

# The Cultural Values of *Ronggeng Tayub Kaleran* in Mekarsari, Ciamis

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**Abstract**—The purpose of this study is to find out the history and the development of *Ronggeng Tayub Kaleran*; *Ronggeng Tayub Kaleran* performance process; and the cultural values contained in *Ronggeng Tayub Kaleran*. This study uses a qualitative descriptive-analytical method. The techniques used in this study are observation, interview, and documentation. From the results of this study, it is found that *Ronggeng Tayub Kaleran* is a community art which developed in North Ciamis and has a characteristic of a pair movement pattern between *ronggeng* and the male dancers. The performance process consists of three parts namely the pre-performance (prepare the gamelan instruments, provide *sesajen*, *zikir*, *tatalu*, and the opening remarks), the performance (opening songs, *ibing lulugu*, *tayuban*, *ibing tambahan*, and the closing songs), and the post-performance. The cultural values contained in *Ronggeng Tayub Kaleran* are: the nature of life, which teaches humans to work hard to gain a better life; the nature of the work, which shows that *Ronggeng Tayub Kaleran* is the work of art of the North Ciamis community; the nature of human position in space and time, which shows that *Ronggeng Tayub Kaleran* is held at night; the nature of human relations with the environment, which shows that humans are nobler than any other creatures and the duty of a human is to preserve and to protect nature; and the nature of human relations with each other, which shows that humans need each other in carrying out their lives.

**Keywords:** *cultural values, performance art, Ronggeng Tayub Kaleran*

## I. INTRODUCTION

Indonesia is a country that has a diversity of ethnic groups and cultures. One of the ethnic groups in Indonesia which are famous for its traditional arts is the Sundanese. According to Ki Hajar Dewantara (as cited in Gie, 1996) art is the work of human beings that has beauty and is able to awaken a person's sense and soul by expressing their behavior through music, sound, dance, and theatre.

Of the various kinds of art in the Sundanese, one of them is *ronggeng* which exists in Ciamis. Based on the regional mapping, *ronggeng* in Ciamis is divided into two which are *Kaléran (Ronggeng Tayub Kaleran)* and *Pakidulan (Ronggeng Gunung and Ronggeng Amen)*.

From those types of *ronggeng*, this study focuses on the *Ronggeng Tayub Kaleran* (RTK). The interesting thing that becomes the centre of the research is the spontaneous

movement which has a high aesthetic value. Also from the *kawih* that still maintain the traditional songs.

According to Sujana (2002) the word *ronggeng* is already known in Indonesia, especially in the ethnic regions which have *ronggeng* tradition, such as in Cirebon and Priangan. In those areas, the word *ronggeng* refers to a female dancer in a paid show. Meanwhile, according to Caturwati (2006) the word *ronggeng* refers to a female dancer who is able to sing (*ngawih*), as in *Tayub* and *Ketuk Tilu* performance. Kusumah (as cited in Sujana, 2012) connects the word *ronggeng* with the word *renggana (Sanskrit)* which means a woman who is loved by the people or a woman who entertains guests at the royal palace.

According to Sujana (2002) *tayub* comes from two words, namely *mataya* (Javanese) and *guyub*. *Mataya* means dance while *guyub* means togetherness. *Tayub* means an entertainment art for men in the field of dance which bring in the *ronggeng*. Ramlan (2008) also states that *tayub* is a pair dance which tends to be an entertainment for men. Meanwhile Soedarsono (1991) explains that *tayub* is one of the traditional performances which bring in the *ronggeng* who is able to dance and sing (*ngawih*).

For many researchers, *tayub* is considered as one of the most popular arts for Javanese rural farming communities and has existed for hundreds of years (Maladi, 2005). Raffles in his book 'The History of Java' (1987) states that traditional dance that is very popular among commoners and the *prijajis* is the *tayub* dance which is presented by the *ronggeng* (as cited in Cahyono, 2006).

In *Kamus Basa Sunda R.A. Danadibrata* (2015) the word *kalér* shows the identity of an area located in the north. In this case, the word *kaléran* means identity of traditional arts located in North (*Kalér*).

