

Fadjar 'Sopsan' Creativity in the Creation of *Tembang Banyumasan*

Nurul Aulia Dewi Arifin^{1)*}, Sunarto²⁾, Suharto³⁾

^{1,2,3)} Art Education Study Program, Semarang State University, Indonesia.

*Corresponding Author

Email : auldewi22@gmail.com

How to cite: Arifin, N.A.D., Sunarto., Suharto. (2023). Fadjar 'Sopsan' Creativity in the Creation of *Tembang Banyumasan*. *Gondang: Jurnal Seni dan Budaya*, 7(2): 272-281.

Article History : Received: Apr 18, 2023. Revised: May 11, 2023. Accepted: June 25, 2023

ABSTRACT

Artists and creativity are inseparable. Artists in creativity have the challenge of transforming an abstract idea into a practical one in order to create a good creation. Fadjar Praptono, a musician from Banyumas, creates based on the encouragement of responses to environmental situations by paying attention to the suitability contents of the song lyrics with the existing social, political and cultural situations. This research discusses Fadjar's creative process in creating tembang Banyumasan that have a distinctive Banyumas character. This research uses a descriptive qualitative method that aims to understand the object studied in more depth. This research uses a case study design, which is focuses on exploration of finite system. The data collection techniques used are observation, interviews, and literacy studies. The interview was conducted directly with the main informant Fadjar 'Sopsan'. The study results prove that Fadjar went through several continuous stages in the creation of Banyumasan songs, including creative ideas, cultural knowledge, experience, work concepts, and creative act.

KEYWORDS

Culture
Creativity
Tembang
Banyumasan

This is an open access article under the [CC-BY-NC-SA](https://creativecommons.org/licenses/by-nc-sa/4.0/) license



INTRODUCTION

Culture is one thing that cannot be separated from human life. Culture essentially has values that can always be inherited, interpreted, and implemented along with the social changes that occur in society. Culture becomes the standard of living of the perpetrators (Spradley, et al., 1975: 7–8). Art as a form of culture in a broad sense is called art. Art contains meanings related to its form, both as an ideal culture, a social system in the form of patterned behavioral activities, as well as man-made objects. Art is one of the cultural identities of a nation. The existence of the fine arts of a nation is a collection of various existences of each individual or group of artists who work. The existence of these artists was built to socialize their work to the public.

The creativity of artists is indispensable in the creation of works of art. Creativity is a person's ability to produce something new, both in the form of ideas and real work that is different from what has existed before (Supriadi, 1994: 7). To create works that are expressive, innovative, and valuable, an idea is needed as a starting point for creation (Eskak, 2013: 168). The process of creating a work of art almost entirely depends on the artist, especially at the stage where an idea emerges. The ideas that emerge are usually still integrated, abstract and very general and do not yet have a form. One of the challenges of artists in creating is turning abstract ideas into practical ideas. (Wiradiredja, 2015:62). Likewise, what was discussed by Rahma Tika (2023: 2) where creative ideas often arise from unexpected and unpredictable things. Through proper management, these arbitrary ideas can

become a realm of creativity by involving other individuals to construct a dynamic system that can clear up these random thoughts.

Fadjar Praptono or commonly known as Fadjar 'Sopsan' is one of the Banyumas artists with well-known creations, both in Banyumas and outside Banyumas. Fadjar, who is the creator and personnel of the group 'Sopsan', has been producing *tembang Banyumasan* since the 2000s until now. Currently, Sopsan has released 3 albums of Banyumasan songs. Sopsan has three members, Fadjar, Suyatno (Gope), and Taryoto (Soto). Fadjar's songs are characterized by hilarious, light but meaningful verses, and the combination of jokes and funny songs makes the group even more present in the community (Krazan, 2010). This is also the researcher's interest in studying the *tembang Banyumasan* by Fadjar 'Sopsan'. The songs created by Fadjar have themes ranging from social life, promotion of Banyumas tourism and culinary, even satire and jokes.

Tembang created by Fadjar are in Banyumasan dialect, or commonly known as ngapak language. The existence of the Banyumasan dialect, which is known by people in Java and outside Java, is a distinctive language that has a different style compared to standard Javanese. Banyumasan language has a *cablaka* character. *Cablaka* is the core of the Banyumas community character. *Cablaka* was spontaneously coined by the Banyumas community which is defined as a character that is straightforward and honest (Priyadi, 2007).

