

Lekesan: Interdisciplinary Journal of Asia Pacific Arts

Journal homepage <http://jurnal.isi-dps.ac.id/index.php/lekesan>

Sokora's Kecapi as Performing Art of The Geneology Study of Assimilation Art in Identity Mukomuko Aristocratic Community

Bambang Parmadi^{1*}, Bernardin², Abdul Muktadir², Wembrayarli²

¹Basic Education Master's FKIP Bengkulu University, WR. Supratman Street Kandang Limun
Bengkulu City, 38121, Indonesia

²Economic Development FEB Bengkulu University, WR. Supratman Street Kandang Limun Bengkulu
City, 38121, Indonesia

³Basic Education Master's FKIP Bengkulu University, WR. Supratman Street Kandang Limun
Bengkulu City, 38121, Indonesia

⁴Early Childhood Teacher Education FKIP Bengkulu University, WR. Supratman Street Kandang
Limun Bengkulu City, 38121, Indonesia

bparmadie@unib.ac.id¹, benardin@unib.ac.id²

The dynamics exposed to the traditional music of the Mukomuko coast in Bengkulu province have made researchers interested in uncovering the genealogy of the identity of the Sokora lute. Sokora lute art as a result of cultural assimilation from outside (Gujarat/India) of the people of the coastal city of Mukomuko has become local traditional music with local cultural wisdom values, both in the sociocultural context and in performances. Cultural assimilation and acculturation play an important role in making Sokora a traditional art in Mukomuko City. The word Kecapi Sokora itself comes from the word mancubo or roughly in the mukomuko dialect. This research is a qualitative phenomenological research type. Research that emphasizes more aspects of the description or description of the object being observed. Research with this qualitative approach seeks to understand and provide in-depth information both contextually and factually. The research was conducted to understand and explain the phenomena that have been going on and are being carried out as well as to provide information on knowledge about the transformation of local cultural wisdom values of traditional music of the Bengkulu coastal community. Based on qualitative methods and a cultural studies approach, this research emphasizes exploring, traveling, explaining, and describing ethically, emically, and holistically. Genealogically, at first Kecapi Sokora was a form of solo music and oral literature that was developed in Mukomuko, especially among the nobility. The Sokora Harp Performance is an art that is characteristic of the aristocratic society in Mukomuko at the time when the Mukomuko port was still a transit center for traders from outside, especially from Gujarat India in ancient times. The word Kecapi Sokora itself comes from the word mancubo or roughly in the mukomuko dialect. The Sokora Kecapi instrument is one of the melodic instruments in its class, including the chordophone, which means that the sound source comes from strings or strings. The tones of the Sokora Kecapi instrument consist of seven notes in the following order, 1, 2, 3, 4, 5, 6, and 7 which are called diatonic. In terms of scale, the

Kecapi Sokora is unique from other forms of traditional musical instruments, where the tones of traditional musical instruments are usually pentatonic (five tones). The Performing Arts of Kecapi Sokora is one of the traditional arts in Mukomuko. The art of Kecapi Sokora Mukomuko as a traditional art of the Mukomuko nobility consists of a series of Malay musicality and dances accompanied by percussion drums and vocal/speech instruments. In the show, the Sokora Mukomuko lute art, the duration of the performance is determined by the number of requests for speech/poem and dance performances.

keywords: Sokora, Assimilation, Identity, Geneology, Performing Arts

**Corresponding author*

Received January 1, 2023; Accepted January 16, 2023; Published January 17, 2023

<https://doi.org/10.31091/lekesan.v6i1.2275>

© 2023 The Author(s). Published by Pusat Penerbitan LP2MPP Institut Seni Indonesia Denpasar.

This is an open-access article under the CC BY-NC-SA license

Introduction

Territorially, Mukomuko City in Bengkulu Province is divided into coastal areas (most of them) and land/mountain areas. This makes the richness of local cultural wisdom diverse. Wisdom along the coastline in Mukomuko is an interesting material to be explored in the context of its traditional arts.

