



Conducting Training in Developing the Creativity of Early Childhood Islamic Education (PIAUD), MI and MTs Teachers

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ABSTRAK. Pendidikan kesenian masih mendapat porsi yang minim dalam pembelajaran, baik pada jenjang pendidikan dasar maupun menengah. Sebaliknya, pada jenjang pendidikan anak usia dini seni justru menjadi fokus utama. Pada sisi yang lain, materi yang diajarkan selama ini lebih bersifat teoretis. Sedangkan fakta di lapangan lebih membutuhkan dalam bentuk praktik seperti pada setiap acara resmi dan upacara hari-hari besar nasional. Untuk itulah pengabdian kepada masyarakat berupa pelatihan conducting/dirigen diperlukan bagi pengembangan kreatifitas guru PIAUD, MI dan MTs. Kegiatan pelatihan ini menggunakan metode; ceramah, diskusi, dan praktik. Hasil Pelaksanaan kegiatan pengabdian kepada masyarakat ini dimaksudkan untuk membantu para guru PIAUD, guru Kesenian MI dan MTs dalam mengembangkan kreatifitas pada bidang seni antara lain dengan tahapan kegiatan yang dijalankan meliputi persiapan, pelaksanaan, dan evaluasi serta bekerjasama dengan HIMPAUDI, IGRA dan Kepala Sekolah PIAUD, MI dan MTs se Kecamatan Kaliwates Kabupaten Jember. Materi yang disampaikan yaitu: Teori Musik, Birama, dan Teknik Conducting. Praktik dan latihan yang berulang pada para peserta serta mulai berkembangnya pemahaman akan teori musik dan tanda birama, dapat di tarik satu kesimpulan bahwa pelatihan conducting ini dapat lebih mengembangkan kreatifitas para guru PAUD dan Guru Kesenian MI dan MTs di Kecamatan Kaliwates Kabupaten Jember.

Kata Kunci : *Pelatihan, Conducting, Mengembangkan, Kreatifitas*

ABSTRACT. Arts education still receives a minimal portion of learning, both at the primary and secondary education levels. On the other hand, at the early childhood education level, art is the main focus. On the other hand, the material taught so far is more theoretical. While the facts on the ground require more in the form of practice, such as at every official event and ceremony on national holidays. For this reason, community service in the form of conducting/conducting training is necessary for developing the creativity of PIAUD, MI and MTs teachers. This training activity uses the method; lectures, discussions, and practice. The results of the implementation of this community service activity are intended to assist PIAUD teachers, MI and MTs art teachers in developing creativity in the arts, including the stages of activities carried out including preparation, implementation, and evaluation and in collaboration with HIMPAUDI, IGRA and PIAUD Principals, MI and MTs in Kaliwates District, Jember Regency. The material presented is: Music Theory, Timetable, and Conducting Techniques. Repeated practice and exercises for the participants as well as a growing understanding of music theory and time signatures, it can be concluded that this conducting training can further develop the creativity of PAUD teachers and MI Art Teachers and MTs in Kaliwates District, Jember Regency.

Keyword : *Training, Conducting, Developing, Creativity*

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INTRODUCTION

Art is a complex phenomenon, so the boundaries of its meaning are determined by many factors. Art is the beauty and expression of observations and experiences related to feelings, physical and psychological activity in the form of work. According to Utomo, (2017) when talking about art, the first thing to talk about is beauty. H. W. Janson, (1991), said that, "Art is an aesthetic object related to beauty. Therefore, art can be seen and appreciated for its intrinsic value. In line with the above, Febri Yulika, (2016) said that, "art is all activities, forms, types of beautiful feelings and feelings of pleasure that are closely related to human feelings and instincts". Art is multidimensional, dynamic, free-moving, and adaptable to specific individual inclinations, regardless of a particular historical classification or school of thought.

Art grows and develops in line with the dynamics of cultural development and people's lives. Art is needed in human life both in everyday life and in formal education. Art education has so far received little attention from the perspective of learning in schools. However, it is the main focus in early childhood education (PAUD). This fact is understandable because the pattern of learning and education in early childhood will be more easily developed and applied through art, both music, visual arts and movement arts.

