closely related to cultural practices, aesthetic experiences, and meaning-making processes among art practitioners. The descriptive-analytical method is used to describe the musical structure of darak panjang, particularly the rede motif variations, while also analyzing their function, character, and role within the overall Indang performance system based on empirical field data. Data collection was carried out through observation, interviews, and documentation, applied in an integrated manner to obtain comprehensive and complementary data. Observation was conducted directly on Indang performances at the research location using a passive participatory observation model, where the researcher was present as an observer without participating as a performer. Through this technique, the researcher identified the rhythmic structure of darak panjang, repetition patterns of motifs, accentuation variations, and the appearance of the rede motif in actual performance contexts. Field observation allowed for a holistic understanding of Indang's musical practices in their natural context, in line with Spradley's (1980) view that observation is a primary technique for understanding cultural activities.

Interviews were conducted in-depth and semi-structured with key informants, including tukang darak, tukang dikie, and anak indang, to explore local knowledge, musical experiences, and social and aesthetic interpretations of the rede motif. This technique allowed the researcher to obtain data regarding the concept, function, and role of rede in darak panjang from the perspective of the art practitioners (Moleong, 2017). Meanwhile, documentation was carried out through audio-visual recordings of performances as well as the collection of written sources such as books, journal articles, and archives related to Indang art. Documentation serves as supporting data and a basis for musical analysis, including the transcription of rhythmic notation and motif comparisons, while also reinforcing the validity of observational and interview data, as suggested by Sugiyono (2019).

FINDINGS AND DISCUSSION

Overview of Darak Panjang in Indang Art

Based on field observations and analysis of documented Indang performances in Nagari Tandikek, darak panjang can be understood as a rapa'i drumming pattern that holds a central position in the structure of Indang performances. This pattern functions not only as a musical element but also as a foundational framework that supports the integration of all performance components, including vocals, movements, and accompanying rituals. In practice, darak panjang is generally played at the beginning and end of an Indang sequence. At the opening, it serves as a marker signaling the start of the performance while also creating the distinctive musical atmosphere. Meanwhile, at the closing, darak panjang acts as a final affirmation of the performance structure, marking the completion of the entire sequence.

Besides serving as the opening and closing, darak panjang also functions as a connector between sections of vocal and movement sequences. Its presence allows for smooth and structured transitions between performance segments, ensuring the continuity of the musical and dramatic flow. This connecting function positions darak panjang as an essential element in maintaining the overall cohesion of Indang performances.

Musically, darak panjang is characterized by relatively long rhythmic cycles with consistently repeated motifs. The repetition provides rhythmic stability that serves as a shared reference for all Indang performers. Clear and controlled accentuation further emphasizes the role of darak panjang as the main structural support of the performance's musical framework.

The consistency of its rhythmic cycles and the strength of its accentuations make darak panjang a musical marker that affirms the beginning and end of performance segments. In this context, darak panjang is understood not only as an accompaniment pattern but also as a signaling system with structural and communicative significance for the performers. These findings align with Ediwar's (2003) view, which places darak panjang as the primary rhythmic foundation in Indang art. As a rhythmic foundation, darak panjang binds musical and non-musical elements into a unified performance while highlighting the importance of this pattern in preserving the continuity of Indang's tradition and aesthetic values.

Rhythmic Structure of Darak Panjang

Musical analysis shows that darak panjang is composed of basic motifs that form the primary foundation of the rapa'idrumming pattern in Indang art. These basic motifs are played repeatedly at a relatively stable tempo, creating a consistent rhythmic framework throughout the sections of the

performance in which they are used. This tempo stability serves to maintain musical balance and provides a shared reference for all performers. The repetition of motifs in darak panjang is not merely repetitive but carries a clear structural function. Each repetition serves to reinforce the rhythmic pattern while also acting as a musical signal marking continuity or transition to the next section of the performance. Thus, motif repetition has a functional meaning in building the overall structure of an Indang performance.

The rhythmic structure of darak panjang acts as a collective guide for Indang performers, particularly the anak indang, in maintaining coordination between the rapa'i drumming, vocal chanting, and body movements. A well-established rhythmic pattern enables sustained coordination among performers, ensuring that the performance proceeds cohesively and in an organized manner. The presence of darak panjang as a rhythmic guide also highlights its role as a means of musical communication among performers. Through specific patterns and accentuations, darak panjang provides cues regarding dynamics, section changes, or performance intensity, which must be collectively responded to by all performers.

