

WAYANG WONG PRIANGAN: VIEWED FROM PERFORMANCE ASPECTS

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Abstrak

Seni Pertunjukan ialah kesenian yang disajikan secara khusus sebagai media komunikasi seni dengan penontonnya, serta karya seni ini memiliki konsep dan bentuk pertunjukan yang khas. Wayang Wong Priangan adalah bagian daripada pertunjukan tari Sunda sebagai produk budaya masyarakat Jawa Barat – Indonesia, di dalamnya terungkap aspek-aspek pertunjukan yang membaku, yaitu adanya pelaku, lakon dan struktur dramatikanya, tari, dialog, narasi dalang, karawitan, tata busana dan rias, serta tata pentasnya. Berarti pertunjukan Wayang Wong Priangan ini termasuk seni pertunjukan yang lengkap atau disebut sebagai dramatari.

Abstract

Performance art is an art that is specifically presented as a communication medium to the audience and has specific form and concept in the performance. Wayang Wong Priangan is part of Sundanese dance performance as a product of West Java culture in which basic performance aspects are revealed, those are: performers, story and the dramatic structure, dance, dialogue, puppeteer narration, karawitan (music), costume and make up, and stage design. It means that Wayang Wong Priangan is included in the complete performance art or called as “dance drama”.

Introduction

The essence of an art performance is determined by two main components, those are the existence of performed art works and the human as the audience. In other words, the art categorized as performance art is the one that functions as a communication medium to the audience. Since an art work is a form of expression that is created for our perception through sense or image projection, and the thing that is expressed is human feeling (Suzanne K. Langer, 1988:14), hence every art work has specific form and concept in the performance. When the performance is a traditional art, there will be standard norms, beside the art itself, as the special characteristics of the tradition, and the aspects of performance that present the name of the art will also reveal. It is written by Soedarsono; Wayang Wong is a dance drama which exists in some places in Indonesia (2000:71); and the actors/actresses of *Wayang Kulit* are leather puppets, while the actor/actresses of Wayang Wong are human (1997:1). Wayang Wong Priangan is part of Sandanese dance works as a product of West Java culture which has variety of performance aspects that becomes a harmonic unity among performers, story, dramatic structure, dance, dialogue, *karawitan* (music), puppeteer narration, costume and make up, and stage design.

Dancer, Puppeteer, Gamelan Player (Wiyaga), Singer (Pesinden)

The form of Wayang Wong performance is expressed by performers, and the performers of Wayang Wong Priangan consist of dancers, puppeteer, *wiyaga*, and singers or called *pesinden*.

The dancers of Wayang Wong Priangan are a group of performers who are directly focused as the stage performance because they are the characters of the story and they express the plot as well. There are male characters of *wayang* such as: Arjuna, Adipati Karna, Gatotkaca, Baladewa, and Dasamuka that are acted by male dancers. There are also female characters such as: Drupadi, Utari, Arimbi, Sondari, Srikandi, and Mustakaweni that are acted by female dancers. It is also common to act in opposite gender where a female dancers, with a high and sufficient ability, acts as a male character. This, according to Sal Murgiyanto and

I Made Bandem, is included in *transvesti* (1983:59). The classification of the actors is divided into three levels. The first is call *Wayang Utama*. It is a character that has a very important role or the most determine character in a story. In every story, there are usually only two characters of this class, they are: The worst character or self-centered wayang and the most conspicuous character in eradicating crimes. The later, which is called *Sekar Lalakon*, usually becomes the audience idol (M.A. Salmun, 1942:228). The second is *Wayang Pamanggul*. It is an important character as a support or the second man of *Wayang Utama* character, not only in the side of bad character but also of the good one. The third is *Wayang Pangeuyeub*. This character is only a complement both in the side of bad and good characters.

The role of puppeteer in wayang performance (*Wayang Kulit* and *Wayang Golek*) is very important, while in Wayang Wong Priangan he is only a story teller or a narrator because the dialogue of each character is directly spoken by each dancer, and the puppeteer narration is uttered with singing (called *kakawen*) and without singing (called *nyandra*). The other role of a puppeteer is to strike *kecrek* and *cempala* instrument.