Starting from the uniqueness of the Banyumasan dialect, Fadjar 'Sopsan' came up with the creative musical idea of creating *tembang Banyumasan* that are in accordance with the character values and behavior of the Banyumas community. In the context of an artist's creativity in the creation process, it is not enough for the artist to only consider the aesthetic value and their idealism. In this case, Fadjar as a songwriter must be able to create a harmony between the ideals of the character values of the Banyumas community and the aesthetics of work that remains beautiful, enjoyable, and entertaining to the public through Banyumasan dialect songs.

Fadjar 'Sopsan's' creative process in creating *tembang* has influencing factors and is always related to life background of the object. The creativity of song creation can be dissected using various theories. One of them is Rhodes' theory. Rhodes states that creativity is generally formulated in terms of the Four P's (Person, Process, Press, Product) (Rhodes, 1961: 331). This is related to the value of a person's creative process and the support and encouragement from internal or external sources to create creative works. The problems in this study are very interesting to discuss, because the discussion does not only concern musical issues, but also relates to other aspects, such as the creativity of Fadjar 'Sopsan' in creating *tembang Banyumasan*.

METHOD

This research uses a qualitative descriptive method that aims to understand the object being studied in more depth. Qualitative research is a type of intervention study experiment. This research uses a case study design, which is a design that focuses on exploring a bounded system or a special case or on some cases in detail by extracting data in depth (Yin, 2014: 21). The main focus of this research is Fadjar 'Sopsan's' creative process in creating *tembang Banyumasan*.

This research uses primary and secondary data on Fadjar 'Sopsan' creative process in creating *tembang Banyumasan*. Primary data is the actual source of data collection, such as informants. Primary data in this research can be in the form of interviews, surveys, or observations. The results of this research were obtained through observation and interviews with Fadjar 'Sopsan' as the main informant and also Gope and Soto as members of the Sopsan

group. Secondary data was obtained through documentation studies. The data obtained included the works of tembang Banyumasan created by Fadjar 'Sopsan', archives, documents, books, and news about the Sopsan group.

RESULT AND DISCUSSION

Fadjar 'Sopsan' Profile

Fadjar is an artist from Banyumas whose full name is Fadjar Praptono. Fadjar was born in Banyumas, April 7, 1961. Fadjar resides in Bumi Tanjung Elok Housing, Jalan Gerilya Gg. Waru I, South Purwokerto, Banyumas Regency. Fadjar has a wife named Yuni and two children. Fadjar studied at the Purwokerto State Teacher Education School (SPG), then continued his studies in Elementary Education. Fadjar completed his studies with an S.Pd. degree. Currently, Fadjar has retired from her job as an elementary school teacher since 2020. Fadjar did not study art either through formal or non-formal education. However, because of his love for Banyumas, Fadjar is involved in the art world as evidenced by his works. Fadjar wrote a book entitled "Banyumase Inyong" which contains a collection of geguritan, Fadjar is also one of the compilers of the Banyumas-Indonesian Javanese Dictionary published in 2014. Fadjar is also a composer of tembang Banyumasan since the 1980s until now. During an interview, Fadjar said that:

So, initially I made the song, starting from a children's song. At that time, around the 80s, it was not the era as it is now, so I made children's songs then at one point I was confused about where to put this song. Finally I found a children's magazine at that time in Banyumas for the consumption of elementary school children, so I put it there. It was accepted, and every publication (once a month) there was always my song. In the long run, it turned out that many people liked my song (Interview Transcript, March 29, 2022).

Apart from music, Fadjar is also involved in comedy. In 2000, Fadjar formed a comedy group called Sopsan. The group has three members, Fadjar, Suyatno (Gope), and Taryoto (Soto). The name of the group is a combination of acronyms. Sopsan comes from the word 'sopan santun'. While sopan is an acronym for 'sok pandai' and santun is a combination of the words 'polite in delivering guidance'. At that time, Sopsan was one of the comedy groups in Banyumas that was widely responded to by the community, including every Banyumas Anniversary event. The characteristic of Sopsan when performing comedy is accompanied by tembang Banyumasan. However, at that time the songs were spontaneous, until Fadjar finally made a special tembang Banyumasan that was recorded to make it easier when Sopsan performed.