The dynamics exposed to the traditional music of the Mukomuko coast in Bengkulu province have made researchers interested in uncovering the genealogy of the identity of the Sokora lute. Sokora lute art as a result of cultural assimilation from outside (Gujarat/India) of the people of the coastal city of Mukomuko has become local traditional music with local cultural wisdom values, both in the sociocultural context and in performances. The delegation from the Pagaruyung Kingdom was thought to have departed for the Mukomuko area in the 15th century. Besides that, immigrants from the Banten kingdom as well as immigrants and traders from Gujarat (India). This group's arrival has had a major influence on the lives of the Mukomuko people, especially in the context of customary and cultural life. From the results of previous observations, information was obtained about Sokora art and harp as a noble/royal art, which was originally an art form from traders or immigrants from Gujarat (India). Cultural assimilation and acculturation play an important role in making Sokora a traditional art in Mukomuko City.

Genealogically, at first Kecapi Sokora was a form of solo music and oral literature that was developed in Mukomuko, especially among the nobility. The Sokora Harp Performance is an art that is characteristic of the aristocratic society in Mukomuko at the time when the Mukomuko port was still a transit center for traders from outside, especially from Gujarat India in ancient times. The word Kecapi Sokora itself comes from the word mancubo or roughly in the mukomuko dialect.

The Kecapi Sokora instrument is one of the melodic instruments in its class which are included in the chordophone section, meaning instruments whose sound source comes from strings or strings. The tones of the Sokora Kecapi instrument consist of seven notes in the following order, 1, 2, 3, 4, 5, 6, and 7 which are called diatonic. In terms of scale, the Kecapi Sokora is unique from other forms of traditional musical instruments, where the tones of traditional musical instruments are usually pentatonic (five tones). The use of number symbols as the tone of the Sokora lute was deliberately used by researchers because there was no provision for the terms of the tone used by Sokora lute players. Based on this information, it can be concluded that even though there are seven tones owned by the Kecapi Sokora instrument, they are not the same as western tones which have become standardization for western tones, because when tuning (tuning) the tones of the Sokora lute they still use the player's feeling. itself.

The Performing Arts of Kecapi Sokora is one of the traditional arts in Mukomuko. The art of Kecapi Sokora Mukomuko as a traditional art of the Mukomuko nobility consists of a series of Malay musicality and dances accompanied by percussion drums and vocal/speech instruments. In the show, the Sokora Mukomuko lute art, the duration of the performance is determined by the number of requests for speech/poem and dance performances.

Research Method

This research is a qualitative phenomenological research type. Research that emphasizes more aspects of the description or description of the object being observed. Research with this qualitative approach seeks to understand and provide in-depth information both contextually and factually. The research was conducted to understand and explain the phenomena that have been going on and are being carried out as well as to provide information on knowledge about the transformation of local cultural wisdom values of traditional music of the Bengkulu coastal community. Based on qualitative methods and a cultural studies approach, this research emphasizes exploring, traveling, explaining, and describing ethically, emically, and holistically. Thus,

To obtain these data, the research steps carried out were using observation, in-depth interviews, and focus group discussions (FGD). Observations were made to describe the real picture in the field about the conditions of traditional arts and the objects of the people who own them. While the interviews and FGD activities were carried out with several informants to get a comprehensive picture of their perceptions and responses, views, attitudes, and hopes for the existence of traditional arts. The informants included community leaders, religious leaders, and other strategic figures. In special situations and conditions, namely research questions and problems related to specific issues, researchers may face difficulties in finding or identifying informants to be studied. To be able to overcome this problem, the snowball technique as a non-probability technique can be used to collect data to answer research problems. Snowball is a form of judgment research. How to take informants with this technique is done in sequence. The technique of determining the number of informants was initially small, then enlarged. At the operational level, the snowball technique, where relevant informants are interviewed and asked to name or indicate other informants. By using this technique, it is hoped that research will be easier to carry out and complete (Nurdiani, 2014: 1). the snowball technique, where relevant informants are interviewed and asked to name or indicate other informants. By using this technique, it is hoped that research will be easier to carry out and complete (Nurdiani, 2014: 1). the snowball technique, where relevant informants are interviewed and asked to name or indicate other informants. By using this technique, it is hoped that research will be easier to carry out and complete (Nurdiani, 2014: 1).