Of all those opinions, it can be concluded that *Ronggeng Tayub Kaleran* is a folk entertainment art for men which bring in the *ronggeng* and is located in North (*Kalér*) Ciamis.

RTK was born in 1936. The pioneer of RTK is Wilasri. This traditional art can be developed because of the active role of Sarim (Suherti, 2018). In the 1960s, RTK reaches the peak of its glory.

However, in the 1980s, this traditional art is almost extinct. This is due to the lack of creativity improvements in adjusting

with the era, especially the songs and music that are still fixated to traditional songs and traditional music, without adding creativity to make it more interesting. Based on that problem, the group of art in North Ciamis rarely shows *tayuban* and makes the popularity of RTK decreases.

This has become the foundation of this research, to bring back the popularity of RTK by digging the cultural values contained in RTK. According to Koentjaraningrat (1985), cultural value is the thing that is related to life's main problems as the highest rules of human behaviour.

In order to analyze the cultural value, the theory that is used as the framework of this study is the five orientations of cultural values proposed by Kluckhohn. Kluckhohn (as cited in Koentjaraningrat, 1985) explains that cultural values consist of five main problems in human life namely the nature of life (HL), the nature of the work (HW), the nature of human position in space and time (HT), the nature of human relations with the environment (HE), and the nature of human relations with each other (HH).

## II. METHOD

The method used in this study is a qualitative descriptive-analytical method. The steps taken in this method are collecting the data, processing the data, and analyzing the data. The techniques used in this study are observation, interview, and documentation. There are three sources of data: informants, places, and paper. The purpose of using this method is to describe the cultural values consisted of RTK in Mekarsari village, Tambaksari, Ciamis.

This study uses several instruments which include camera, device, notebook, and interview guideline. The camera is used to document the data during the study. The device is used to record the interview. The notebook is used to note important things related to the study, especially during the interview. The interview guideline is used to guide the researcher during the interview, as well as to focus the chat on the objectives. The design used in this study is as seen in Figure 1.

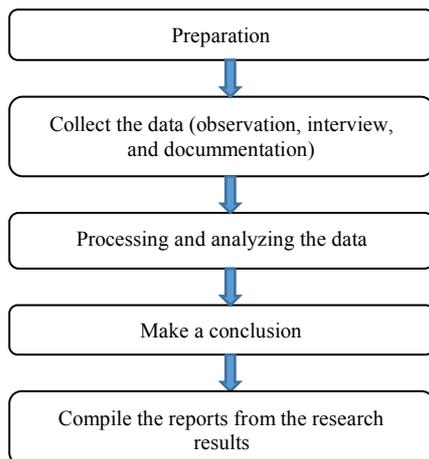


Fig.1. Design of the study.

## III. FINDINGS AND DISCUSSION

The findings and the discussion of this study include three things, namely the history and the development of *Ronggeng Tayub Kaleran*, the performance process of *Ronggeng Tayub Kaleran*, and the cultural values in *Ronggeng Tayub Kaleran*.

### A. The History and the Development of *Ronggeng Tayub Kaleran*

RTK is one of the traditional arts which develop in North Ciamis, particularly in Panawangan, Rajadesa, Rancah, and Tambaksari.

RTK originally comes from Banyumas, Central Java. Koentjaraningrat (1994) states that in Banyumas, there is a traditional art called *Lengger* or *Tayub Banyumasan*. *Lengger* is a traditional dance that expresses gratitude for the fertility Gods.

The emergence background of RTK cannot be separated from the habits of the people after they finish farming, whether in the rice field or on the farm. Back then, after the rubber plantation employees getting paid, they usually hold an entertainment art called *tayuban*. This *tayuban* dance is indeed not a *tayuban* dance that develops among the marvels and *prijajis* which are often performed in the Keraton or Pendopo, such as in Cirebon or in the Priangan area. This traditional dance grows among commoners, which is called as *ibing kalangenan*, a traditional dance that aims to meet the needs for pleasure. Other than that, *tayuban* is also called as *ibing pergaulan*, which is a traditional dance which describes harmony between people or between communities. In their spare time, people can use this entertainment for their inner needs. This entertainment is also a form of the farmers' gratitude for the various agricultural products.