Wiyaga is a group of male performers who plays gamelan instrument. Gamelan that is used for Wayang Wong consists of: *goong*, *ketuk*, *gambang*, *bonang*, *rincik*, *panerus*, *saron anak*, *saron indung*, *rebab*, and *kendang*. The song is always sung by a woman called *pesinden*.

Lakon (Story)

Every story in Wayang wong performance is called *Lakon*, and according to Claire Holt:

“The suitable meaning for the word *Lakon* is “way (stories or action)” and this is what the story script provide essentially: *Lakon* is a line that is organized from continuous actions (*jejer* a or action, that is “line” and “way of standing”) of a performance” (1967:136).

Basically the usual performed story is referred from the main stories or called *pakem* Mahabharata including the epic of Bharata Yuda and

Arjuna Sasrabahu. There has never been performed the whole story, only some parts of the story that is considered to be interesting. In other words, the story which is performed in Wayang Wong is only a fragment and the duration of the performance is not more than one or two hours. The topic of the stories is usually about heroism, among others are: Arjuna Wijaya, or the story about Arjuna Sasrabahu defeated Dasamuka; Jaya Renyuan, or the story about the death of Abimanyu in Bharatayuhudu epic; Jaya Tigasan, or the story about the death of Jayadrata in Bharatayuhuda epic; Jaya Perbangsa, or the story about the death of Gatotkaca in Bharatayuhuda epic; Jabang Tutuka, or the story about Gatotkaca helped god in eradicating ruthlessness of Naga Percona; Brajamusti, or the story about the death of Brajamusti by Gatotkaca; and from the developed main stories or *carangan* such as the story of Srikandi-Mustakaweni and Srikandi-Larasati are also often performed.

Dramatic Structure

The dramatic structure or the scene frame here means a basic structure in performing parts of the story. This specified composition of the story is performed between 4 to 7 scenes, but it doesn't mean that every scene should always be identical with the sequences or parts of the frame. The scene structure is revealed as follows:

Performed in 4 scenes

The initial part (*leunjeuran pamuka*) is the first scene; the middle part (*leunjeuran tengah*) is the second and the third scenes; and the final part (*leunjeuran pamungkas*) is the fourth or the last scene.

Performed in 5 scenes

The initial part is the first scene; the middle part is the second, the third and the fourth scenes; and the final part is the fifth or the last scene.

Performed in 6 scenes

The initial part is the first and the second scene; the middle part is the third, the fourth and the fifth scenes; and the final part is the sixth or the last scene.

Performed in 7 scenes

The initial part is the first and the second scene; the middle part is the third, the fourth, the fifth and the sixth scenes; and the final part is the seventh or the last scene.

From the three parts of the scene frame, it is figured out that between one-two scenes or the first scene is performed in the initial parts, then in the middle part performed more than one scene or start from the second or the third scene, and in the final part performed only one scene or the next scene.

Later on the dramatic structure or the basic sequence of the dramatic action is generally revealed starting from: the initial part is the problem introduction; the middle part is the conflict and the final part is the problem solution.

Dance

The simple visualization or expression of behavior and movement of every dancer acting as Wayang Wong character basically directs to dance stylistic because the essence of a dance is an expression of human soul which is expressed through beautiful rhythm movements (Soedarsono1. 972:4). Beside dialogue, a dance is, in fact, an essential expression medium to every character of wayang wong. The dance resources, generally, come from *tayub* dance, *pencak silat*, *wayang galek* dance and wayang wong Cirebon dance. The dance in wayang wong performance is to show the actors characteristic and to reveal the story.

The actor characteristic of each character is usually related to lower or upper position or status, characteristic and also the gender. *Pangagung* is a call for the upper position of a character such as: god or Batara; King;

Governor; and Adipati. The lower position is called *abdi keraton*, such as: soldier or *balad*; bodyguards of king's family; and *panakawan* or *pawongan*. Choreography or pattern structure of special dance movement to enter and out of the stage is called *jejeran* dance. Then specifically for all *pangagung*, after they are on the stage, continue to dance called *kembangan* dance, and when a character of *wayang utama* or *sekar lalakon* performs a long dance before going to a battlefield, it is called *ngalaga*. Characteristics of choreography dealing with character and gender are as follows:

Woman or Female

Based on characterization, female is divided into *putri luruh* and *putri branyak* (Soedarsono, 1974:14). The specific term for *putri luruh* in wayang wong character is *putri lungguh* (e.g.: Drupadi, Subadra and Utari), and *putri branyak* is called *putri ladak* (e.g.: Srikandi, larasati and Mustakaweni). The choreography of *putri lungguh* or the modest women among others are: *adeg-adeg lontang tutup*; *jangkung ilo reundeuk*, and *keupat anca*. The movement patterns of *putri ladak* or an aggressive, lively and dynamic woman among others are: *adeg-adeg lontang buka*; *jangkung ilo bata rubuh*; and *keupat salancar*.