Aletta Maria Koch-Lochner, (2007) said that early childhood actively responds to musical stimuli through movement, singing, spontaneous, and imaginative. The positive response to musical stimulation as the Koch-Lochner test above shows the importance of the position of music arts education at the early childhood education level as well as at the elementary, middle and high school levels. However, there is a disparity in the form of teaching in schools, where art material taught in schools so far only emphasizes theory, while the facts on the ground state that art is more needed in the form of practice, demonstrations and performances. Related to this, at the UNESCO Expert Panel Meeting held at the Newark Museum in 2005, Sonia Bahri, (2006) said;

The importance of arts education appears to change in proportion to the level of the educational program. Usually arts education is very popular in early childhood education, slightly less popular in primary education and even less in secondary education. Often, parents, teachers and school principals have lower levels of appreciation for the arts than for other disciplines such as science, math or history.

In Bahri's statement above, it can be seen that the public's view of the portion of arts education seems to change in proportion to the level of the education program. Usually arts education is very popular in early childhood education, slightly less in primary education and less in secondary education. Often, parents, teachers and school principals have lower levels of appreciation for the arts than for other disciplines such as science, math or history. Other facts show that in any official events or moments such as national holiday ceremonies and official government events, the presentation of the National Anthem will not be separated.

The presentation of the Indonesia Raya anthem or the aubade of the national anthem at official holidays or routine ceremonies every Monday at school, is often presented as is. The existence of a conductor does not yet have an important meaning in a

choir group, even though the conductor plays an important role in leading a choral vocal music performance. The relationship between the conductor and the choir members is a synergistic relationship. Lack of knowledge about music theory and about conductors for art teachers has implications for the form of choir presentation which is less attractive and does not explore the content and meaning of the actual song, let alone the soul and expression of the singer. Most of the presence of a conductor is only as a mere complement without effective communication through the movements and expressions of a conductor to lead and regulate the course of the song being sung.

Refers to the purpose of Community Service. 1) accelerating target achievement, 2) applying superior research results of tertiary institutions in accordance with the urgency of community needs; and 3) providing solutions to community problems (Directorate of Research and Community Service, 2018), so in this context, community service in the form of training is needed in an effort to develop creativity and impart skills and abilities to distinguish song bars, conductor techniques.

METHOD

The process in conducting training is divided into three stages; preparation, implementation, and evaluation. Preparation for training includes coordinating the preparation of programs, training modules, facilities and infrastructure, as well as training venues. While the implementation of the training begins with the lecture method on the basic theories of music which are closely related to conducting. This was followed by a discussion and question and answer session by the participants. The final part of the training was closed with practice by the participants. The conducting training was held in the FTIK Hall of Kiai Haji Achmad Siddiq Jember State Islamic University twice on Saturday and Sunday, June 4-5 2022. The training was attended by 40 participants consisting of PIAUD teachers, MI Arts teachers and MTs, HIMPAUDI chairmen and IGRA in Kaliwates District, Jember Regency. The instructors in conducting training activities are delivered by personnel who are competent in their fields. Material on music theory, especially bars and conducting, was delivered by Mr. Rifan Hidayat, a teacher and practitioner of music from Jember. Meanwhile, the conducting practice was delivered by Mrs. Fransisca Widiyati, a teacher and practitioner of music from Yogyakarta.

After the training activities are completed, an evaluation is held to determine the level of success of the program by conducting a pre-test & post-test, and measuring the satisfaction of the training participants. The pre test results showed that only 10 percent of the participants understood the theory and practice of conducting. While the results of the post test showed an increase in understanding theory and practice of conducting to 80 percent. Based on the results of discussions and interviews with participants, it shows high enthusiasm and hopes that this conducting training activity will be held again periodically.

RESULTS AND DISCUSSION

The implementation of community service activities in the Kaliwates sub-district, Jember Regency is intended to assist PIAUD teachers and Arts teachers in developing creativity in the arts, including the stages of activities carried out including preparation,

implementation, and evaluation, report generation, and submission of the final report. This training was carried out with the main targets being PIAUD teachers and Arts teachers, Kaliwates District, Jember Regency. Therefore, for the initial stages of the preparation stage as follows:

Preparation Phase

1. Coordinate with the team/committee, so that the implementation will run smoothly.
2. Coordinate with the head of HIMPAUDI, IGRA and Principals of MI, MTsN, in the Kaliwates District of Jember Regency, in order to convey ideas, ideas and objectives from the implementation of Community Service.
3. Determine Resource Persons for Conducting Training.
4. Determine the date, day, time and place of the training/workshop Conducting
5. Creating event Rundown.