RTK is included as a performance art. According to Sumarjo (2001) art performance is one of the form of performance that is shown to the public by the artists which aims to provide entertainment that can be enjoyed by the audience. Entertainment is always fun because entertainment is entertaining someone after doing activities or daily routines in order to reduce fatigue during the work. Sedyawati (2002) states that art performance is a cultural expression, a vehicle to convey cultural values, and the realization of aesthetic norms that develop in accordance with the times.

RTK emerges as the result of the thinking and the creativity of the North Ciamis people particularly the people of Tambaksari. The form of the songs, the dances, and the musical instruments indicate that this traditional art is included in Sundanese traditional art. Although there are influences from Javanese culture, as in the song *Ricik-ricik Banyumasan*, *Waru Doyong*, *Tole-tole*, and *Dober*. This is due to the area that is adjacent to Cilacap, Central Java, which has led to cultural acculturation. Likewise in the Dayeuhluhur and Majenang areas, there are some song lyrics that use Sundanese, and there are also musical instruments using Sundanese gamelan.

One of the art groups that are still active in preserving RTK is the *Paguyuban Rineka Seni Surya Gumilang* in Mekarsari Village, Tambaksari, Ciamis. The development of RTK cannot

be separated from the existence of the Surya Gumilang art studio which was established on 5 September 2005.

RTK was once performed at TMII Jakarta in 2009. This performance is one of the ways to introduce RTK to the public so that people will figure out that in Ciamis there are not only *Ronggeng Gunung* and *Ronggeng Amen*, but there is also *Ronggeng Tayub Kaleran* as the work of art of the North Ciamis people.

Nowadays, RTK is often performed at celebrations, weddings, grievances, circumcisions, the night of August 17, the traditional ceremony *Nyacarkeun Jalan*, and the government events in the village, in the sub-district, or in the district.

### **B. The Performance Process of Ronggeng Tayub Kaleran**

The performance process of RTK is divided into three, namely the pre-performance, the performance, and the post-performance.

#### **1) The Pre-Performance**

The pre-performance is divided into five steps namely the preparation of the gamelan, the preparation of the *sesajen*, *zikir*, *tatalu*, and the opening remark.

##### **a) Gamelan Instruments Preparation**

This activity is carried out to prepare the gamelan on the stage which is done by the *niyaga* or the gamelan musicians. The musical instruments used are *pelog* and *salendro gamelan*, such as *saron*, *demung*, *peking*, *bonang*, *rincik*, *jenglong*, *kendang*, *goong*, *rebab*, *gambang*, *selentem*, and *kecrek*.

##### **b) Sesajen Preparation**

Preparing *sesajen* is the belief of the people in occult matters. The people believe that *sesajen* is a ritual performed by the elders to ask permission from the ancestors so that they will not interfere the event. The ingredients that are usually used in preparing *sesajen* are *dawegan*, *bakakak hayam*, *cara beureum*, *cara bodas*, egg, cigarettes, *seupaheun*, red porridge, white porridge, sweet coffee, bitter coffee, mineral water, tea, *menyan*, and seven kinds of flowers.

##### **c) Zikir**

*Zikir* is a belief in Islam. The people believe that in carrying out any activity, they always have to remember Allah SWT. One of the ways to remember Allah SWT is by praying together to ask permission from Allah so that the event can be carried out successfully.

##### **d) Tatalu**

*Tatalu* is a *salendro* and *pelog gamelan* instrumental music played by *niyaga* or *gamelan* musicians which aims to gather the audience.

##### **e) Opening Remark**

Opening remark is a speech from the host. The purpose of this speech is to give a prayer so that the event can be carried out successfully, tell the purpose of the event, appreciate the event, or provide information about the event.

## **2) The Performance**

The RTK performance is divided into five parts which are the opening songs, *ibing lulugu*, *tayuban*, *ibing tambahan*, and the closing songs.