...I tried recording for the Sopsan album, thank God it developed into a Banyumasan audio song that was planned to extend the duration when performing Sopsan. But before that happened, there was a partner who was interested in the song and made a CD at that time. But I had my doubts, would the Banyumasan songs sell well? The partner was optimistic that they would sell well. It turned out to be true, until people said the song was booming (Interview Transcript, March 29, 2022).

The interview explained that in the beginning, tembang containing Banyumasan jokes were only used as songs to extend the duration when Sopsan performed at an event. It turned out that a producer was interested in Fadjar's Banyumasan songs and wanted to make an album titled Banyumasan joke songs. At first, Fadjar, Gope and Soto were hesitant, but after

a long discussion, Sopsan agreed to make an album of Banyumasan songs.

Currently, Sopsan has 3 albums, the first is an album titled Narkoba which was released in 2005, the second is an album titled Wa Wa Wa which released in 2006, and the third album titled Koplak Bis Purwokerto was released in 2007. The songs created by Fadjar on his three albums are mixed genres. In addition, Fadjar also has his own album, Komunitas Musik Dablongan, entitled Lengger, which was released in 2008. Fadjar is also a fan of Country music, which gave him the idea to create tembang Banyumasan in the Country genre. Fadjar then released a Country Banyumasan album in 2009.

Fadjar 'Sopsan' is an example of a prolific artist. Fadjar's Banyumasan songwriting is based on a response to the environmental situation by paying attention to the suitability of the song's lyrical content with the social, political and cultural situation at that time. The creation of Fadjar's work 'Sopsan' in the context of social life is fundamentally due to the needs of both himself and society in general. The creation of tembang Banyumasan in terms of one's own needs is not only because the artist wants to actualize his aesthetic experience, but also because the artist wants to exist in his social environment. Meanwhile, the creation of tembang Banyumasan is based on the needs of the general public, because artists can read social symptoms that they consciously need works of art that suit their tastes. (Ruswandi, 2016, p. 94). Therefore, creative artists are always clever in reading and responding to the times by producing works of art in accordance with public tastes.

A creation is inseparable from the creative activity of an artist. Creative activity grows from the relationship between individuals and their work and interactions between individuals. In other words, it does not only happen in one's head, but the interaction between one's mind and the socio-cultural context. Therefore, it does not lie in the personal realm of an individual's mind but is a dialogic interaction in a relational context (Musthofa & Gunawijaya, 2015: 5).

The Creativity of Fadjar 'Sopsan'

According to Webster in Sasongko & Supriyadi (2020: 105) the term 'creativity' has the root word 'creation' as a noun, and then develops into 'creative' as an adjective. Etymologically, 'creative' comes from the English 'create' which is absorbed from the Latin 'creatio' which means to create something from nothing into existence, or to change in such a way that it is seen as new. Creativity includes innovative power, a new construction that has not existed before and the emergence of innovation depends on the intelligence that a person has that transcends several fields; "construct across several domains" (Avitia, 2014: 378).

Creativity in art is an activity that occurs by the creative-feeling-creative process (Bandem, 2017: 458). Creativity in art, according to I Made Bandem, is not entirely different from science and technology. Create in art contains an integrated sense of creativity, discovery and innovation influenced by taste. The presence of 'taste' is driven by 'feeling'. Feeling can be both personal and communal, depending on the environment and culture of the community. On this basis, creativity can be referred to as the 'soul' of a creation, therefore creativity cannot be separated from the creation of art. Damajanti (in Rahma Tika, 2023: 3) mentions creativity is the main tool for individuals to be able to innovate. The creativity process can basically be grouped into two parts, namely: processes that are based on innovation and processes that are based on will.

The creation of works of art is related to the creative process. The creative process in performing arts is a series of creative work to be able to produce musical compositions in accordance with the aims and objectives implemented (Supanggah, 2009: 3–4). Creativity is

not just an outcome, but a process. It starts from defining problems, developing experiences, knowledge, and concepts and processes to realize new things. Rhodes says that there are four dimensions of creativity called The Four P's of Creativity (Rhodes, 1961). This research will discuss in more detail the creative process of Fadjar 'Sopsan' in terms of the creation of *tembang Banyumasan*, which will be dissected using Rhodes' theory.