Analysis And Data Interpretation

Genealogy of the Sokora Harp as an Assimilationist Art in Mukomuko

In the Archipelago, we can also find many examples of lut or zither-type string instruments. Among the examples that exist are from hasapi in the Batak Toba community, kulcapi in Karo, sape' in the Kayan community, and konyahpi' in the Ot Danum community in Kalimantan, Kecapi in Makassar, Halmahera guitar, gambus in the Sumatran-Kutai-Malay community. and Sulawesi to Flores, rabab in Minangkabau, rabap in Kalimantan, fiddle in Central Java and Bali, jukulele, lute in Sunda. and stembas in Papua. Stringed musical instruments are also found in Bengkulu Province, precisely in Mukomuko Regency, namely the Sokora Kecapi. Various types of lut or other Seters can also be found in various other regions of the world. We find sehtar in Persia, tanbur in Turkey, sitar and sayuri in India, pipes in China, shamisen in Japan, al 'ud in Arabic,

At first Kecapi Sokora was a form of solo music and oral literature that developed in Mukomuko, especially among the nobility. The Sokora Harp Performance is an art that is

characteristic of the aristocratic society in Mukomuko at the time when the Mukomuko port was still a transit center for traders from outside, especially from Gujarat India in ancient times. The word Kecapi Sokora itself comes from the word mancubo or roughly in the mukomuko dialect.

The person who is in charge of playing the Sokora lute is called the Sokora lute maker. Kecapi Sokora art is unique as a string instrument. Where is the musical accompaniment for singing or dancing The types of songs used in Kecapi Sokora are Angkek Songs, Sungai Talang Songs, Concang Munin Songs, and Piaman Songs.

Kecapi Sokora is an art attraction of music and speech (story) which tells about a person's personality. The song/melody that is very popular from Kecapi Sokora is the origin of the nobility and the natural conditions of Mukomuko. Many songs are delivered in this art, but the main of these stories is the story of majesty, advice, and entertainment.

The Sokora Kecapi performance is usually performed with a group consisting of lute players, perforated drum players, and vocal/speech and dancers, at various activities, for example at traditional events, apostle circumcision, wedding parties, and pangulu baralek events in Mukomuko Regency.



Picture1. Performance of the Sokora Mukomuko Lute at a Wedding Party (Source: BP 2022)

At present, the Kecapi Sokora performance has become a medium of friendship for the people of Mukomuko Regency, although it is not very common or is rarely performed. This Sokora Kecapi art has been developed in a new form both by mukomuko artists, namely Mr. Zulkarnain with the group/studio as entertainment by collaborating Malay arts in it. The development of the Kecapi Sokora art is currently not as popular as the arts in Mukomuko Regency such as the Gandai and Sonai (Serunai) Gandai dances as the identity of local traditional arts. This paradigm for the development and preservation of the Kecapi Sokora art occurs due to a lack of regeneration and less intense publication. According to the results of an interview on August 23, 2022, with the Head of the Culture Sector of the Mukomuko Education and Culture Office, namely Mr. Isro, said that in 2015 there was an effort by the government to socialize and introduce and conduct training and procurement of the Kecapi Sokora art to the Mukomuko community, especially artists and academics. The program did not run as expected as the aim of revitalizing and preserving the Kecapi Sokora art in

Mukomuko, due to several obstacles, one of which was the lack of qualified lute artists/players both in training and guiding regeneration.

Other data were obtained from sources who are performers or players of the Sokora lute and are also descendants of the mukomuko aristocrats, saying that "(1) Not everyone can play this lute art because it has long been played by the nobility so that ordinary people are at risk to play it. , (2) This lute art was originally a newcomer art in Gujarat, which was always invited to the place of the mukomuko nobility to entertain it, (3) After it became a habit of the nobility, this lute art was also influenced by some arts from Minangkabau newcomers". It can be concluded that the Kecapi Sokora art is an art resulting from cultural assimilation between the Mukomuko, Gujarat, and Minangkabau nobility.