Implementation Stage

1. Opening of the event by the Dean of FTIK UIN Kiai Haji Achmad Siddiq Jember.
2. Submission of Material by Resource Persons, which includes: Music Theory, Bar and Conducting Techniques.
3. Conducting Practice/Demonstration
4. Assignment and training for each participant

Evaluation Stage

The evaluation is carried out by practicing the results of the workshop/training per individual, starting with determining the bars of the song, followed by practice conducting/conducting songs with different bars.

Music Theory

The presentation of music theory is given, as a form of understanding to PIAUD teachers and art teachers in practicing learning to students. Music theory is a set of knowledge systems used by musicians or music learners to communicate. Music is a work of sound art in the form of songs or compositions that express thoughts and feelings through elements of rhythm, melody, harmony, form and structure of songs and expressions as a whole. Music is a time to be heard. Music is a living form of time, which is a collection of illusions and sounds. Music that contains a series of soulful tones will be able to move the hearts of the listeners.

George Crumb in Bruce Benward & Marilyn Saker, (2009) defines that, "music might be defined as a system of proportions in the service of a spiritual impulse." In the same vein, music theory might be defined as the study of the artful designs, ingenious proportions, and inventive patterns in music that are transformed by the mind into aesthetic experience. According to Benward & Saker, music can be defined as a system of proportions in the service of spiritual impulses. In the same vein, music theory is defined as the study of artful design, ingenious proportions, and creative patterns in music that the mind transforms into aesthetic experiences. Istifadah, (2022), said that the study of music will interact with intuition, hone, sharpen, and increase further perceptual insight.

In the art of music, this time we learn about the definition of concepts, musical notations or symbols, history, how to train hearing and feeling sensitivity. After a person studies music

theory, his system of thought is able to capture and translate various musical phenomena, for example interpreting a musical composition, the most basic theory of music is melody, harmony and rhythmic, while the development of theory is outside the basic theory but very supportive of understanding and translating music, namely tempo, notes, chords, bars, time signatures, intervals, scales, pitch, tone, timbre, dynamics, textures etc. Studying music theory is like diving into a deep ocean and there are various very complex elements. Apart from studying notation, music theory is actually a very broad study involving various disciplines, practices, and conceptualizations.

But the important elements that must be known according to Koch-Lochner, (2007) include three things as follows; 1) Melody, Melody is a collection of tones arranged into a musical phrase, the main supporters in the formation of the melody are Pitch (Tone) and Rhythmic, 2) Harmony, Harmony is a series of notes or sounds played together to produce a particular sound. There are 2 forms of harmony, namely: DISSONAL HARMONY: mutually tensioned, unstable, tends to be unpleasant to hear. CONSONANT HARMONY: sounds good and is more stable (basic chord), 3) Rhythmic (Rhythm/ Rhythm), Rhythmic has a meaning as a note movement pattern consisting of a sounding note and a break sign. Another meaning: as a pattern of emphasis on tone or sound in a particular composition or song. Basic Elements: beat, meter, time signature, tempo, accent, and syncopation. Music theory is not always limited to rules and guidelines that must always be followed. After someone masters music theory, many musicians ignore the existing rules, the goal is to develop musical ideas and be creative. Music theory can help understand music and how it works.

A. Bar

The bar is one of the elements of the art of music in the form of repeated beats or swings that come regularly and at the same time. According to the website of the Ministry of Education and Culture, the bar can also be interpreted as the number of beats in each section of the song. Measures are written in fractional numbers such as 2/4, 3/4, and so on. Number the numerator (above the "/") is used to indicate the number of beats. While the denominator (above the "/") indicates the value of the tone in one beat. A bar whose denominator is even is called a Binar bar. A bar with an odd denominator is called a ternary bar. On every score of a song with a number notation, there will always be a time signature in the upper left corner of the song. To find out more about the types of bars, it's good to first understand some of the terms in the bars below:

1. Time Sign.

In a song the time bar will be indicated by a time signature. A time signature is a sign that serves to determine the number of counts and the value of each count on each measure. The time signature is at the beginning of the music, containing two numbers where one number is placed before the other, like fractions in mathematics. The number above shows the number of beats on each time bar.