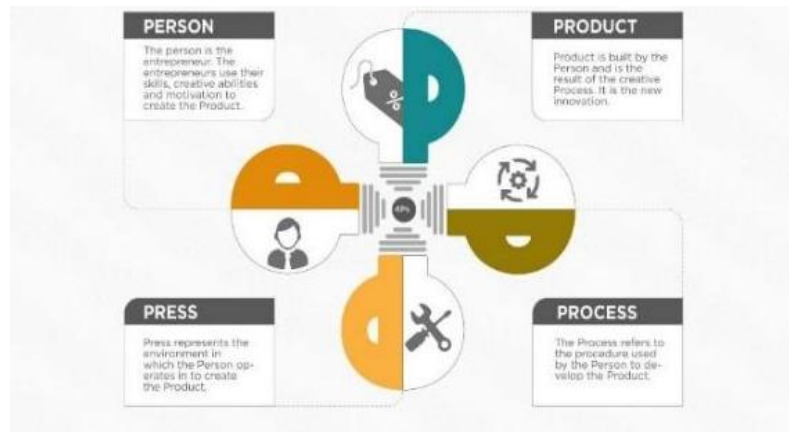


Figure 1. The Four P's of Creativity (Source: creative-change-management-online.com)

Fadjar 'Sopsan' Creation Process

The process of creating a work takes a long time. A work can be said to be a creative product if the work created is a new creation. The process of creating a work requires careful concepts and thoughts, in addition to the artist's ability or talent is needed to produce a good work. Fadjar as a Banyumasan songwriter has his own creating process, starting from creative ideas to the creation of a creative product. Supanggih explained the process of work, including; (1) Idea of work, (2) Process of work (Materials, Cultivators, Furniture, Facilities, Considerations, Support), (3) Purpose of work, and (4) Results (Supanggih, 2005: 8–9). The author will collaborate Rhodes' concept of 4P creativity and Supanggih's concept of arrangement to describe Fadjar 'Sopsan' creativity in the creation of Banyumasan songs.

Creative Ideas

A creative idea is a sudden burst of inspiration. Ideas can arise through the surrounding environment, such as society, people's behavior and culture. This is also the case with Fadjar. Fadjar is not someone who studied art, especially music, in formal or non-formal education. Based on his love for his homeland, Banyumas, Fadjar is involved in the art world as evidenced by his works. The emergence of Fadjar's creative ideas was initially formed from his passion in creating songs. This shows that Fadjar is a 'person' who has talent in the arts.

...the emergence of creative ideas from myself went through several stages. Initially I made the song, starting from a children's song that was accepted by the Banyumas community. Many people liked my song. At that time, apart from the music, I was also in the comedy, namely the Sopsan group. From here, I felt that my ideas were developing again. In the process of making the songs on the three Sopsan albums, I was required to make Banyumasan songs that were really 'Banyumas', meaning that they fit the character of the Banyumas people (Interview Transcript, March 29, 2022).

Based on the results of the interview, Fadjar first started working in the art world because

of her passion in creating songs. At first, Fadjar wrote songs for children which were then published. At that time it turned out that many people in Banyumas liked his work. On the other hand, Fadjar also has a comedy group called Sopsan. "Well, the characteristic of Sopsan is that every performance must have a song. So, instead of making it suddenly, I made a song and tried to record it" (Interview Transcript, March 29, 2022).

From then on, Fadjar started creating tembang Banyumasan, initially only to extend the duration of the Sopsan comedy performances. Based on interviews, Fadjar admitted that he created tembang Banyumasan that fit the character of the people of Banyumas. Fadjar has a strategy to make his work competitive in the market, especially in Banyumas. To be able to explore Fadjar's creative ideas and turned his work as what he wants and sells well in the market, of course Fadjar must socialize with his environment. Socializing or connecting with society is a human nature in life, including as an artist (Badudu, 1996: 1350). Through the process of socializing with the surrounding environment, individuals can learn, accept, and adapt to the culture in society.

Socializing is one of the methods in Eskak's creative idea generation method. It is mentioned that socializing is part of artistic existence. As one of the citizens in society, socializing will provide various social problems that can inspire the creation of works. Socializing can also expand friendships that can increase the sensitivity of an artist (Eskak, 2013: 173). The socialization with the people around Banyumas made it easier for Fadjar to come up with creative ideas that were then poured into her works. Fadjar does this because she wants her works to be loved by the Banyumas community in particular.