### **a) The Opening Songs**

The opening song is identical to the songs that are believed as the ritual songs. Therefore, there must be the opening songs in every art performance. The opening songs in RTK are *Dengkleung*, *Kembang Gadung*, and *Kidung*.

### **b) Ibing Lulugu**

*Ibing lulugu* is the main dance that is presented by all *ronggeng*. *Ibing lulugu* is the opening act of RTK. The performance of *Ibing Lulugu* is appreciative, which means that it is only presented by the *ronggeng* without involving the audience.

### **c) Tayuban**

*Tayuban* is the core performance of RTK. During the *tayuban*, the audience can get involved to dance. *Tayuban* dance is a pair dance between *ronggeng* and the male dancers. It starts with the *juru baksa* dance, which is the dance of a *ronggeng* whose function is to regulate or sharing the opportunities for the audience to dance. If *ronggeng* put up the *sodér* to the host, the guests or the audience, it means that they have been invited to dance.

### **d) Ibing Tambahan**

*Ibing tambahan* is an adaptation from *Ronggeng Amen* or *Ronggeng Pakidulan* which comes from Pangandaran

### **e) The Closing Songs**

The closing of the RTK performance is the songs that function as a closing song in the gamelan, such as *Mitra*, *Béndrong Petit*, *Uceng*, which ends with *gending-gending rérénggongan embat kering* as *Jiro* which is delivered instrumentally.

## **3) The Post-Performance**

The post-performance is an activity to tidy up the gamelan instruments which is done by the *niyaga*. Then, the gamelan instruments and the other equipment are transported by car.

### **C. The Performance Pattern of Ronggeng Tayub Kaleran**

The performance pattern of RTK consists of three parts namely *ibing lulugu*, *tayuban*, and *ibing tambahan*.

#### **1) The Performance Pattern of Ibing Lulugu**

The performance pattern of *ibing lulugu* is a horizontal pattern. The *ronggeng* danced in a parallel position.

#### **2) The Performance Pattern of Tayuban**

The performance pattern of *tayuban* is a two-direction pattern, the *ronggeng* and the male dancer standing face to face. The movement pattern is freestyle, the dancers' feet and hands move spontaneously following the rhythm of the gamelan instrument which is governed by the beat of the

*kendang* or otherwise, the beat of the *kendang* follows the dancers' movements.

### 3) *The Performance Pattern of Ibing Tambahan*

The performance pattern of *ibing tambahan* is a circle pattern, all the dancers' feet and hands move with the same movement pattern. *Ibing tambahan* is done together by all of the *ronggeng* and the male dancers. The total dancers can be up to tens of people.

## **D. The Cultural Values in Ronggeng Tayub Kaleran**

The orientation of cultural values according to Kluckhohn (as cited in Koentjaraningrat, 1985) consists of five namely the nature of life (HL), the nature of the work (HW), the nature of human position in space and time (HT), the nature of human relations with the environment (HE), and the nature of human relations with each other (HH).

### 1) The Nature of Life (HL)

In the nature of life (HL), it can be seen that there are efforts done by the Mekarsari's people to develop their artistic abilities, especially in RTK. This is one of the ways to solve life's problems so that it can be better. RTK is not only performed in traditional events such as in the *Nyacarkeun Jalan* ceremony, but also in commercial events, such as weddings, circumcisions, grievances, etc. Commercially, this is expected to be able to provide welfare for the artists.

### 2) The Nature of the Work (HW)

The nature of the work (HW) is related to the things created by humans. In RTK there are seven cultural elements as follows.

#### a) *Religious System*

In the religious system, there is ritual and *zikir* before the performance. The meaning of the opening songs' lyrics of *Dengkleung*, *Kembang Gadung*, and *Kidung* praises the majesty of Allah SWT., reminds people to be aware and be grateful for the pleasures that Allah SWT gives, give honour to the ancestors or the spirits of the ancestors by giving prayers so that they will have a peaceful life in the hereafter and can go to heaven, asking permission to the ancestors so that they will not disturb the event. Additionally, in order not to violate the religious rules, it can be seen that the dancers pay more attention to moral values such as ethics and aesthetics when they dance.