2. Accents.

The regular sound pressure at each bar in music is called an accent. Accent is a strong beat that exists in every measure. We can easily identify the accent, because the accent always falls on the first count. After the accent is identified, then we can identify

the bar, by placing a straight line in front of the accent as a bar line.

3. Timeline

The bar line is a line that cuts vertically the stave line / tone cage, which functions as a separator between one segment and another. Pranada itself is five straight lines that are equidistant and lined up horizontally (horizontally). Pranada is used to write sound symbols, according to the nature of the tone symbolized.

In music writing there is a straight line that is used to delimit each bar segment, namely the segment that lies between two bar lines. The bar line is divided into two, namely, a single bar line (as the boundary between bars) and a double bar line (as a closing song, in the form of a repeat sign and others).

Types of Time Bars and Examples of Songs

The main measure consists of two types, namely the two-step bar and the T-junction bar. The details of the bar are as follows:

- Single doubling measures: 2/4 and 2/8 measures.
- Double-step measures: 4/4, 8/4, 4/8, and 8/8 measures.
- Single thirds measures: 3/4 and 3/8 measures.
- Measuring T-junctions: measures 6/4, 6/8, 9/4, and 9/8.

Based on the Revised Edition of Art, Culture and Skills Continuous Professional Development Module (2018) by Winarto, M.Pd., the following are examples of bar types, including 2/4 bar, 3/4 bar and 4/4 bar. Here are some examples of bar types and examples of songs:

1. Measure 2/4

The 2/4 time signature means that each measure has two beats. Each beat is worth a quarter note or there are two quarter notes in each measure. A song with a count of 2 beats per bar segment is called a 2/4 timed song. We will feel strong beats that are repeated from the beginning to the end of the song. Examples of songs with 2/4 bars include the song Tik-tik Sounds of Rain by Ibu Sud, Ampar-ampar Pisang by Hamie and AC.

2. Measure 3/4

The 3/4 time signature indicates that each measure has three counts, and each count is worth a quarter or three quarter notes in each measure. Examples of songs with 3/4 bars include Sri Widodo's Thank You, W.R. Matahari's Timur Matahari. Superman.

3. Measure 4/4

The 4/4 time signature is the most commonly used sign in almost every musical genre. The 4/4 time signature indicates that each measure has four counts, and each count is worth a quarter or four quarter notes in each measure. Examples of songs with 4/4 time scale include Butterflies by Ibu Sud, Bintang Kecil by Pak Daldjono, and Indonesia Raya by W.R. Superman.

B. Conducting/Conductor/Shuttering

1. Definition

Conductor/Conducting is a leader and coach in a musical performance. Yuichi Ura, (2013) said that; *"doing the process of completing a thorough preparation for music education students, conducting is one of the most fundamental subjects needed before becoming teachers"*. According to Ura, conducting is one of the most basic subjects needed before becoming a music teacher. In line with Ura, Gunther Schuller, (1997) said that, *"conducting is surely the most demanding , musically all embracing , and complex of the various disciplines that constitute the field of music performance"*. According to Shuller, conducting is a complex discipline because it embraces all the fields that musical performances require.

A conductor must be able to provide technical training in preparing a performance as well as provide the right interpretation for each song to be sung. Alfred Reed in Edward S. Lisk, (2006) says that, *conducting is someone who, apart from being a conductor, is also a musician: one who speaks the language, hears what is behind the physical sounds, and knows how to achieve what he wants to achieve in his performances."* According to Reed the conductor as well as being a musician must also be able to speak with gestures, hear what's behind the physical voice, and know how to achieve what he wants to achieve in his performance.

Because a conductor or barrister is a leader as well as a trainer in a vocal music performance, the requirements that must be possessed by a conductor include: Authoritative. In this case, what is meant is that all participants under his care are submissive and obedient to his instructions, so that the expected performance can be carried out smoothly and as planned.

- Musical. It means that a conductor has the impression of music or has a sense of sensitivity to music
- Knowing music theory, a conductor/ conductor must be someone who understands music theory, because his existence as a leader requires him to know in detail the contents of the song and the ornaments that accompany the song to be translated in the form of sound and expression.
- Have imagination. What is meant is: a conductor must be someone who has a good imagination, because the interpretation of a song depends on the understanding and imagination of a conductor.
- Have good health.