The development of the assimilation transformation process of Kecapi Sokora as the music of the Mukomuko Bengkulu nobility gave birth to various contextual meanings in cultural behaviors. This is caused by a change that wants this traditional art to develop according to their needs. To see the development of this behavior, can be concluded based on the transformation of assimilation in function and form, including (1) the Sokora lute is used as a means of entertainment and life learning, (2) the Sokora lute as an aesthetic presentation and binder of solidarity among fellow nobility, (3) Kecapi Sokora as ceremonial media, (4) Kecapa Sokora as a source of new musical compositions or popular music, and (6) Kecapi Sokora as capitalist practice and power relations.

The developments that occurred in the Sokora Kecapi finally got a place for the Mukomuko nobility as the identity of their traditional music and society in general. This has a positive and negative impact by opening up opportunities for the transformation process of Kecapi Sokora's assimilation into musicality in the context of existence, form, function, physique, existence, creativity, interests, and sociocultural implications. A comparison of the musical instruments Kecapi Sokora, Tampura, and Kucapi Sijobang is in the table below.




Musical Instrument Name	Origin	Picture	Description
Sokora Harp	Mukomuko Bengkulu		<ol style="list-style-type: none"> 1. Organology there is a difference 2. Both use strings (chordophone) 3. The type of tone produced is different
Tampura	Indian Gujaratis		<ol style="list-style-type: none"> 4. Solo instruments and ensembles 5. Same function and form 6. The physical matter is different
Sijobang Harp	Payakumbuh West Sumatra		<ol style="list-style-type: none"> 7. Different musical characters 8. The context of the show is the same

Table 1. Description of the Sokora, Tampura, and Kucapi Sijobang musical instruments

Sokora Mukomuko Lute Performance

Kecapi Sokora or BaKecapi Sokora is a form of traditional art that originated and developed among the aristocrats of Mukomuko, Bengkulu. This unique art is performed by a Sokora lute maker with a predating drum player and a narrator/narrator. The Sokora lute artisan and the narrator/narrator accompanied by the percussion drum will tell or sing according to the conditions and situation as well as the lute melody which has an essence according to the speaker. Talking about musical instruments in the BaKecapi Sokora art performance, as previously mentioned, this art performance is accompanied by a musical instrument called a harp. Performances or presentation techniques by what is desired by the conditions and circumstances. To play the Kecapi Sokora instrument, the usual body position is done with two The method is to sit cross-legged and use a chair.

Musicologist Sokora Harp Art Performance

This Sokora lute art is one of the traditional arts in Mukomuko. The art of Kecapi Sokora Mukomuko as a traditional art of the Mukomuko nobility consists of a series of Malay musicality and dances accompanied by percussion drums and vocal/speech instruments. In the show, the Sokora Mukomuko lute art, the duration of the performance is determined by the number of requests for speech/poem and dance performances.

The distinctive feature of the Sokora Mukomuko Lute Art lies in the accompanying musical instrument, the lute. Zulkarnain (interview, 20 September 2022) explained that the lute is the main musical instrument in the Sokora Mukomuko Lute Art.

Previously, Zulkarnain (interview, 24 August 2022) stated that there were only 2 lute musical instruments in Mukomuko in the city of Mukomuko. One of them is owned by Zulkarnain himself as a Sokora lute artist as well as a descendant of the Mukomuko nobility in the city of Mukomuko. Zulkarnain also explained that the public's interest in the art of the Sokora Mukomuko lute was somewhat lacking, as evidenced by the rare appearance of the Sokora lute art. But the obstacles are the artists themselves, such as the lack of players and limited tools.

Storey argues, that: "tradition" can be translated by inheritance or forwarding of norms, customs, rules, and treasures. However, this tradition is not something that cannot be changed: tradition is instead combined with various kinds of human actions and raised as a whole. It is the man who makes something with that tradition: he accepts it, rejects it, or changes it" (2004:89-92). As also expressed by Marsden, the community's cultural journey that continues to repeat itself is continuous creativity, and the main thing on this journey is a tradition of maintaining and passing on the soul, spirit, and values (2016: 102).