#### b) *Community Organization System*

In the community organization system, there are social values (mutual cooperation) and political values (the existence of an organization for the survival of the RTK).

#### c) *Knowledge System*

In the knowledge system, there is knowledge about nature, time, space, and the human's characteristics or behavior. Firstly, the knowledge of nature is the principle of the North Ciamis people who believe that nature is the source of life. Therefore, people should protect and preserve nature. As an expression of gratitude to Allah SWT of the various

agricultural product, the people usually held *tayuban* as an entertainment. Secondly, the knowledge of time, RTK is usually performed at night, starts from 20.00 to 24.00. Thirdly, the knowledge of space which is related to the facilities and the infrastructures such as the venue of the performance which is called as *balandongan*. In *balandongan*, there is a stage and chairs. The *niyaga* and the *sinden* are usually on the stage, the *ronggeng* and the male dancers usually dance under the stage, and the audiences' chairs are facing the stage. Fourthly, the knowledge of the human's characters and behavior. *Tayuban* describes human behavior as a form of gratitude to Allah of the various agricultural products. This gratitude is expressed through an entertainment art called *tayuban*. After the people have done their job or are in their spare time, the people make this entertainment to express themselves.

#### d) *Language*

In the language system, there are some languages contained in the *kawih* song lyrics. The songs performed in the RTK consists of *Tayub Buhun* songs and *Ketuk Tilu* songs. *Tayub buhun* songs include Dober, Waled, Dermayon, and Barlén. The other songs performed in RTK are *Rénggong Bandung*, *Rénggong Manis*, *Rénggong Gedé*, *Ékék Paéh*, *Kawitan*, *Gawil*, *Ricik-ricik Banyumasan*, *Waru Doyong*, *Kidung Bayu*, *Karawitan*, etc. The *Ketuk Tilu* songs include *Rayak-rayak*, *Buah Kawung*, and *Mujaér Mundur*. Besides Sundanese, there are also Arabic and Javanese. In Arabic, there are words such as *bismillah*, *tasyakur*, *aamiin ya rabbal alamin*. Meanwhile in Javanese, there are words such as *sira ono*, *maning*, *wis lawas*, *ricik*, *kumricik*, *wis teka*, *grimise*, *sedeta*, *bapake*, *nyong*, *iku*, *rika*, *beta*, *napa*, *pethak*, *krinjang*, *cepone*, *sinawuh*, *walang*, *wonge*, *ora*, *suarane*, *kula*, *kedanan*, *kadingeran*, *wong*, *wangan*, *juluk*, *madang*, *lawuh*, *bali-bali*, *mujur*, *ngetan*, *goletan*, *nang*, *lunga*, *golet*, *ngulon*.

#### e) *Art*

In the arts, there are aesthetic values (musical instruments, *sinden*, *ronggeng*, and dancer's wardrobe) as well as recreational or entertainment values. Firstly, the aesthetic values in the musical instrument come from every sound of the musical instruments that produce harmony. The ability of the *niyaga* in playing the musical instruments becomes one of the factors that attract the audience. Secondly, the aesthetic value of the *sinden* or the *juru kawih* can be heard from their voice and can be seen from their wardrobe. Thirdly, the aesthetic value of the *ronggeng* can be seen from their ability in dancing and can be seen from their wardrobe. Lastly, the aesthetic value also comes from the wardrobe used by the *niyaga*, *sinden*, *ronggeng*, and the male dancers. They use the same beautiful wardrobe to produce high aesthetic value.

#### f) *Livelihood System*

In the livelihood system, there are economic values (earnings, *saweran*, and bonus) and the value of justice. Firstly, in economic values, there is an economic activity which expects the benefits of artistic potential. Secondly, there is a justice value based on economic activity. The earnings and the *saweran* are distributed unevenly according to their duties and functions, for example the *kendang* player, *sinden*, and *ronggeng* get bigger pay since they have a bigger role than the

other performers. In RTK, the main performers are the *ronggeng*, the *kendang* player, and the *sinden*.