Man or Male

The choreography of modest gentle man or called *satria lungguh* (e.g.: Semiaji, Arjuna, Abimanyu and Arjuna Sasrabahu) among others are: *keupat hiji*; *adeg-adeg baplang*; and *tincak tilu*. The choreography of lively, aggressive and dynamic gentle man or called *satria ladak* (e.g.: Adipati Karna, Batara Kresna and Somantri) among others are: *keupat dua* and *keupat tilu*; *ecek*; *Santana*; and *adeg adeg sembada*. The choreography of modest strong man or called *monggawa lungguh* (e.g.: Gatotkaca and Anterja) among others are *adeg-adeg capang*; *jangkung ilo cikalong*; *gedut*; *gedig*; and *mincid galang*. The choreography of aggressive and dynamic strong man or called *monggawa dangah* (e.g.: Baladewa, Jayadrata and Suyudana) among others are: *gedig anca*; *pakblang*; and *adeg-adeg capang sonteng*. The funny choreography of *Panakawan* or *pawongan* (e.g.: Semar, Cepot, Dawala and Gareng) among others are: *oray meuntas*; *bajing*

luncat; bango titeuleum; and diadu boksen. Whereas the giant characters or called *Danawa* such as: *Danawa Patih* (e.g.: Sakipu, Brajamusti and Prabakesah) with the choreography among others are: *adeg-adeg capang; ngalaga; sirig and gedig*) and *Danawa Raja* (e.g.: Dasamuka and Naga Percona) with the choreography among others are: *adeg-adeg kiprahan; barongsayan; pakblang gancang; and gedig barungbang.*

Gesture is a reaction that can give signal to the audience visually, and to make movement as a signal, it should be clear for other people and can be communicated as information to the audience (Desmond Morris, 1977:14). Likewise the content of a story in wayang performance basically can not be apart from the illustration of events and the variety of situations. In this case dance roles as a medium of expression covers: war; *tresnan*; and to clarify the dialogue expression. War dance is a dance that expresses fighting illustration and it is always revealed in every Wayang Wong Priangan performance. That is the reason this dance or war scene becomes one of special interest and becomes part of this: *Perang tanding* is a dance which describes fighting between one character of wayang with another or one versus one, and this fighting is generally between *wayang pangagung*, among others: *perang satria* or the character of *satria lungguh* versus *satria ladak* such as Arjuna vs Adipati Karna, and Arjuna Sasrabahu vs Somantri; *perang gagahan* or the character of *monggawa* versus *monggawa* such as Bima vs Suyudana, *monggawa* versus *danawa patih* such as Gatotkaca vs Sakipu, and *monggawa* versus *danawa raja* such as Gatotkaca vs Naga Percona. Then, another fighting is *perang pancalan*, the character of gentle man versus strong man such as: *satria* versus *monggawa* (e.g.: Abimanyu vs Jayadrata); and *satria* versus *danawa* (e.g.: Arjuna Sasrabahu vs Dasamuka). Beside that, there is also female war or *perang wanoja* such as: Srikandi vs Mustakaweni, and Srikandi vs Rarasati. Another war is called *perang kembang*. This war is a fighting between female character versus male one such as Srikandi versus Bisma. The other kind of war dance is *perang rempugan*. It's a fighting between one character versus two - three other characters or versus a group of soldiers such as Abimanyu vs Kurawa soldiers. Beside that, there is also *perang balad*. It's a fighting between groups such as Kurawa soldiers vs Pandawa soldiers.

