



SOUND INTERPRETATION AND CULTURAL IDENTITY IN THE MUSICAL WORK LEFA

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Abstract: *Lefa is a contemporary musical composition inspired by the whale-hunting tradition of the Lamalera community in East Nusa Tenggara, Indonesia. This work aims to represent cultural values and local wisdom through a modern musical approach. The creative process follows the Wallas method, which includes four stages: preparation, incubation, illumination, and verification. The theoretical framework incorporates Rhodes' theory of creativity, with an emphasis on the "person" aspect referring to the Lamalera people as cultural agents, and Paul Ricœur's theory of interpretation to understand and translate the symbolic meanings embedded in the tradition. Lefa combines elements of soundscape, modern instruments such as guitar and percussion, as well as lead vocals and choir. The musical structure is based on five stages of the whale-hunting tradition, from preparation to return, with a dramatic approach that reflects emotional and social dynamics. This work serves not only as an artistic expression but also as an educational and cultural Preservation medium that aims to bridge tradition with modern society.*

Kata Kunci: *Lefa, Lamalera, Cultural Interpretation*

INTRODUCTION

Lamalera is a fishing village located in the southern part of Lembata Island, East Flores. It is the only village in the world where whale hunting is still carried out through customary (aboriginal whaling) practices using traditional tools (Lelaona, 2016, p. 19). The traditional whale hunting activity is known as Tena ladja. The people of Lamalera follow strict customary rules in hunting whales, from boat-making to the number of catches. This tradition reflects local wisdom that maintains ecological balance and marine sustainability (Kurniasari & Reswati, 2011, p. 29). Whales are hunted with reverence through spiritual rituals, only as needed, and without modern equipment. The catch is distributed fairly to all community members, demonstrating the values of solidarity and sustainability.

Every stage of preparation, including supporting equipment for the boats, fishing gear, and the sailing process, is carried out in accordance with specific rules and taboos (Pardjoko, 2019, p. 59). For example, the construction of traditional boats, known as peledang, must adhere to customary guidelines, such as using wood sourced only from the surrounding village area. Several traditional rituals are also performed to prevent technical errors and fulfill the spiritual beliefs of the Lamalera people, who hold strong faith in magical elements. It is believed that any error in the boat-making process will be signaled by a whale striking the flawed part.

The whale hunting process is governed by strict customary laws that must not be violated (Lelaona, 2016, p. 44). When a whale is spotted surfacing and spouting water, the first step is to lower the sail and mast of the boat, signaling that the fishermen are preparing. Under the command of the Lamafa (the harpooner), all crew members engage in communal prayer. During this moment, the Lamafa sprinkles water on the crew as a symbol of purification, marking the start of a sacred period in which they are forbidden from using harsh words toward one another. A Lamafa is viewed as a figure of high moral conduct, politeness, and religious observance. One of the customary rules forbids a Lamafa from having sexual relations with his wife the night before the hunt. Violating this taboo is believed to result in a failed hunt, with no whales caught. This belief illustrates the deep connection between spiritual practices, personal ethics, and success in traditional collective activities (Ohoirat, 2019).

The Tena ladja tradition is a vital activity for the fishermen, serving as their primary livelihood. It is imbued with life values that shape the spirit of the Lamalera community (Boli, 2018, p. 81). For them, Tena ladja symbolizes the struggle for survival at sea and the use of marine resources for life continuity (Petrus, 2023, p. 49). In this tradition, Lamalera men demonstrate unwavering perseverance in facing waves and storms, and great courage in confronting whales—the giants of the sea. Going to sea for them means being ready to sacrifice their lives for the sake of their families and homeland. Meanwhile, Lamalera women exhibit heroic qualities through their patience and acceptance of the risks their men face at sea (Oleona & Bataona, 2001, p. 89).