#### g) *Technology and Equipment System*

There are some changes in technology and equipment system from then until now. Firstly, there are additional musical instruments namely *rincik*, *peking*, *selentem*, and *kecrek*. Secondly, there is a change in the communication devices, nowadays people use hand phone to invite RTK. Thirdly, the means of transportation used to transport musical instruments and other equipment are already used car. Fourthly, the *niyaga* are already used the same wardrobe which consists of *beskap* and *iket*, or uses *kampret*, *pangsi*, and *iket*. Lastly, there is a change in property which uses a sound system as a complement.

### 3) The Nature of Human Relations with Time (HT)

RTK performance starts at 20.00 to 24.00. The reason why it is shown at night is because the performance follows the people's condition, since the people have their own activities during the day. Furthermore, the *Nyacarkeun Jalan* ceremony is held on 12 *Sapar* to 12 *Mulud* to commemorate the month of *Mulud*. RTK is included as the entertainment program that is held after the ritual. Usually, RTK is held from 10.00 to 15.00.

### 4) The Nature of Human Relations with Environment (HE)

North Ciamis people believe that humans must be able to unite with the nature, this is because the nature has provided a source of life for humans. Therefore, humans must be able to protect and to preserve the nature. The North Ciamis people also only take a little benefit from the nature. If the nature is used excessively, it will cause harm to the humans themselves. This way is able make the people feel the results, such as in agricultural, particularly in rice farming. From the various agricultural products, the people do not forget that all of those products is a gift from Allah through the nature that has been protected and preserved. The people hold an entertainment after they finish farming as a form of gratitude to Allah from the various agricultural products. This form of gratitude is the value which cannot be bought with material things since this is the value of the local wisdom of the North Ciamis people which is still maintained.

### 5) The Nature of Human Relations with Each Other (HH)

In the nature of human relations with each other (HH) there is the value of mutual cooperation. Firstly, in order to produce a beautiful work of art, the *niyaga* have to play their own musical instruments to make harmony. This means that the sound produced by each of the gamelan instrument must be able to produce a sound in harmony. The *sinden* or the *juru kawih* has to be able to follow the beat of the *kendang* to make it melodious. The *ronggeng* also has to be able to dance with the same movements. This symbolizes that in daily life, people must be able to assess each other and respect each other. Secondly, there is a mutual cooperation value in preparing a performance both in the daily exercise or in the performance. This mutual cooperation comes in the form of transporting the gamelan instruments, preparing the stage, and bring the gamelan back to their original place, everything is done together.

## IV. CONCLUSION

From the findings and the discussion, there are some conclusions that can be drawn as follows. RTK is one of the traditional art which is developed in North Ciamis, particularly in Panawangan, Rajadesa, Rancah, and Tambaksari. This traditional art originally comes from Banyumas, Central Java. RTK was born in 1936 which was pioneered by Wilasri. As the expression of gratitude of the various agricultural products, the people make RTK as the means of entertainment.

The performance process of RTK includes three steps namely the pre-performance, the performance, and the post-performance. The pre-performance process consists of the preparation of the gamelan instrument, the preparation of *sesajen*, *zikir*, *tatalu*, and the opening speech. The performance process consists of five parts namely the opening songs, *ibing lulugu*, *tayuban*, *ibing tambahan*, and the closing songs. The post-performance process consists of tidying up the gamelan instrument and bring it back to the original place.

There are five cultural values contained in RTK. Firstly, the nature of life which deals with the way to overcome life's problem so that people will not have a suffer life. The people have to strive to gain a better life and strive to be saved in the world and the hereafter. Secondly, the nature of the work which is related to the things created by humans. In RTK there are seven cultural elements namely the religious system, the community organization system, the knowledge system, language, the livelihood system, and the technology and equipment system. Thirdly, the nature of the human position in time and space. The RTK is performed at night. It starts at 20.00 to 24.00. Fourthly, the nature of human relation with the environment which states that human, as the creation of Allah SWT, has a nobler position than the other living creatures. The duty of a human is to protect and to preserve the nature. Lastly, the nature of human relationships with each other which means that every human being needs each other, help each other, establish togetherness and kinship, and will not be able to live alone by themselves.

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