Tresnan dance is a dance or an expression of various movements to describe emotion or mood of certain characters for what they suffered. It also has specific characteristic in the symbolic forms. As what Desmond Morris clarified in discussing symbolic gesture as follows:

“Symbolic gesture can describe one’s mood and thought. It can explain anything related to abstract quality which has no similarities, either in the objects or in the movements” (1977:30).

Tresnan dance is usually about: sorrow (e.g.: Arimbi’s sadness when Gatotkaca was murdered by Adipati Karna in Jaya Perbangsa story); anger (e.g.: Arjuna’s anger when his son Abimanyu was killed by Jayadrata in Jaya Renyuan story); love (e.g.: Naga Percona loves Dewi Supraba in Jabang Tutuka story); happiness (e.g.: Jayadrata’s happiness when he killed Abimanyu in Jaya Renyuan or Jaya Tigasan Story).

Furthermore Desmond Morris discusses that in schematic gesture there is usually part of hand that give gesture, since it is necessary to have ability to express precisely and in various situations (1977:29). This is related to expressions of dance attitude and movement of every character to clarify the dialogue. The dance attitude and movement in the hand to clarify the dialogue is called *pepeta*.

Dialogue or *Antawacana*

Antawacana or the way of speaking of every character expressed by the dancers is also an important expression medium. Therefore, dance and *antawacana* are two main aspects that complete each other and strengthen the characters suitable with the story performed. In wayang wong performance, *antawacana* uses Sundanese covers: *guneman*; *nangtang*; and *tresnan*.

Guneman means conversation between one character to the other one. *Nangtang* means inviting the enemy to fight or war. While *tresnan* means talking about one’s mood whether he is sad, angry, happy or feeling love.

Puppeteer's Narration

Puppeteer's narration roles to express content of a story, scene, character and the life of a character, not only through *kakawen* (with singing) but also *nyandra* (without singing) and narration. In the performance, *kakawen* narration is usually continued with *nyandra*, but in certain traditional parts it is only expressed through *kakawen*. For further explanation, see the detail below:

In the opening of wayang wong performance, it is usually performed which is called *kakawen murwa* and *nyandra murwa*. In every scene that reveals event in a kingdom or palace (such as Astina Palace; Amarta Palace; and Wirata Palace), it is always initiated with the puppeteer's narration called *kakawen* situation of a *karaton* and *nyandra* situation of a *karaton*. If there is a scene outside the palace (such as in a penance; in a park; in a battlefield; or in a travel), it is always initiated with the puppeteer's narration called *kakawen* situation of a *luar karaton* and *nyandra* situation of a *luar karaton*. When a character expresses his mood (such as sad; angry; love; and happiness), it is always strengthened with the puppeteer's narration which is expressed with singing and it is called *kakawen tresnan*.

Karawitan or Music

The role of *karawitan* is very important in forming and making the whole Wayang Wong Priangan performance looks live. The potential of *karawitan* in Wayang Wong Priangan performance will be discussed start from: *laras gamelan*; kinds of presentation; form of song in accompanying dance; and in accompanying the puppeteer's narration.

Gamelan instruments used for wayang wong are *salendro* pitched instruments. The presentation of *karawitan* is expressed in two kinds, they are instrumentally or called *karawitan gending* and unification of instruments and vocal called *karawitan sekar gending*. The *sekar gending* constitutes unification of gamelan, singing of *pesinden* and puppeteer's narration. The types of presented song are *sekar ageung* or slow rhythm songs which are often used to accompany the beginning situation of a

palace, and *sekar alit* songs or fast rhythm songs which are often used to accompany war scenes.

Every dance expressed by each wayang wong dancer is not apart from *karawitan* accompaniment. This is written by Sudharso Pringgobroto that if a dance is considered to be a fish, so the music is the water (1971:7). It is even clarified by La Merri that music is not a servant of a dance and a dance is not a servant of music, they are both a perfect marriage (1975:30). The first role of dance *karawitan* is the basis for movement rhythm in arranging time of every movement element that is usually given the preparations of basis for rhythm and time by the sound of gamelan so that it will be easy and broad to arrange the dance movement rhythm. The second role is to clarify or support the movement dynamics in arranging to change the strength of the movement in order to be lively and interesting. The movement dynamics are also strengthened with the sound of accompanying gamelan, and the most conspicuous instrument in supporting or clarifying the movement dynamics is the hard-soft sound of a drum. The third role is to strengthen illustration of the situation, means that of every expression of an event and the mood of each character, it is always filled and strengthened with gamelan sound which is in accordance with the expressed situations.

