

# Vertical Inheritance System of Sayyang Pattu'du' Performance in the Mandar Community

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**Abstract.** The Sayyang Pattudu tradition in the Mandar community reflects a system of inheriting that serves to strengthen their cultural identity. This research aims to analyze various aspects of the inheritance system contained in the Sayyang Pattudu performance. The method used in this research is descriptive qualitative, which provides an accurate description and explanation of the social phenomena observed. This method aims to describe and analyze existing conditions without engineering. Data obtained in the field through direct observation and interviews was then analyzed by researchers. Primary data was collected from observations and interviews. The results of the research show that the inheritance system in the SayyangPattudu performance in the Mandar community, which is seen in the roles of pissawe, passaiyyang, sayyangpattu'du', pisarung, parrawana, pakkalinda'da', and palla'lang, is carried out through a vertical inheritance system. This system is an inheritance process that takes place from generation to generation in the family, which is closely related to informal education.

**Key words:** Sayyang Pattu'du', Inheritance System, Mandar

## Introduction

One example of non material cultural heritage is art entertainment, which is an important element in creating a culture. Among the various forms of art, the Sayyang Pattu'du performance played a special role in the Mandar society. This art not only functions as entertainment but also as a means to convey cultural inheritance system age-old tradition, inherited from generations to generations. Sayyang Pattu'du' involves performances of horses that dance to the rhythms of music, and it is often accompanied by rhymes sung by local young men, reflecting the cultural wealth and social identity of the Mandar (Suprianto et al., 2018).

It should be noted that Sayyang Pattu'du' Performance is the very comprehensive art form. The opinion of experts indicates that this performance is categorised as fine arts performance, as it combines several art mediums, such as fine arts, music, dance moves, theater, and literature. Although the Sayyang Pattu 'du entertainments have been performed many times, the problem still remains of the lack of documentation that can be used to explain inheritance system contained in this performance. It is crucial to strengthen the mandar society's identity. With such documentation, information about this performance can be presented both formally and informally.

The Sayyang Pattu'du' Performance has been performed very frequently, but what is important is that there is still no literature as reference yet to reveal explanation relates to the Sayyang Pattu'du' inheritance system as identity reinforcement of the Mandar people. So that the results can be presented both formally and extracurricularly. The results of this study should be expected to be a contributing factor in encouraging parties, especially local and provincial governments in the development of science. At the same time it could be a medium to preserve performance art of Indonesia, both at the local level and at the national level.

## Literature Review

Cultural heritage is an important process in the survival of a society, where inheritance system, knowledge, traditions, and culture are passed on from one generation to the next generation. As suggested by rahayuning tyas & jazuli (2018) this process can involve a variety of elements, whether through art performances, oral stories, traditions, and social values embodied in everyday life. Additionally, the hereditary theory deals with the development and preservation of components of performances passed down through the old generation to the younger generation. It deals not only with cultural aspects that seem like art or ceremony but also with the values embodied in a broader family and community (sofyan, 2024).

In the context of inheritance, elvandari et al. (2020) describes at least some of the concept of legacy includes vertical vertical, horizontal, and cross-cultural inherited (diagonal). Yusman & indrayuda (2019) adds upright inheritance refers to a system that occurs through genetic mechanisms, where cultural traits, values, skills, confidence, and cultural motives are passed on from parents to their offspring. This process takes place across generations, which means that what passes from parents to their children is then passed on by children to the next generation.

On the other hand, in the context of upright inheritance, biological influences are strongly dominant. This means that the cultural aspects that are passed on, though they are value and habit, are closely linked to biological offspring. Thus, upright inheritance is often called biological transmission, since its breeding mechanisms are biological, relying on blood and direct offspring in the process of

preserving culture and family values or society (hatchi et al., 2024).

Elvandari et al. (2020) adds an horizontal legacy (*horizontal transmission*), This legacy system is achieved by learning from peers who join the art group, or who are not listed as an artist group but have the ability to master the art within the group. In addition to cross-cultural inheritance (transmission diagonally), it is a higher-emphasized delivery system for learning in the institutions' environment both formal, informal, and non formal education. Inheritance in formal society (schools), starts at kinderfarten, elementary/PG, elementary school, middle school, high school /SMK, and college (hudaepah, 2023).