Rede Motif in Darak Panjang

One of the main findings of this study is the presence of rede as a motif variation integrated into the darak panjang pattern. Based on field observations of Indang performances in Nagari Tandikék and in-depth interviews with tukang darak, rede generally appears in the middle of darak panjang, typically after one or two cycles of the basic motif repetition. Its placement indicates that rede does not occur randomly but is deliberately positioned within the performance structure as part of a rhythmic flow understood collectively by the performers.

Musically, rede is characterized by more pronounced accentuation, the addition or development of striking patterns, and repetitions that deviate from the basic darak panjang motif. These changes create an increased rhythmic intensity, producing contrast with the preceding sections. This contrast enriches the musical texture and builds performance dynamics without disrupting the continuity of the basic pattern. In other words, rede functions as an internal mechanism within the darak panjang structure that allows for aesthetic variation while maintaining formal stability.

Further analysis shows that rede has a relatively fixed structure and is collectively recognized by Indang performers. Shared understanding of the rede pattern allows performers to respond to this variation synchronously without verbal instructions, emphasizing the role of oral transmission and practical experience in passing down musical knowledge in Indang. Therefore, rede can be understood not merely as individual improvisation but as a musical convention internalized within the tradition, reflecting a balance between structural order and collective creativity in Indang art.

Musical Characteristics of Rede

Musically, rede exhibits a more dynamic rhythmic character compared to the basic darak panjang motif. This dynamism is reflected in stronger and more pronounced accentuation, increased density of rapa'i strikes, and a livelier sense of tempo, even though the metric speed does not necessarily increase. These changes create a denser and more contrasting rhythmic texture, making rede stand out within the overall structure of darak panjang.

The rhythmic intensity produced by rede functions to build musical tension within the flow of an Indang performance. This tension is temporary and controlled, acting as an expressive bridge before the pattern returns to the basic darak panjang motif or transitions to the next section of the performance. Thus, rede serves as a micro-culmination point within the rhythmic structure, enriching temporal dynamics and maintaining the aesthetic appeal of the performance.

Differences in accentuation and musical energy are the main markers distinguishing rede from other motif variations in Indang art. The clarity of these musical features indicates that rede is not merely a spontaneous deviation but the result of musical practice that has been internalized within the tradition. At the same time, it reflects a space for collective musical creativity that develops within the conventions of darak panjang, allowing the Indang tradition to maintain continuity while retaining its potential for innovation.

Interviews with tukang darak and Indang performers reveal that rede has a strategic function as a transition marker within the structure of darak panjang. The presence of rede is collectively understood as a musical code signaling changes in the drumming pattern or transitions to the next section of the

performance. This code operates nonverbally, relying on shared musical awareness, enabling performers to respond simultaneously without explicit instructions.

As a transitional marker, rede plays an important role in maintaining the order of the Indang performance flow. The rhythmic variation presented through rede helps direct the attention of both performers and audience to the upcoming changes in the musical structure. Therefore, rede functions not only as a transitional element but also as a mechanism that controls performance dynamics, ensuring continuity between one section and the next.

In addition to this structural function, rede also serves as a musical enrichment element that enhances the dynamics and aesthetic appeal of Indang performances. Its presence prevents the excessive repetitiveness of the basic darak panjang motif, keeping the performance lively and varied. This function aligns with Nettl's (2015) view, which asserts that variation in traditional music serves as an aesthetic strategy to maintain the continuity of the performance, prevent monotony, and sustain the engagement of performers and audience in an ongoing musical experience.

Rede as an Identity Marker for Indang Groups

Field findings indicate that rede is not practiced uniformly across all Indang groups in the Padang Pariaman region. This motif variation is only found in certain groups, particularly those in Nagari Tandikek, making its presence local and contextual. This fact suggests that rede is not a universal element in the Indang tradition but rather the result of a unique musical development within specific communities.