Cultural Knowledge

After creative ideas, cultural knowledge is also included in the artist's steps in creativity. Culture means form, so Fadjar in creating tembang must understand the form that will be poured. This was born from Fadjar's creative idea in starting a creation. Banyumas has one of the attractions that makes almost everyone outside the region recognize Banyumas is the existence of the Banyumasan dialect or ngapak, which is a distinctive language that has a different style when compared to standard Javanese. Ngapak language has linguistic specificity that is only owned by Banyumas (Widyaningsih, 2019: 187).

Language is something that has meaning (Chaer, 1994: 33–34). This means that every word spoken can indicate something because it has meaning. Language dialects have their own sign structure which is a reflection of the background of people's lives based on their culture (Abdillah, 2002: 70–71). Ngapak is a rough Javanese language that shows an egalitarian attitude and regardless of social status (Priyadi, 2008: 256). Banyumasan language has a cablaka character. Cablaka is the core of Banyumas' character model. Cablaka was spontaneously coined by the Banyumas people and is defined as a straightforward character. Based on the knowledge of Banyumas language, Fadjar created the work based on the knowledge that he had learned previously.

...I also happened to be one of the authors of the Banyumas-Indonesian Javanese Dictionary published in 2014. I really studied the Banyumas language and its usage. That is also why I use Banyumasan language as the lyrics of the songs I create, and in accordance with the character of Banyumas people. Of course, it is also collaborated with music that I think is appropriate (Interview Transcript, March 29, 2022).

Fadjar explained that the knowledge of linguistic culture that he learned was used in the creation of the work. Fadjar studied the Banyumasan language in depth because he wanted totality in his work so that the depiction of the character of the Banyumas people was real.

Not only that, Fadjar also integrates the musical forms that will be used in each song he creates. Some of these actions can be carried out by Fadjar because cultural knowledge is one of Fadjar's foundations in creating works.

Experience

An artist cannot be separated from his experience, because an experience supports the creativity of an artist. Experience can be a source of inspiration in artist's creative ideas. The experience of expression is one of them. As an artist, Fadjar has gone through various experiences or events that can become creative ideas.

...when I was riding the bus, I heard the driver and passengers chatting about Banyumasan, then a new term emerged from the conversation, and I immediately wrote it down. Eventually, I put them together and it became like a Banyumasan dictionary. From there, I heard more and more Banyumasan terms as I went along. I thought that Banyumasan terms needed to be introduced to the public without feeling forced to recognize them. So I included them in the Banyumasan songs that I made (Interview Transcript, March 29, 2022).

This incident is one example of the many experiences Fadjar has gone through. This experience sparked Fadjar's curiosity about Banyumas and its dialect. Fadjar is not someone who studied art, especially music, in formal or non-formal education. So, experience is the main key to Fadjar's work to date.

...according to my friends, my songs are more grounded in Banyumas. Maybe it's the accent, the character, so my friends say that if other people want to imitate me, they can't. Then from the jokes in the lyrical content. Then from the jokes in the lyrical content, so there are some friends who say that how come there are no ideas, like that. Even though I'm also not looking for it. Maybe that is one thing that cannot be imitated by other artists, especially in Banyumas (Interview Transcript, March 29, 2022).

Based on the interview, this is evidence that Fadjar's song lyrics are remembered by the audience. This can be said to be successful, because of Fadjar's experience and creative ideas that he developed, which in turn created works that can be enjoyed by listeners.

Concept of Work

After having enough experience, the next important thing is the concept. A work of art must have a good and mature concept. Concepts can be seen in terms of subject or object. From the subject side, concept is an activity of formulating in the mind. Meanwhile, from the object side, the concept means the content, meaning, or meaning of activities that can be general or universal. (Sudarminta, 2002). The meaning of the concept shows that when Fadjar in creating process, there is a need for a concept. The concept here means that it is born from experience and creative ideas. The concept is the artist's frame of mind that will later be expressed in the creative process.

...for the writing or creation process, I start from humming. Then I translate it into notation, then I give lyrics. That's the short process for creating tembang, especially tembang Sopsan. Except, once I was asked for help by the Regional Government in 2021, they asked me to make a song that basically appealed to the public not to go home at that time, and I titled it Aja Mudik. If it's a commissioned work, it must be in accordance with what is requested (Interview

Transcript, March 29, 2022).