Basic understanding of regional performance arts. Education and the hereditary system are two things that cannot be separated because they are interconnected each other and certainly have the same values in benefiting humans to preserve the cultural arts, especially the art of tradition or performance art (octariani, 2024). The domain of education in knowledge, attitude and skill are all attached to performance art, such as knowledge regarding activities and objects which include performance art groups, the values of the attitudes that emerge in the performing arts group and the skills of each member of the performance group are obligatory requirement, so to all of these are strictly related eather formally, non formal and informal (sinaga, 2020).

Traditional performing arts play a crucial role in shaping a deeper understanding of cultural identity, while teaching moral principles that prevail in society (indrawati & saris, 2024). The relevance of this study lies in an explanation of how performing arts learning are, which contain local cultural values, can be applied to introducing children to their cultural wealth. Logita & saroni (2023) adds through performing arts studies, children gain not only a knowledge of art but also the sublime values embodied in their traditions. Thus, demonstration art during the pandemic can be an effective medium to connect the younger generation with a cultural heritage that strengthens the sense of nationality and love of fatherland/mothherland (pratomo et al., 2024).

## Methods

This study designed and evaluated relates to the legacy system found at the Sayyang Pattu'du' performance of the Mandar society. The study used a qualitative descriptive method approach. This research provides an appropriate description and explanation of the circumstances or symptoms faced (sugiono & lestari, 2021). The study was conducted at Balanipa District of Polewali Mandar Province of Western Sulawesi. Researchers chose the site because demographicly, that district territory is the first originally where Sayyang Pattu'du' was held. So it can be integrated when researchers do research. In addition, the subdistrict represents the dominance of the Mandar according to the record that researchers obtained from the early observations that its source came from the Mandar people.

In the study using two data sources. First, primary data obtained directly from the source. The primary data source used in the study is artists or Sayyangb Pattu'du' group and cultural observer. Second, secondary data were obtained not directly from the source. Secondary sources of data used are written sources such as the source of books, scientific magazines, scientific papers, and relevant documents/items (suhaemin & arikunto, 2013). In the study, researchers use four non data-collection techniques called observations, interviews, documentation, and library studies.

The data analysis techniques used are descriptive and inductive. Miles and hubermen (sugiono & lestari, 2021) point out that the activity in qualitative data analysis is interactively and continues

completely, leaving the data saturated. The activity in data analysis, namely: the data reduction, the displays, and the conclusion drawing /verification.

## Results and Discussion

### Research Results

The legacy system in Sayyang Pattu'du' show is expressed by researchers through the observation process relates to Sayyang Pattu'du' performance performed by the mandar society so that researchers can observe the Sayyang Pattu'du' 'show. Researchers have also succeeded to reveal the inherited system in the Sayyang Pattu'du' performances through live interview process to the artist or the live role performer who held that performance.

Researchers use interview instruments that contain questions about the aspects of knowledge, the attitude and skill of artists or of role players in Sayyang Pattu'du' performances of the Mandar community. The next is to strengthen the results of the research, researchers are also embodying the cultural observer as the resource relates to the legacy system embodied in Sayyang Pattu'du' performances of the mandar society.

Hence, in explaining this in its entirety researchers parsed seven elements of the Sayyang Pattu'du' performances through performance exhibition, such as *pissawe*, *passaiyyang*, *sayyang pattu 'du*, *pisarung*, *parrawana*, *pakkalinda 'da'* and *palla 'lang*, as follows:

#### 1. Pissawe (horseman)

Pissawe was a man or woman who had been graduated Qur'an and posed as the rider of the horse in the Sayyang Pattu'du' show. Regarding the possible causes of the existence of Pissawe in the Sayyang Pattu'du' show, according to Sayyid Ahmad Fadhl Al-Mahdaly, says:

That Sayyang Pattu'du' means the dancing horse and is originally a form of dancing or entertainment in which that Mandarese dance forms were to raise the maidens on horseback to dance in front of the king. Then the role of Islam came through the KH. Muhammad Tahir and Sayyid Alwi bin Sahl who gave space to culture and religion not to separate, so it was managed people who graduated Quran by riding it on horses. Because it used to be such a pride if they can be dancers on horses, it was the same when Islam came, it had been the motivation for children who read the Qur'an to study more. (interview with sayyid ahmad fadhl al-mahdaly, August 7, 2024).