The existence of rede as a specific motif variation makes it a musical identity marker for Indang groups in Nagari Tandikek. This identity is reflected not only in differences in drumming patterns but also in how the group builds dynamics, intensity, and musical expression in performances. Thus, rede functions as a distinguishing symbol that reinforces the group's position within the broader landscape of Indang tradition.

Furthermore, these findings highlight the natural differentiation of styles within the Indang tradition. Each group has a limited yet significant space to develop its own musical characteristics while remaining within the inherited conventions of darak panjang. This demonstrates that Indang tradition is adaptive and dynamic, allowing diverse musical expressions without undermining the unity of its traditional identity. From an ethnomusicological perspective, rede can be understood as a product of ongoing oral transmission within the Indang performer community. The pattern is not passed down through written notation but through performance practice, observation, and imitation in intergenerational interactions. This process allows rede to stabilize its form while adapting contextually according to the collective musical experience of its practitioners.

Motif variations like rede are inherent in traditional music, where creativity is expressed not through isolated individual composition but through the development and refinement of existing patterns. As Merriam (1964) asserts, traditional music evolves as part of a living cultural system, with musical variations emerging from social practice and shared aesthetic experience. In this context, rede represents collective creativity that operates within the conventions of darak panjang. Its existence reflects the close relationship between musical structure and the social-cultural context of its supporting community. Rede thus embodies not only technical musical aspects but also values of togetherness, nonverbal communication, and continuity of tradition in Indang art. Through rede, the musical structure becomes a medium for social expression, reflecting the cultural dynamics of the Indang community.

Tradition Dynamics and Innovation

The presence of rede within the darak panjang pattern illustrates the ongoing dialectic between traditional continuity and musical innovation in Indang art. The basic darak panjang motif is maintained as the main framework, ensuring the continuity of Indang's musical form and identity. This framework serves as a normative foundation that both limits and guides the musical practices of performers. On the other hand, rede provides a space for creative expression, allowing performers to develop and reinterpret the basic pattern. Through rede, performers can respond to social dynamics, performance contexts, and aesthetic needs without departing from inherited traditional conventions. This variation shows that innovation in Indang is not radical but grows organically from within the structure of tradition itself.

This condition confirms that Indang art is dynamic and adaptive, not static or frozen. In line with Asril (1997), living traditions continuously undergo renewal alongside changes in the supporting community. In this case, rede serves as concrete evidence of how the Indang tradition can maintain continuity while

opening space for creativity, keeping it relevant and meaningful within the socio-cultural life of the community. The findings of this study have important implications for efforts to preserve Indang art. A deeper understanding of rede as a motif variation within darak panjang can form the basis for more systematic and detailed documentation of Indang's musical structure. Furthermore, these findings can serve as a reference in arts education, Indang training, and the transmission of knowledge to younger generations, ensuring the tradition's sustainable continuity.

Based on the overall findings and discussion, it can be concluded that rede is a motif variation with multifunctional roles in the darak panjang pattern of Padang Pariaman Indang. Structurally, rede serves as a transitional marker between performance sections and as an element that regulates rhythmic dynamics. Aesthetically, rede increases intensity, variation, and musical tension, enriching the audience's experience and enhancing the performance's appeal. Additionally, rede carries significant symbolic meaning as a marker of group identity, particularly for Indang groups in Nagari Tandikek. This motif variation demonstrates how collective creativity can develop within the framework of tradition, differentiating each group's musical character without violating the norms and conventions of darak panjang. The existence of rede enriches the musical repertoire of Indang and underscores the importance of in-depth studies on the musical structures of traditional art. A comprehensive understanding of motifs and variations like rede is relevant not only for cultural documentation and preservation but also for arts education and knowledge transmission to younger generations, ensuring that Minangkabau cultural heritage remains vibrant and dynamic.

CONCLUSION

Based on the research findings, it can be concluded that rede is an integral motif variation within the darak panjang pattern of Padang Pariaman Indang, serving structural, aesthetic, and symbolic functions. Structurally, rede acts as a transitional marker between sections of the performance and as a mechanism for regulating rhythmic dynamics. Aesthetically, rede enriches the musical texture, creates contrast, and builds tension and variation that sustain the continuity of the performance. In addition, rede carries social and symbolic meaning as the identity of certain groups, particularly in Nagari Tandikek.

The conclusion should answer the objectives of the research and research discoveries. The

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