Fadjar has previously explained that the concept of Sopsan's songs was originally created to extend the duration of his comedy performances. However, during the creation process, Fadjar did not stick to one concept. This can be seen from some of his works that carry the campursari, pop, and even rock genres. Over time, Fadjar began to develop his songs because many people liked his songs. Thus, the concept of Fadjar's songs with a Banyumasan theme was formed and the content of the lyrics depicts the character of the Banyumas people.

Creative Action

After Fadjar found the concept of the song to be created, the next step was creative action. Creative action is the pouring of work concepts and creative ideas in the form of a song creation process. Supanggih's theory previously explained that the creation process is divided into six stages that are continuous with each other. This theory will also be collaborated with the 4P's theory by Rhodes.

The first is the material. The material referred to here is Fadjar's creative ideas in creating songs. His unique personal expression is expected to trigger the emergence of new creative ideas and innovative products (Munandar, 2002: 26). It is undeniable that creativity grows out of one's personality. This refers to Fadjar's 'Person' who has creative ideas to develop his work. Fadjar always puts his thoughts into writing while singing to find a suitable melody. All that he does is to make it easier for him to remember what he has in mind, because the ideas come out of the blue. Second, the creator or artist himself. In this case, the artist is an important element. Without the artist, the work will not be realized. In other words, the creator can be said to be a creative person who can be shown by Fadjar as evidenced by his works that can be accepted by the public.

The third is the supporting tools in creation. This is considered important for songwriters because instruments are tools that must be available. The development of lyrics and melody or tone is an important element in a song. Lyrics will not become a song without a melody, and harmonization must also be considered. Fadjar usually uses a guitar in the song creation process. Next, the creation medium, which means that Fadjar's musical ability, is the basic capital in song creation. It is proven that when someone wants to create a song while that person has absolutely no concept or musical ability, it will produce a different product than someone who has the ability or concept.

The fifth is consideration in creation. Fadjar's songwriting emphasizes ideas. Starting from an idea, it is then developed into something new. Supanggih (2005: 20) Explains that considerations in creation are several things that encourage or become the main consideration of the musician to compose, present a composition through the performance he plays. This also refers to the concept of 'Process' expressed by Rhodes, that the definition of the creative process is basically starting from finding a problem, solving it, to delivering the final result (Munandar, 2002: 27). For the latter, there is the support in creation. Support can also be related to the concept of 'Press', which is defined as an internal or external drive for the artist. Internal encouragement is influenced by the artist's psychological factors, such as the state of mind that affects the creator's imagination. In the process of creation, Fadjar also has encouragement from various parties, such as family, relatives, and the community

who support his work. A motivation is needed in the creation process.

Creative Product

The product is the end result of the concept of creativity. 'Product' according to Hafele, creativity is the ability to make new combinations that have social meaning (Munandar, 1999). A series of creative processes carried out by Fadjar eventually resulted in a work in the form of a song, in other words, a song is a 'Product' that is produced. The creative process carried out by Fadjar is a process that is still ongoing. This means that the stages Fadjar has gone through are continuous with some results that have been achieved and continue to develop to get new results.

CONCLUSIONS

Art is one of the cultural identities of a nation. The existence of a nation's art is a collection of various existences of each individual and group of artists who work. Artist creativity is needed in the creation of works of art. The process of art creation is almost entirely dependent on the artist, especially at the stage of emergence idea. This includes Fadjar Praptono, a musician from Banyumas. Fadjar's Banyumasan songs are based on his response to the environmental situation by considering the suitability of the song lyrics to the social, political and cultural situation at that time. The creation of works by Fadjar 'Sopsan' in the context of social life is fundamentally due to the needs of both himself and society in general. Fadjar as a Banyumasan songwriter has his own process in creating works, starting from creative ideas to the creation of a creative product, including creative ideas, cultural knowledge, experience, work concepts, and creative products that are mutually sustainable in order to achieve maximum results and continue to develop to create new works.