The other role of *karawitan* is to serve basis for intonation of the dancer's *antawacana* and puppeteer's narration. Although *antawacana* of every character is not sung the intonation should absolutely adjust to the intonation of the gamelan. Likewise the puppeteer's narration, both *kakawen* and *nyandra*, is really bound to the intonation of the *salendro* pitched gamelan. The intonations that are often used cover: intonation1 (da); 2 (mi); 3 (na); and 4 (ti).

Costume and Make Up

The role of costume and make up is to show the actor characteristic of every character because each character of wayang wong wears different costume and make up. The costume and make up of wayang wong come from wayang golek Priangan.

The outline of costume for the male character covers: head gear called *makuta*; wearing short sleeved shirt called *kutung*; wearing short pants called *sontog*; and the outside part twisted with cloth called *dodot*; shawl or *soder* as dance property; and another accessory is *keris*. While costume for female character are *makuta*; short blouse called *apok*; from waist to legs wearing cloth called *sinjang lamban*, and *soder*.

Another important accessory to be exposed is something like wings called *badong* or *praba*. For this, Claire Holt has explained that about flying knight Gatotkaca is similar with us, *praba* may be constitutes wings, but it is difficult to figure out why certain kings have *praba* while the others do not (L967:134).

Likewise *badong* which is worn by characters of wayang wong Priangan, in fact, not all characters have supernatural power to fly to the sky wearing *badong*. Certain characters who usually wear *badong* are: Gatotkaca, Kresna, Arjuna Sasrabahu, Adipati Karna, Baladewa, Suyudana, and Sakipu. The form of *badong* worn by all characters of Wayang Wong Priangan is similar, but different in color. Plain *badong* which is only golden color is usually worn by *satria lungguh* and *satria ladak*, and colored *badong* or painted colorful one is usually worn by *monggawa* and *danawa*.

About *gagaman* or weapon like *keris*, arrow, and *endog panah* are merged to be used as part of costume. However, there is also *gagaman* which is not the accessory of costume so it is often called hand prop, among others are: arch called *gondewa* and spear or *tumbak*.

Make up is an art to use cosmetic tools to create face of a character (RM.A. Harymawan, 1976:33). For this, Richard Corson has explained:

“Knowledge on physiognomy principles is really helpful for characters in determining face form related with characters they have. Although with the real face expression, it can reveal various characters which are depending on the ability to act, and if we think and wish to do it then all characters for certain face expression, and the next step is, we should ask why it is suitable with a character. Is it because of illustration of the

strong or weak face expression? Does it look optimistic or pessimistic? Sensitive or rough? Aggressive or shy?”(1981:13).

Characteristics of make up for Wayang Wong Priangan dancers deal with gender, character level, giant, and not giant. Eyebrows is one of the most expressive features and its characteristic is easily to change. Although there is a little change, it still can influence the face expression in a whole. The shape of eyebrows becomes more variety in accordance with its position; some are straight, thick, short, long and some even extended almost touching hair. The thick eyebrows is usually closely related to energy, physic or mental, while the thin one shows something with less energy or soft (Richard Corson: 15). The eyebrows on the make up of Wayang Wong Priangan dancers, covers: (1) the modest female character or *putri lungguh* and the modest gentle or *satria lungguh*, the eyebrows is like a sickle called *bulan sapsasi*; (2) the aggressive soft female character or *putri ladak* and the aggressive male or *satria ladak*, the eyebrows is thin and straight called *pasekon ipis*; (3) the modest strong male character or *monggawa lungguh*, the eyebrows is rather thick, straight and split called *cagak*; (4) the aggressive strong male character or *monggawa dangah*, the eyebrows is thick and straight called *pasekon kandel*; and for giants or *danawa*, the eyebrows is straight and very thick called *jedig*.

As discussed above that moustache is one of the important parts of wayang wong make up to differentiate character, that is (1) the modest gentle male and female characters or *satria lungguh*, do not have moustache; 2) the aggressive gentle male character or *satria ladak*, have thin and short moustache called *nyemprit*; (3) the modest strong male character or *monggowa lungguh*, have rather thick, rather long and split moustache called *baplang cagak*, (4) the aggressive stong male character or *monggawa dangah*, have thick and long moustache called *baplang sanga dulang*.