Based on the above view, researchers may suggest that sayyang pattu'du' means dancing horse, referring to a dance or performance involving a woman raised on the Sayyang Pattu'du' horse. The dance was usually performed for entertainment, and in the past by the maidens dancing on the horses performed before the king or the nobles. This dance became a symbol of pride for the mandar people because it became an achievement if a girl can dance on a Sayyang Pattu'du' properly. At the time of Islam, through the influence of Muftis like KH. Muhammad Tahir and Sayyid Muhammad Alwi Bin Sahl, the culture was adapted to conform to islamic religious values.

In this process, local cultural elements, such as Sayyang Pattu'du' performance, are not erased, but given new meaning,

## 2. Passaiyyang (horse driver)

Passaiyyang was a man who controlled the horse at the time of the Sayyang Pattu'du' show. Based on a direct observation from researchers regarding the passaiyyang's role is an important role because passaiyyang is the dominantly as the coach and driver of the horse were both roles that applied both before and during the on going performance of the Sayyang Pattu'du'.

When training horses for the Sayyang Pattu'du' show, should be able to understand that horses are also life creatures. The practice involved using a horse whip caned to the horse's leg in order to lift and lower the leg as a distinctive feature of the Sayyang Pattu'du'. It has become a habit that allows the horse to acquire itself. Suardi revealed that the horse must be trained so that the horse cannot simply observe the activity of another Sayyang Pattu'du' to achieve that skill. (interview with Suardi, August 08, 2024).

Opinion above suggests that the human treatment of the Sayyang Pattu'du's horse would have been a wise one, since the Sayyang pattu'du' horse was an animal with instinct or a sensitive sense that would require patience and perseverance in training the horse. The work involved in training the horse to be a Sayyang Pattu'du' would take time if the horse had never been placed in the Sayyang pattu'du' show. So training by horse to become a Sayyang Pattu'du' horse became a habit to become truly proficient.

## 3. Sayyang pattu'du (dancing horse)

Sayyang Pattu'du' is the horse used in the Sayyang Pattu'du' performances by the mandar people. Related to the background of the sayyang pattu'du', Ahmad Asdi suggested that;

The history of the Sayyang pattu'du's existed before the kingship time but was ridden only by the princesses, has not served as Sayyang pattu'du' and in the days before the kingdom was functioned by leaders of a region called Tomakaka. Henceforth, after conversion to Islam, it was functioned as Sayyang Pattu'du' horse on Muhammad's Birth ceremony. Beside that, we also have the arrival of tambourines from the Middle East. So the tambourine is attached to the Sayyang Pattu'du' -in to the arrival of Islam sign, therefore Sayyang pattu'du' only exists in Mandar even in all of Indonesia there is only one (interview with ahmad asdi, 10 July 2024). The view above suggests that horses in the past were the costly means of transportation, because their uses were being reserved for princesses and all at once used by leaders in a particular region. The arrival of Islam has added the role of to be a Sayyang Pattu'du' show so it became a special tradition for the Mandar people.

#### 4. **Pisarung (horse guardsman)**

Pisarung was a horse's guardian in a Sayyang Pattu'du' show at the Mandar community. Pesarung is aggregated in four adult males, two on the left of the Pattu 'du ' horse and two on the right of Sayyang Pattu'du'. The role of a pisarung must come from a strong man because in addition to escorting a Sayyang Pattu'du'horse, pisarung also keeps the pissawe riding on horseback in order to keep it safe and on controlled.

According to Ahmad Asdi's opinion regarding the Pesarung in Sayyang Pattu'du' show is:

A sayyang pattu 'du ' show has four Pesarung but many do not know what the Pesarung is for. Two men Pesarung at the front was intended to keep the horse in check, such as he went left or right, so that two men in the front flanked to keep the horse straight and the two men in front of this were dominantly taken from the passaiyyang/horse driver or anyone else. The function of the two men behind are not for anyone else but the muhrim of the pissawe because the one above who is missawe is a girl who may not be touched by the one who is not the muhrim. (interview with Ahmad Asdi, July 10, 2024).

Pisarung played an important role in the Sayyang Pattu'du' show because it had to touch pissawe's back and watch his back. Furthermore, in the event of an unwanted accident, a pisarung should help pissawe if he falls while riding Sayyang Pattu'du' horse in this case if the shirt is torn or ripped open, then the family as Pesarug covering it up.