The aesthetic value of a musical composition is inseparable from its social context, ideology, politics, and the social structures surrounding it—commonly referred to as extrinsic value (Batubara, 2021, p. 2). Within this framework, local culture becomes a rich source of inspiration for artistic creation, including in the field of music. The interpretative phase unfolds through analysis, creative processes (empirical exploration), and synthesis within a theoretical framework (Ardiyansyah, Rudiana, & Saleh, 2024, p. 99). In this context, the work *Lefa* emerges as a musical interpretation of Lamalera's cultural values, realized through a modern compositional approach. The composer attempts to translate Lamalera's cultural narratives into musical language without losing the depth of meaning and symbolic richness.

The centuries-old whale hunting tradition is reimagined into a contemporary musical work that not only serves as artistic expression but also functions as a medium for cultural preservation and documentation. Through the integration of soundscape elements, local poetry, modern instruments, and interpretative approaches, this work offers a new means of communicating cultural messages to a wider audience. Cultural preservation becomes crucial, as culture holds the potential to vanish or become extinct—eventually severing the historical continuity of a civilization and resulting in the loss of values, knowledge, beauty, and the uniqueness it embodies (Yogantara, Mudra, & Swandi, 2024, p. 56).

METHODS

Research methodology is a scientific approach used to obtain data for specific purposes and uses through rational, empirical, and systematic methods (Sugiyono, 2013, p. 24). In this context, the following section outlines the theories that form the conceptual foundation for the creation of the Lefa composition, serving as both an analytical framework and methodological reference for the development and realization of the work. This composition aims to interpret the whale hunting tradition of Lamalera by analyzing the symbolic and cultural meanings embedded within the tradition and transforming them into musical expression. In addition to serving as an interpretative medium, this work also represents the visual and conceptual symbols of Lamalera's traditional practices. Its creative process is supported by three complementary theoretical approaches: Rhodes' theory of creativity, Wallas' stages of creation, and Paul Ricœur's theory of interpretation.

1. Theories and Creative Methods

a. Rhodes' Theory of Creativity

Rhodes' theory of creativity is a comprehensive model that identifies four key aspects of creativity, known as the 4Ps: Person, Process, Press, and Product (Munandar, 2009, p. 20). In the context of the Lefa composition, this theory focuses primarily on the Person aspect, highlighting the personal and communal characteristics involved in the creative process. Rhodes' framework is applied to understand how the "Person" dimension—particularly the surrounding social environment—contributes to the act of creation (Susanto, 2021). The people of Lamalera, as cultural agents, serve as the central source of inspiration for this work. Their traditions, social values, and community structure form the background that shapes the musical character of the composition.

b. Wallas' Creative Process Method

The composition of Lefa employs Wallas' four-stage creative process: Preparation, Incubation, Illumination, and Verification. This method is directly applied to the development of the work (Wallas in Danajanti, 2006, p. 21). Wallas' framework serves as a guide through the stages of creative development. The Preparation phase involves data collection and initial exploration; Incubation is the period of reflection and internalization; Illumination refers to the emergence of original ideas; and Verification encompasses final structuring and evaluation.

c. Ricœur's Theory of Interpretation

According to Paul Ricœur, interpretation involves uncovering hidden meanings beneath the apparent, which lie within the implied layers of literal meaning. Understanding a text requires the integration of both comprehension (understanding) and rational analysis (explanation) (Wahid, 2015, p. 95). Interpretation, in Ricœur's view, is the art of indirect communication that remains accessible and meaningful. It is connected to the range of meanings that a subject must reach and is subsequently rearticulated as structural identity embedded in life, history, and objectivity (Kaelan, 1998, p. 224).

Ricœur's interpretive theory is used to decode the symbolic meaning within musical elements. Oral traditions, local poetry, and symbols related to the sea and whale hunting are deeply interpreted to be transformed into sound-based media without losing their original cultural context. This approach combines both literal and contextual understanding to convey cultural messages through music.