The art of Kecapi Sokora as a traditional art must of course be maintained and preserved as an art of assimilation of the identity of the Mukomuko nobility. However, the limitations of existing lute players as described above, of course, hinders the preservation of the Sokora Kecapi art itself. Because if there is no lute as the main musical accompaniment, the Sokora Mukomuko Kecapi art performance is of course rarely encountered or even cannot be performed.

In the context of musicology, the Kecapi Sokora performance is an art (music) conveying the art of speech and dance (sung narrative) which from the start of the performance is accompanied by melodic musical instruments such as the lute. The rhythmic patterns of the melody of the game are the snap of the right finger and the left hand pressing the keys on the lute. According to sources, said that around the end of the 1960s, there was a change in the presence of other musical instruments, namely the ketindik drum as an accompaniment to the lute melody and the vocals (singing) of the Sokora lute. The symptoms that occur later show that the musicality of the Kecapi Sokora is more prominent than the

vocals/speech. It is assumed that the popularity of Kecapi Sokora is due to the presence of other musical instruments in the performance presentation. and also strengthened by the presence of short repertoires originating from dendang or Malay songs where the Kecapi Sokora performance succeeded in producing melodic musical performance ornaments by the conditions and situation in society. In addition, the popularity of the Kecapi Sokora performance is due to the vocal/speech (storytelling) music being worked on according to the wishes and circumstances of the moment musically. During this period, the public occasionally invited musical performances of the Kecapi Sokora to fill in the marriage ceremony (alek matrimonial), especially to fill the bainai night at the bride's house. The popularity of the Kecapi Sokora performance is due to the vocal/speech (storytelling) music being worked on according to the wishes and circumstances of the moment musically. During this period, the public occasionally invited musical performances of the Kecapi Sokora to fill in the marriage ceremony (alek matrimonial), especially to fill the bainai night at the bride's house. The popularity of the Kecapi Sokora performance is due to the vocal/speech (storytelling) music being worked on according to the wishes and circumstances of the moment musically. During this period, the community invited occasional performances of Kecapi Sokora music to fill the marriage ceremony (alek matrimonial), especially to fill the bainai night at the bride's house.

The following is a snippet of the Sokora Harp Art performance in the context of the performance.



Picture2. Footage of Sokora Harp Art repertoire melodies (Source: BP 2022)

Organology of the Sokora Harp Mukomuko

1. Basic Instrument Materials

Organologically, the selection of the basic material in the form of wood for the Kecapi Sokora instrument mostly uses poko' blades (Maja trees). According to Zulkarnain (interview, 19 September 2022) the choice of the poko' blade (Maja tree) as the base material for the Sokora lute instrument, is because the Maja tree produces good wood to be used as the Sokora lute instrument because Maja wood is easy to shape and carve. Maja wood can also produce a loud sound. Before the process of making the Kecapi Sokora instrument, trees that have been cut down and turned into rectangular blocks are first dried under the hot sun. An example of a tree's blade (Maja tree) can be seen below:



Picture3. Poko' Blade (Maja tree) is a rectangular block (Source: Ogy and Wahendra 2022)

Currently, the body frame of the Mukomuko lute is made of wood and is made multiplex. The strings for this Mukomuko harp are made from the inside of a bicycle brake string. The Mukomuko harp has only two strings, the first and second strings have the same tone. The rhythm of the sound produced depends on the player's picking style.

Apart from Poko' Bilah (Maja tree) as the basic material for the Sokora Kecapi instrument, another basic material that must be prepared is Gallang (strings/strings).



Picture4. strings/strings (Source: Ogy and Wahendra 2022)

The description in Figure 8 is the strings/strings commonly used by guitar strings in general. The selection of strings/strings on average uses the thinnest-sized strings or one string on a guitar string. The number of strings used in the Sokora Kecapi instrument is two strings of the same size. Selection of the type of string 1 on a string guitar because the sound produced can be louder. According to Zulkarnain (interview, 19 September 2022), the Kecapi Sokora instrument previously used gold strings, after that it used brake strings, and finally, it used guitar strings.