REFERENCES

- Abdillah, U. (2002). *Politik Identitas Etnis Pergulatan Tanda Tanpa Identitas*. Yogyakarta: Indonesia Tera.
- Avitia, M. J. (2014). Teaching the Foundation of the Field: A Content Analysis of Potential Creativity Texts. *Psychology of Aesthetics, Creativity and The Arts*, 8(3).
- Badudu, J. S. (1996). *Kamus Umum Bahasa Indonesia*. Jakarta: Pustaka Sinar Harapan.
- Bandem, I. M. (2017). *Metodologi Penciptaan Seni dalam Karya Cipta Seni Pertunjukan*. Yogyakarta: J.B. Publisher.
- Chaer, A. (1994). *Linguistik Umum*. Jakarta: Rineka Cipta.
- Eskak, E. (2013). Metode Pembangkitan Ide Kreatif dalam Penciptaan Seni. *Corak*, 2(2), 167–174. <https://doi.org/10.24821/corak.v2i2.2338>
- Krazan, H. (2010). *Sopsan Pelawak dan Penyanyi Asli Banyumas*. Banyumasnews.Com. <http://banyumasnews.com/2009/10/10/sopsan-pelawak-plus-banyumasan/>
- Munandar, U. (1999). *Kreativitas dan Keberbakatan. Strategi Mewujudkan Potensi Kreatif dan Bakat*. Jakarta: PT. Gramedia Pustaka Utama.
- Munandar, U. (2002). *Kreativitas dan Keberbakatan*. Jakarta: PT Gramedia Pustaka Utama.
- Musthofa, B. M & Gunawijaya, J. (2015). Strategi Keberhasilan Proses Pemberdayaan Masyarakat melalui Pengembangan Kreativitas Seni Tradisi: Studi Kasus Saung Angklung Udjo, Bandung, Jawa Barat. *Jurnal Sosio Konsepsia*, 5(1), 325–339.
- Priyadi, S. (2007). Cablaka sebagai Inti Model Karakter Manusia Banyumas. *Diksi*, 14(1), 11–18.
- Priyadi, S. (2008). Orientasi Nilai Budaya Banyumas: Antara Masyarakat Tradisional Dan Modern. *Humaniora*, 20(2), 158–167.
- Rhodes, C. . (1961). "Towards a Theory of Creativity" dalam P.E. Vernon (Ed), *Creativity*. UK: Penguin Books.
- Ruswandi, T. (2016). Kreativitas Mang Koko dalam Karawitan Sunda. *Panggung*, 26(1), 92–107. <https://doi.org/10.26742/panggung.v26i1.165>
- Sasongko, M. H., & Supriyadi, S. (2020). Kreativitas dalam Metode Eksplorasi Nilai Estetis Penciptaan Musik Etnis di Masa Pandemi Covid-19. *Tonika: Jurnal Penelitian Dan Pengkajian Seni*, 3(2), 103–115.

<https://doi.org/10.37368/tonika.v3i2.174>

- Spradley, James P. & Michael A. Rynkiewich, E. (1975). *The Nacirema*. USA: Little, Brown and Company.
- Sudarminta, J. (2002). *Epistemologi Dasar: Pengantar Filsafat Pengetahuan*. Penerbit Kanisius.
- Supanggih, R. (2005). *Garap: Suatu Konsep Pendekatan Kajian Musik Nusantara dalam Waridi (ed). Menimbang Pendekatan: Pengkajian & Penciptaan Musik Nusantara*. Program Pendidikan Pascasarjana dan STSI Press Sekolah Tinggi Seni Indonesia Surakarta.
- Supanggih, R. (2009). *Bothekan Karawitan II: Garap*. Surakarta: ISI Press Surakarta.
- Supriadi, D. (1994). *Kreativitas, Kebudayaan & Perkembangan Iptek*. Bandung: Alfabeta.
- Tika, A. R. (2023). MENAKAR PADA BUDI: KREATIVITAS AKA BODI THEATRE DI KOTA MEDAN. *Prabung Seni: Jurnal Pengkajian dan Penciptaan Seni*, 2(1), 1-9.
- Widyaningsih, R. (2019). Bahasa Ngapak dan Mentalitas Orang Banyumas: Tinjauan dari Perspektif Filsafat Bahasa Hans-Georg Gadamer. *Jurnal Ultima Humaniora*, 2(2).
- Wiradiredja, M. Y. (2015). Proses Kreatif dalam Penciptaan Lagu Bersumber Visi Misi Kabupaten. *Panggung*, 25(1). <https://doi.org/10.26742/panggung.v25i1.15>
- Yin, R. K. (2014). *Studi Kasus: Desain dan Metode (Terjemahan M. Djauzi Mudzakir)*. Jakarta: PT Raja Grafindo Persada.