RESEARCH AND DISCUSSION

Creative Process

a. Preparation

In this stage, information regarding the whale hunting process in Lamalera was collected through extensive literature review, video observation, and interviews with several native Lamalera residents. A key focus was understanding oral poems such as Tait Ti Lefa, as well as local symbols like peledang (traditional boats) and the role of the Lamafa (whale harpooner). This phase also included initial exploration of sonic media such as ocean soundscapes, ethnic vocals, and the selection of modern instruments capable of musically supporting the cultural narrative. The empirical experience was felt more profoundly by the composer, as direct involvement in gathering and interpreting the information enriched the creative process with deeper meaning (Syahputra, p. 38).

b. Incubation

This stage is crucial for allowing ideas to emerge from previously gathered data and experiences. It involves reflective contemplation through imaginative intuition (Sarumpaet, 2002, p. 67). Musically, early ideas about the structure of the composition began to form, including the decision to divide the work into five main sections, each reflecting a stage in the whale-hunting tradition. The influence of Paul Ricoeur's interpretive theory also began to emerge intuitively, especially in considering how to convey both the literal and contextual meanings of the culture through sound.

c. Illumination

In the illumination stage, the composer may gain inspiration to integrate sonic elements from the whale-hunting tradition—such as ocean waves or fishermen's chants—with modern musical instruments. This idea has the potential to create a harmonious fusion between traditional and contemporary elements. Music itself is an art form of expressing ideas through sound, with core components such as melody, rhythm, and harmony, supported by ideas, character, and tone color (Wisnawa, 2020). Other inspirations may include the creation of musical motifs that reflect the rhythms and patterns found in whale-hunting activities. During this stage, the structure of Lefa began to take shape, envisioned as a narrative told through music.

d. Verification

This final stage involves the assembly, revision, and evaluation of the entire composition. Here, the composer organizes the five-part structure, arranges harmonic progressions, dynamics, and the integration between sections to ensure narrative and musical coherence. Evaluation is conducted both technically—such as synchronizing instruments, balancing sound levels, and smoothing transitions—and conceptually, ensuring each section effectively represents its respective cultural phase. In practice, this stage may include performance trials, arrangement adjustments, and resolving issues like changes in personnel. This stage serves as the ultimate test of whether the composition fulfills the intended conceptual and artistic vision.

The creation process was carried out by aligning the performers' techniques and interpretations with the material provided, so that each sound produced by multiple players could be harmonized and better unified (Ferdian, Sinaga, & Putra, 2021, p. 74). Musical art possesses a unique ability to represent cultural identity through the language of sound, capable of conveying both collective experiences and individual expressions. In this context, music functions not only as entertainment but also as a

medium for interpreting traditional values, local history, and the social dynamics of a community. By utilizing musical elements such as melody, rhythm, harmony, texture, and dynamics, a composer can re-present cultural realities in an artistic form that is both communicative and reflective.

Lamalera, a coastal village on Lembata Island in East Nusa Tenggara, holds a whale hunting tradition deeply rooted in customary values and spirituality. This tradition, known as lefa, is a generational practice that carries profound meaning regarding the relationship between humans and the ocean. It became the primary inspiration for the creation of the musical composition *Lefa*, which not only seeks to revive cultural events through sound elements but also re-presents the collective identity of the Lamalera community in musical form.

A title can be the result of a thoughtful process expressed through metaphors related to a work of art (Handayani, p. 116). This is evident in the musical composition *Lefa*, which is examined in detail in this section. The work is rooted in the whale hunting tradition of Lamalera and serves as an artistic representation that blends local cultural elements with contemporary musical approaches through a structured creative process. The main focus of the discussion includes the application of Rhodes' theory of creativity, Wallas' method of creation, and Paul Ricoeur's theory of interpretation—all of which complement one another in shaping the artistic identity of this work. The final creation ultimately reflects the artist's inner thoughts and aesthetic perceptions (Sunarto, 2013, p. 42), making this composition both a personal expression and a profound interpretation of culture.