2. Shape and Size

The Sokora Kecapi instrument has its shape and size, but genealogically it is almost the same as the Sijobang Kucapi instrument, in Fifty City Districts of West Sumatra and Tampura in India. The organological difference is that each of these instruments has its regional characteristics. The shape and size of the Sokora Mukomuko lute instrument can be seen in the image below:



Picture5.Bfor the instrument Lute Sokora Mukomuko (Source: Ogy and Wahendra 2022)

The picture above is a three-stringed / stringed Sokora lute instrument and has become a hallmark. The shape of the Kecapi Sokora instrument has its meaning for the Mukomuko nobility who believe that the shape resembling a guitar and piano illustrates that this instrument is the result of assimilation between cultures which is the identity of the local tradition.

In the traditional concept, the size of the Kecapi Sokora instrument does not have a standard, this depends on the needs of the maker. However, the Kecapi Sokora instrument in this study has dimensions of 63 cm in length, 12 and 9 cm in body width, and \pm 5 cm in height, while the carvings or colors on the instrument are just a decoration depending on the creativity of the maker. One example of the size of the Sokora Kecapi instrument can be seen in the image below:



Picture6. the size of the Sokora lute instrument (Source: BP 2022)

Description above:

1. The length of the first grip is 4.5cm
2. The length of the 2nd grip is 3cm in size
3. The 3rd grip is 2.8cm long
4. Body width (body) \pm 10cm
5. Height (body) \pm 5cm
6. The length of the instrument is 63cm

3. Instrument Parts

The Sokora lute instrument is an art instrument of the Mukomuko nobility that uses strings or strings. Besides that, the Kecapi Sokora instrument also has parts which can be seen in the picture below:



Picture7.Organology of the Sokora Mukomuko Harp (Source: BP 2022)

Description of the image above:

1. Talingo (Tuning Pegs)
2. Front string support (Nut)

3. Grips (frets)
4. Body
5. Strings/strings
6. Keys

4. Tone Production

The instrument Kecapi Sokora is one of the melodic instruments in its class, including the chordophone, which means that the sound source comes from strings or strings. The tones of the Sokora Kecapi instrument consist of seven notes in the following order, 1, 2, 3, 4, 5, 6, and 7 which are called diatonic. In terms of scale, the Saokora lute is unique from other forms of traditional musical instruments, where the tones of traditional musical instruments are usually pentatonic (five tones). The researcher uses the number symbol as the tone of the Sokora lute deliberately

there is no provision for terms of tone used by the Sokora lute player. Based on this information, it can be concluded that even though there are seven tones owned by the Kecapi Sokora instrument, they are not the same as western tones which have become standardization for western tones, because when tuning (tuning) the tones of the Sokora lute they still use the player's feeling. itself.

Conclusion

Genealogically, at first Kecapi Sokora was a form of solo music and oral literature that developed in Mukomuko, especially among the nobility. The Sokora Harp Performance is an art that is characteristic of the aristocratic society in Mukomuko at the time when the Mukomuko port was still a transit center for traders from outside, especially from Gujarat India in ancient times. The word Kecapi Sokora itself comes from the word mancubo or roughly in the mukomuko dialect.

The Sokora Kecapi instrument is one of the melodic instruments in its class, including the chordophone, which means that the sound source comes from strings or strings. The tones of the Sokora Kecapi instrument consist of seven notes in the following order, 1, 2, 3, 4, 5, 6, and 7 which are called diatonic. In terms of scale, the Kecapi Sokora is unique from other forms of traditional musical instruments, where the tones of traditional musical instruments are usually pentatonic (five tones). The use of number symbols as the tone of the Sokora lute was deliberately used by researchers because there was no provision for the terms of the tone used by Sokora lute players. Based on this information, it can be concluded that although there are seven tones owned by the Kecapi Sokora instrument.

The Performing Arts of Kecapi Sokora is one of the traditional arts in Mukomuko. The art of Kecapi Sokora Mukomuko as a traditional art of the Mukomuko nobility consists of a series of Malay musicality and dances accompanied by percussion drums and vocal/speech instruments. In the show, the Sokora Mukomuko lute art, the duration of the performance is determined by the number of requests for speech/poem and dance performances.