Pesarung selection for a position in the front was usually taken from the passaiyyang/horse driver family, because in consideration was easier to master and understand the character of the Sayyang Pattu'du' from Passaiyyang/horse driver. The two men pisarung behind are usually taken from the pissawe family, as well as the muhrim, also more comfortable to hold and keep the pissawe balance while riding on the Sayyang Pattu'du show horse.

#### 5. **Parrawana (tambourine player)**

Parrawana was either a tambourine player or a tambourine handler at the time of Sayyang Pattu'du' show. Parrawana are usually many, they can be eight or more than eight. The function of parrawana was to beat the tambourine to add to the boisterous atmosphere of the show as well as to the passion of the spectators or the community watching the Sayyang Pattu'du'. According to Sahabuddin Mahganna associated with the rawana is:

Rawana is rabbana or rabbi, devoted to such activities as harod, wedding, thanksgiving since the arrival of Islam in mandar. It was Gandrang before the rawana used to party, when Islam came out, duf from yemen, hadramaut so that it was tried to be made islamically with non-wood hand models because the older music used drum sticks. The current existence of gandrang in mandar is becoming less visible, can only be seen in Pencak silat where as it usually used in the traditional religious, spiritual, healing, party, dancing and beating of the war drums (interview with

sahabuddin mahganna, August 28, 2024).

In the mandar community, Gandrang is a traditional musical instrument used in various religious and social activities. With the arrival of Islam in Mandar, however, there was a change in the use of the traditional music. The tambourine, which was previously used in ceremonies such as harods, weddings, and thanksgivings, replaced gandrang. The tambourine is better known as a musical instrument used for a more spiritual and social purpose since the arrival of Islam.

## 6. Pakkalinda'da' (distich speaker)

The pakkalinda 'da 'was the mandar distich speaker, totaling one male, standing in front of the horse at the stage of the Sayyang pattu'du'. According to researchers, "pakkalinda 'da" is now rarely hired to accompany the Sayyang Pattu'du' performance, besides parrawana is also joint to makkalinda 'da, there are crowds or spectators who suddenly enter for the scene. According to Muhammad Idris, the essence of Kalinda 'da 'is:

The words spoken by the mandar people in which embodied truth spoken and contained values Mandarship. The current kalinda 'da 'is so much more applied to pissawe in the sayyang pattu 'du' stage so that it's already started to vary a lot more than Kalinda 'da '. (interview with Muhammad Idris, 28 July 2024)

Based on the above view, researchers suggest that Kalinda 'da 'is a term used in the Mandar society culture, referring to expressions and statements that are rife with truth and that contain values pf Mandarship.

## 7. Palla 'lang (umbrella holder)

Palla 'lang was the umbrella holder of one or two men, standing behind the horse at the scene of the saytu 'du's performance. According to Muhammad Idris that:

Palla 'lang is not randomly so is the umbrella use for people who are protected because it is addressed to deserving persons or the glorified in this case is pissawe in the Sayyang Pattu'du' show. The palla 'lang were two men each holding an umbrella, one holding one behind the pissawe and one at the front. It was to protect pissawe from the blinding sun so that when the palla 'lang at the front had a problem, the palla 'lang behind would go forward to replace palla 'lang in front. (interview with Muhammad Idris, 28 July 2024)

Palla 'lang in the mandar tradition has great significance and function in the context of the sayyang pattu 'du show and in other cultural rituals. Palla 'lang, in a literal sense, refers to two persons who have duty to drape over or toprotect someone, in this case the pissawe, who is the main or glorified figure in the show.

The use of umbrellas in this regard is not unusual. The umbrella used in this tradition not only as a physical protection from the hot sun but also as a symbol of reverence and appreciation

for the one who is draped over, which is pissawe. This suggests that in the mandar culture, respect for individuals who are deemed worthy or noble is highly valued.

## Discussion

After analyzing the data, reduction, and exposure of research result about the heredity system in the Sayyang Pattu'du' show in mandar society, it has been found that the inheritance system is revealed by the roles of actors or artists directly involved in the performance. The study identifies seven main actors: pissawe, passaiyyang, sayyang pattu'du, pisarung, parrawana, pakkalinda 'da ', and palla 'lang. Regarding the inheritance system in Sayyang Pattu'du' show, research result indicates that the role of pissawe did not involve specialized learning on horse riding. Pissawe listened to more instruction from his family that encouraged him when preparing to ride. Furthermore, when pissawe rode on the Sayyang Pattu'du' horse, all aspects of the body and foot position while riding were presented by pisarung as horse bodyguards.