Each artist has their own way or procedure for composing their work, shaped by their habits and creative approaches (Sukerta, 2011, p. 67). In line with this, the following section also outlines the structure of *Lefa* as divided into five main sections, each representing a stage in the whale hunting process. Each section is analyzed based on the choice of sonic media, musical dynamics, and the symbolic values it conveys. This discussion aims to provide a comprehensive understanding of the relationship between sound, cultural narrative, and artistic construction. To gain a complete picture of the work's structure, the analysis is focused on all five sections, which not only reflect the symbolic stages of the hunting tradition but also integrate the applied theoretical and creative methods in contextually expressive ways.

Part 1: The Preparation Stage

When a whale is spotted surfacing and spouting water, the initial action is a call of baleo from the lookout, signaling its appearance (Alaini, 2018). Fishermen may also chant traditional songs or lie. Following this, boats are pushed out from their shelters to prepare for the hunt. Once at sea and the whale is deemed hutable, the sails and masts are lowered—this serves as a sign to villagers onshore that the hunt is about to begin.

Music is deeply connected to human life, both externally and internally (Pramudya, p. 15). This closeness is reflected in the first part of *Lefa*, which portrays the preparation for striking the whale and begins with an atmosphere constructed through soundscape. These sonic elements immerse the audience in the coastal ambiance of Lamalera with natural sounds such as waves, wind, and seabirds—building a quiet and watchful mood. These sounds depict Lamalera fishermen calmly and cautiously observing the ocean, awaiting signs from nature before commencing the hunt.

The poem *Tait Ti LéFa* by Father Yoseph Arakie Ulanaga Dasion serves as a key source of inspiration for the composer. It offers both a call to sail and a reminder of Lamalera's cultural and historical roots. It references the "landlord" and "three hearths" as symbols of the founding clans or original settlers (Lelaona, 2011, p. 38), underscoring the fishermen's cultural and spiritual identity. This stage reflects contemplation, mental preparation, and the interconnection between tradition, nature, and history in Lamalera's whale hunting heritage.

Part 2: The Purification Stage

The sail and mast are lowered, and under the leadership of the Lamafa (harpooner), the crew engages in collective prayer. The Lamafa then sprinkles water on the crew members as a symbol of purification. This is a time of restraint—crew members must refrain from speaking harshly to one another. Furthermore, crew members (called *Matros* in Lamalera) are forbidden from calling others by names that relate to places such as "Kupa" or "Serani." Failure to observe these taboos is believed to bring misfortune or disaster (Oleona, 2001, p. 91).

Aesthetic value in art is expressed through the search for meaning behind the sensory phenomena perceived (Steven, Panggabean, Batee, & Sitindaon, 2023, p. 161). This concept is embodied in the second section of *Lefa*, which represents the spiritual and sacred rituals of the fishermen before the hunt. The main melody is adapted from *Lie Kenatap*, a traditional chant modified and performed in canon with soft dynamics, creating a meditative and reflective ambiance. Layered melodies evoke the fishermen's hopes and perseverance, while ocean and wind soundscapes enhance the mystical feel. Other instruments gradually join, enriching the harmony without disrupting the serenity.

Part 3: The Lamafa in Action

The Lamafa prepares with the assistance of his crew (Oleona, 2001, p. 91). The harpoon or *tempuling* is attached to a long bamboo pole, and the ropes are carefully arranged to facilitate the harpooner's task. He then moves to the bow, taking position to strike the whale. Before doing so, the Lamafa seeks approval from the crew, confirming their agreement on the chosen whale.

In this stage, the composer also considers the potential emotional nuances the piece might convey, with the aim of constructing an experience that immerses the listener in the cultural atmosphere (Satria, p. 6). This is evident in the third section of *Lefa*, which portrays the harpooner's action. The mood shifts from calm to intense energy, with music evolving from soft (*piano*) to powerful (*fortissimo*), reflecting the rising tension of the impending strike. The main melody is echoed between instruments, symbolizing communication between the harpooner and crew. *Staccato* techniques depict quick, rhythmic paddling, while changes in scale, time signature, and tempo enrich the dynamism and convey the uncertainty and challenge of the sea. All musical elements emphasize the physical and emotional intensity, as well as the collaborative spirit and courage of the Lamalera fishermen.