Acknowledgments

Alhamdulillah... praise and thanks be to Allah SWT The One Almighty God. The author would like to thank and respect LPPM University of Bengkulu which supports this research, Pondok Kandang district, the Mukomuko Government and all City/Regency Governments, Artists and community supporting traditional arts throughout Bengkulu Province, the research team, Mas Arif LPPM Bengkulu University, Bli Eka journal ISI Denpasar, journal LEKESAN ISI Denpasar, and parties that the author cannot name. In particular, the authors

would like to thank our family. With the help of all matters and facilities provided to the author until the author can complete this research. It is undeniable that this research is still not perfect, of course in the future this research can be deepened and can be continued by other researchers.

List of References

- Abdullah, Irwan. 2007. Construction and Cultural Reproduction. Yogyakarta: Student Libraries.
- Agger, Ben. 2009. Critical Social Theory: Criticism, Application, and Implications. Yogyakarta: Discourse Creation.
- Ammer, Christine. 1973. Harper's Dictionary of Music. New York, Hagerstown, San Francisco, London: Barnes & Noble Books.
- Burhan, Firdaus. 1990. Ark Ritual. Jakarta: National Arts and Culture Development Foundation.
- Department of culture and tourism. 2016. Data Collection and Analysis of Tourist Visits to Bengkulu Province. Bengkulu: Kebpar Office of Bengkulu Province.
- Endraswara, Suwardi. 2006. Methods, Theories, Cultural Research Techniques: Ideology, Epistemology, and Applications. Yogyakarta: Library.
- Foucault, Michel. 2002. Power/Knowledge, Discourse on Power/Knowledge. Yogyakarta: Landscape Culture.
- _____. 2012. Archeology of Knowledge. Yogyakarta: IRCiSoD.
- Gazalba, Sidi. 1989. Islam and Socio-Cultural Change: Islamic Studies on Community Change. Jakarta: Al-Husna Library.
- Giddens, Anthony. 2003. Post-Traditional Society. Yogyakarta: IRCiSoD.
- Gulo, W. 2003. Research Methodology. Jakarta: Gramedia (Second Edition).
- jaeni. 2014. Study of Performing Arts: In the Perspective of Art Communication. Bogor: IPB Press.
- Kleden, Ignas. 2017. "Paradigm of Science and Research in Social Sciences and Humanities in Indonesia". Jakarta: LIPI Press
- Koentjaraningrat.. 1994. Community Research Methods. Third Edition. Jakarta: PT Gramedia Pustaka Utama.
- Lubis, Akhyar Yusuf. 2014. Theory and Methodology of Contemporary Socio-Cultural Science. Jakarta: Raja Grafindo Persada.
- Mack, Dieter. 2001. Music Education Between Hope and Realists. Bandung: UPI/MSPI.
- Marianto, M. D, (2006) Forging Quanta, Unraveling Art. Yogyakarta: Yogyakarta ISI Publisher Agency.
- Marsden, FRS William. 2016. History of Sumatra "The History of Sumatra". Yogyakarta: InDoliteration.