The other important parts of face according to Richard Corson: that the conspicuous characteristics are eye, nose, and mouth (1931:14). This make up is for *panakawan* dancers, especially on nose and mouth. The character of *panakawan Udawala* has a long and rather curve nose called

irung bengkung, Gareng has a round nose called *irung senegul*, and Semar as a wide mouth called *biwir jebleh*.

The other make up lines which completing characteristics are: (1) on the forehead for female character and *satria lungguh*, there is a line as an exclamation mark (!) called *pasu teleng hiji*, and for *satria ladak* character, there is a line as three spear knife (*trusula*) called *pasu teleng tilu*; (2) on the cheek for strong male character: *monggawa lungguh*, *monggawa dangah*, and *danawa*, there is a small curve line as a *sumping* called *pasu damis*, and on the chin there are lines forming beard called *janggot* for all character of strong man, and *cedo* for aggressive gentle man or *satria ladak*; (3) special for the strong man, *danawa*, on the side of the lower lip painted like fang called *sihung*; (4) and on the sideburn for female character, there is a line as a twisted tree root called *godeq areuy*, for gentle man character, there is a line as a thin whip called *godeq mecut ipis*, and for strong male character including giant, there is a line as a thick whip called *godeq mecut kandel*.

Stage Design

The scope of stage design is limited to fine art supporting elements which sticks to the stage (built-in), it is about stage or a palace for performance itself, scenario and lighting (Pramono Padmodarmono: 1988: 29). Likewise the stage design aspects that are always related to wayang wong performance cover: a place for performance, decoration and lighting. There are two kinds of a place for performance, they are:

Balandongan stage, in a square form, some have roof and some do not, the height of the stage is about 1 to 1.5 meter, and the audience are usually in the front, on the right and left side. To place the gamelan, there is a small stage on the right and left side and it is lower than the main stage so that the audience in the side will not be blocked.

Pendapa, in a square form, has roof every corner has a wood pole, the position of the audience and the performer is at the same height, and the audience are in front, on the right and left side. The position of gamelan is usually on the back side of *pendapa*.

Scenery is the background view of a stage (RM.A. Harymawan, 1974: 17). Therefore, the decoration as completeness of the place for

wayang wong performance directs to facility as a background view of a stage, it is:

Decoration for *balandongan* stage is a kind of scene and usually in an extended form of the backside with the height is about 2 meters, plain color (white and grey), and some are in the top middle equipped with accessories in a form of *gugunungan wayang golek*. Decoration for *pendapa* is gamelan with the players (*wiyaga*), singers (*pesinden*) and puppeteers (*dalang*).

Wayang Wong Priangan performance is generally held in the night. That is why the lighting, as the facility, has a really important role. The function of stage lighting is divided into five, those are: to have options for everything which is performed; to express form, to make natural illustration; to make composition; and to create mood or soul (1988: 155-162). The role of lighting, however, as a stage facility for wayang wong performance, traditionally is in fact only to light of the darkness. In other words, the bright of the lighting from the beginning to the end of the performance does not change.

Conclusion

Wayang Wong Priangan as a traditional performance art has various performance aspects, those are: dancers, puppeteer, gamelan players (*wiyaga*) and singers (*pesinden*). They are the performers who play role to express other aspects to be a whole unity. The aspects of story (*lakon*) and dramatic structure are the main foundation in making the story and the scene structure because specification of this performance art always brings story. Then the expression medium of the performers is also arranged, dancers with the dance and dialogue, puppeteer with *kakawen* and *nyandra* narration, gamelan players (*wiyaga*) and singers (*pesinden*) with various *karawitan* expressions. Meanwhile facilities related to visualization of the characters are that for the dancers wear costume and make up. The stage design aspects cover a place for performance, *balandongan* stage and *pendapa*, with the decoration and the lighting. Wayang Wong Priangan performance is a danced drama which is included as a total theater because it is expressed by human performers

and has elements of art forming as a whole and mutually live the performance, those are: dance, drama, puppeteer (*pedalangan*), *karawitan*, costume and make up, and stage design.

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