Part 4: The Striking Moment

Lamafa thrusts the harpoon into the whale's body and dives into the sea. At this point, full control of the boat shifts to the helmsman and the Lamafa assistant. This is the life-and-death moment for the whale hunters and represents the climax of the composition.

The melodic structure of a composition serves as an auditory information

sequence that forms the listener's emotional and narrative understanding (Sutaryo & Yogatama, 2020, p. 37). This idea is clearly reflected in the fourth part of Lefa, depicting the harpooning moment as the dramatic peak of the entire piece. The tension-filled atmosphere conveys the struggle between man and whale, with music fluctuating drastically between forte and piano, capturing emotional pressure and uncertainty. The main melody, derived from Lie Kenatap, is varied in line with the scene's intensity. Changes in tempo and melodic form reflect rapid, emotional action, making this stage a musical representation of the dramatic conflict between human and nature.

Part 5: The Final Struggle and Return

A whale's strength is difficult to quantify, but based on experience, it often takes three or more harpoon strikes to subdue it. The weakening of the whale is marked by blood appearing in its spouted water. Once it is exhausted, the whale is pulled close to the boat. Some crew members then enter the water and climb onto the whale's body to stab it with knives and long daggers, while others attach hooks to its snout and tail. Once confirmed dead, the whale is tied to the side of the boat to be brought back to shore. As an act of gratitude to God, the hunt ends with a communal prayer, after which the fishermen row home while singing joyful songs.

The fifth and final part of Lefa portrays the concluding moment of the hunt when the whale has been captured and the fishermen return to the village. This part symbolizes triumph and communal spirit, marked by the equitable distribution of the catch, including to those in need. The musical dynamics shift from strong (forte) to soft (piano), reflecting the transition from tension to peace. The poem Tait Ti LéFa returns as a closing element, reinforcing the work's spiritual and traditional values. The musical scale returns to its initial motif, creating a sense of unity, while the final major chord evokes feelings of victory, gratitude, and hope.

CONCLUSION

Lefa is a musical manifestation born from the fusion of the Lamalera community's local wisdom and contemporary artistic exploration. Drawing inspiration from the traditional whale hunting practices, this work not only represents cultural values in a literal sense but also transforms them into sonic symbols that are accessible within modern performance contexts. The interpretation of rituals, oral poetry, and the dynamic life of Lamalera fishermen forms the core foundation for constructing a cohesive and meaningful musical structure.

Through the application of Rhodes' theory of creativity, the composer was able to formulate a comprehensive approach—ranging from individual and environmental influences to the creative process and the final product. Meanwhile, Wallas' method of creation provided a systematic workflow for developing artistic ideas into a complete composition. The use of Paul Ricoeur's theory of interpretation deepened the meaning of the work, allowing each musical element in Lefa to carry symbolic and historical weight from Lamalera's culture.

Dividing the composition into five main sections, each corresponding to a stage in the whale hunting tradition, provides a strong narrative structure. Each section contains its own unique sonic character and emotional atmosphere, reflecting shifts in spiritual and emotional tone from preparation to the return home. The use of sound media—such as soundscapes, modern instruments, vocal techniques, and

dynamic processing—positions Lefa as a cross-approach work that communicates cultural messages through music. As such, Lefa stands not only as a musical composition but also as a form of cultural preservation and educational medium. It invites audiences to understand and appreciate local traditions through an emotional and narrative language of sound. In a broader context, Lefa exemplifies how art can serve as a space for dialogue between cultural heritage and contemporary creative expression, reinforcing the role of music as a bridge between local identity and the global world.

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