The findings of the above study, confirmed with previous studies, indicate that One of the inheritance patterns embodied in Barongan New Singo Joyo art group is vertical inheritance system. This vertical inheritance system is done through habitual pattern. In this pattern, a child is introduced at an early age to watch the Barongan show and listen to his or her musical accompaniment (arisyanto et al., 2021). Based on the findings and the results of previous studies, can be concluded that pissawe's role in the Sayyang Pattu'du' show containing a vertical inheritance system because of the knowledge associated with riding on Sayyang Pattu'du' horse is derived from the family and the closest family and Pesarung whom also are the family of Pissawe.

In the context of the inheritance system in Sayyang Pattu'du' show, studies show that the roles of passaiyyang and sayyang pattu'du originally served as sources of income, using horses as transport equipment, such as bendi or a stockman on market day in mandar. The people of the mandar, who were known for being religious and loved the mauid, then represented themselves through the performance of Sayyang Pattu'du. The findings of the study above are then confirmed with previous studies, suggesting that the heritage can also be interpreted as a process of transplanting culture from one generation to the next. Soehardjo explains that inheritance systems as special apprenticeship systems, or called as the parents' inherited system (offspring). Among the reasons why a parent bequeathes something to his or her biological child are mainly about the struggles to live (rahayuningtyas & jazuli, 2018). Based on the results of the above previous findings and studies it may be deduced that the role of passaiyyang and sayyang pattu 'du 'in the Sayyang Pattu'du' show embodied with a vertical inheritance system because of the knowledge related to how passaiyyang practice the Sayyang Pattu'du' is only in the family circle. The hereditary system was carried out hereditary because that role was essentially a means to fulfill the needs of family life.

In the inherited system associated with the Sayyang Pattu'du' show, studies result show that pisarung role, which consisted of two men at the front of the horse, was usually taken from the passaiyyang family. Meanwhile, the two Pesarungs in the back are from the pissawe family. Similarly, palla'lang also has a family connection. Hence, skills acquired by pisarung and palla'lang are derived from their families. The findings of the above research, which has been confirmed by previous studies, indicate that the family plays a vital role in the process of passing back cultural heritage on to future generations. Socialization process done by these families are collectively supported by artists from companies or art workshops operating at line levels or local tribal villages (brata et al., 2020). According to findings and previous research, it can be concluded that the role



of pesarung and palla'lang in Sayyang Pattu'du' show contains vertical inheritance system because knowledge relates to pesarung manner was held hereditary in family scope.

In a study of the inheritance system in sayyang pattu'du' performances, it has been found that the role of parrawana in mandar has developed with the appearance of many parrawana groups formed for religious activities, weddings, and Sayyang Pattu'du' performances. The process of recruiting Parrawana member is carried out openly in the mandar community, which has the potential for creating a horizontal herite-based system within the group. Meanwhile, the role of pakkalinda 'da 'in the Sayyang Pattu'du' show was originally gained through family life, since the kalinda 'da' was a common term in the mandar community. Right now, kalinda 'da 'can be done by anyone, including the audience. Thus, researchers conclude that knowledge of the kalinda 'da 'in Sayyang Pattu'du' performance is currently acquired through the duplicating method of one Pakkalinda'da' with another from various levels of mandar society. The findings of the above study, which have also been supported by previous studies, declare that inheritance includes the building and preserving of the performance elements from the old generation (that passes down) to the younger generation (that receives), and the transmission of values in the context of families and communities (rahayuningtyas & jazuli, 2018). This process of inheritance or transmission of cultural value is done from one generation to another, though it is often difficult to trace its origins (empo, 2023). Based on findings and previous studies, it could be concluded that the parrawana and pakkalinda 'da roles inherited system included both vertical and horizontal inherited elements. Knowledge and skills related to the parrawana and Kalinda 'da' manner are acquired within the community's family circle.

## Conclusion

The conclusion of this research finding is that Inheritance system of the Sayyang Pattu'du' performance of the Mandar society, as what happened to the role of pissawe, passaiyyang, sayyang pattu'du, pisarung, parrawana, pakkalinda 'da' and palla 'lang are the vertical inheritance system. The hereditary system runs through the family and is thus related to informal education.

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