- Merriam, Alan P. 1980. *The Anthropology of Music*. Evanston Illinois: Northwestern University Press.
- Miles, et al. (2014). *Qualitative Data Analysis A Methods Sourcebook*. United States of America: SAGE Publications, Inc.
- Nakagawa, Shin. 2000. *Music and the Cosmos: An Introduction to Ethnomusicology*. Jakarta: Indonesian Torch Foundation.
- Nettl, Bruno and Philip V. Bohlman. 1991. *Comparative Musicology and Anthropology of Music*. Chicago and London: The University of Chicago Press.
- Parmadie, Bambang. 2014. *Music Theory*. Bengkulu: FKIP Press.
- . 2014. *School Music Ensemble*.. Bengkulu: FKIP Press.
- Piliang, Yasraf Amir. 1999. *Cultural Hyper-Reality*. Yogyakarta: LKIS.
- _____. 2006. *The Folded World: An Excursion Beyond Cultural Boundaries*. Yogyakarta: Jalasutra.
- Son, Heidy Shri Ahimsa. 2015. *Social Change: Theories and Processes of Social Change and Development Theory*. Bandung: CV Alfabeta.
- Sedyawati, Eddie. 2002. *Culture and Development in Cultural and Tourism Issues in Development*. Denpasar: Masters Program in Cultural Studies, Udayana University.
- Siddik, Abdullah. 1996. *History of Bengkulu 1500-1900*. Jakarta: Balai Pustaka.
- Storey, John. 2004. *Theory of Culture and Pop Culture: Mapping the Conceptual Landscape of Cultural Studies (Translation)*. Yogyakarta: CV Qalam.
- _____. 2010. *Cultural Studies and Pop Culture Studies*. Yogyakarta: Jalasutra.
- Supanggah, Rahayu (ed). 1995. *Ethnomusicology*. Yogyakarta: Bentang Budaya Foundation.
- Syiafril, 2012. *Ark, Punjab and Karbala*. Jakarta: PT Walaw.
- Tilaar, HAR 2003. *Power and Education: An Overview from the Perspective of Cultural Studies*. Magelang: Indonesiatera
- Waesberghe, FH Smits van. 2016. *Music Aesthetics*. Yogyakarta: Thafa Media.
- Zacky, Antony. 2003. *Revealing the Mystery of the Ark Through Ancient Manuscripts*. Bengkulu: PT People of Bengkulu.
- Journals and Magazines**
- Azharie, Helmy. 2005. "Ark in the Constellation of Tourism Development in Bengkulu Province". Bengkulu Province Tourism Office Paper.
- Haque, Zely Marissa. 2014. "Development of Sokora Harp in Bengkulu City". *Journal of Art Expression* Vol. 16, Number 1, June. Padang Panjang: LPPMPP ISI Padang Panjang.
- Nurdiani, Nina. 2014. "Snowball Sampling Techniques in Field Research" *Comtech Journal* Vol. 5, No. 12, December. Jakarta: Binus University

- Parmadi, B. (2021). Genealogi Sosiokultur Musikalitas Sonai Gandai Mukomuko Bengkulu. *Mudra Jurnal Seni Budaya*, 36(1), 121–127.
<https://doi.org/10.31091/mudra.v36i1.1317>
- Wimbrayardi, 2019. "Tradition Music As One Of The Sources Of Development Of Copyright Works" *Journal of MUSIKOLASTIKA*. Vol. 1 Number 1
- Wuri, JM, Wimbrayardi, W., & Marzam, M. (2015). Talempong Music Preservation Efforts Pacik in Koto XI Tarusan District, Pesisir Selatan District. *Sendratasik Journal Research Report*
- Rochmiatun, Endang. 2009. "The Ark Ritual in the Month of Muharram in Bengkulu: The Deconstruction Paradigm". Palembang: Islamic History and Culture Study Program Faculty of Islamic Adab and Culture UIN Raden Fatah.
- Yuliati. 2010. "Religious Rituals and Tourism Marketing: A Study of the Commodification of the Ark in Bengkulu City". Surakarta: Eleven March University Postgraduate.
- Alfarabi et al. 2012. "The Structure of the Ark Celebration in Supporting the Cultural Mix". Bengkulu: Faculty of Social and Political Sciences, University of Bengkulu.
- Anindita, Zoneirah Sharleen. 2013. "Tradition and Symbolic Meaning of the Ark Ritual in the Sipai Tribe Society in Bengkulu City". Palembang: Department of Sociology, FISIP Sriwijaya University
- Khanizar. 2015. "The Geneology of Ark Rituals: Cultural Aesthetics of the Communities of the West Coast of Sumatra". Denpasar: Udayana University Postgraduate
- Parmadie, Bambang. 2017. "Dynamic of Kecapi Sokora as a Media for Art Education in Bengkulu City". Bandung: PGSD Indonesian University of Education
- Parmadie, Bambang. 2018. "Transformation of Kecapi Sokora as the Musical Ritual of the Ark in Bengkulu City". Denpasar: Postgraduate Doctoral Degree in Cultural Studies.