2. Conducting / Conducting Techniques

In carrying out conducting there are several things that must be considered regarding the methods and techniques that must be carried out as follows;

a. Standing position

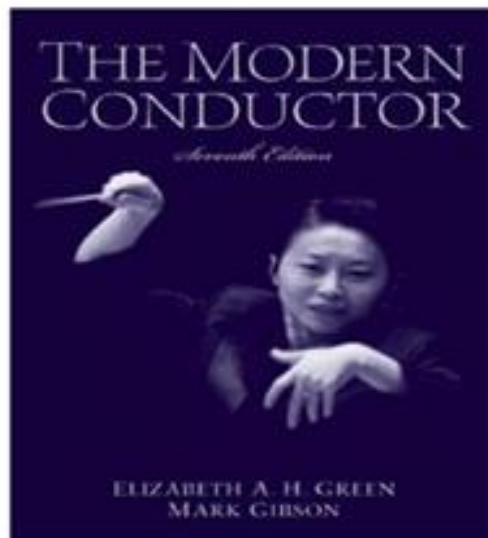
The body is straight, the position of one leg is slightly forward, both hands are approximately in front of the chest, with the elbow position {spirit:elbow} on the left and right side of the body. The position of the right hand may be parallel to the left hand or slightly higher.



**Figure 1; Max Rudolf Performance
Standing Position in Conducting**

b. Hand Gesture

The division of tasks for the right hand is to give tempo, while the left hand is to provide dynamics. The first count of hand movements is always pointing down, while the last count is always pointing up.










**Figure 2 ; Elisabeth A. H. Green Performance
Hand Gesture in Conducting**

c. Command and Signs

In leading a choral group, a way is needed to give commands in the sign of hand movements to show bars, dynamics, and tempo. Attack {starts a song} as a counter with just one tap before the song starts {no need for complete hand movements according to the meter pattern}. As an example: the song "Indonesia Raya" {metrum sign 4,4} this song starts on the fourth beat, so a square is given on the third beat before the song starts. There are several symbols (semantics) used by the conductor in signaling to the choir, usually used as signs or symbols. This sign or

symbol is more commonly used for conventional conductors or more often used for national anthems and the like, including:

Table 1 ; Signal Symbol in Conducting

	The meaning of the hand shape above is to stop, usually this sign is used to end a song. In the song Indonesia Raya in the last lyric "Long live Indonesia Raya ..."
	The meaning of the hand shape above is to regulate the dynamics of the chorus, usually it will fall more subtle and soft and end up in the dynamics of the pianissimo
	The meaning of the hand shape above is slower or in musical terms the dynamics of pianissimo. In the song Indonesia Raya in the lyrics "Long live my land, long live my country..."
	The meaning of the picture above is a reduction in the volume of the chorus which is usually signaled to the accompanying organist or pianist, it can also be a sign to lower the basic note as well
	The meaning of the picture above is used by the conductor to give a pattern to the chorus. For example in the song Indonesia Raya on the pattern 4/4. This hand will move according to the pattern that applies to the song.
	The meaning of the image above is used for louder dynamics or in musical terms known as fortissimo.
	The meaning of the hand above is to show a certain accent or stress in the voice designated as the executioner

d. Hanging time

Is a bar that starts with an incomplete count for example the song "Trimakasihku" the meter sign is 3/4 the song starts on the count of three.

Example : | 0 0 3 | 6 . 7i | 6 . 7i | 7 5 . |

Trimakasihku

C = do 3/4 Andante Sri Widodo

Tri-ma-ka-sih-ku ku-u-cap-kan, Pa-
da gu-ru-ku yang lu-hur. Il-mu yang ber-
gu-na s'la-lu di-limpah-kan, un-tuk bekal-
ku nan-ti Se-tiap ha-ri 'ku di-bim-
bingnya, A-gar tumbuh-lah ba-kat-ku.
'Kan ku-i-ngat s'la-lu na-se-hat gu-ru-
ku, Tri-ma-ka-sih ku-u-cap-kan.

Figure 3 ; Example of Hanging Time

e. Fermata Sign

The fermata sign is a sign used to extend the tone according to the will of the singer/conductor. The form of the fermata sign is as follows (♯)) Example: the song "hymne guru" on the I {do} tone has a sign, (♯) so the do tone is not counted as one beat but is extended according to the wishes of the conductor / singer. When you come across a song like this, how to conduct, when the count falls on the do note, the palm of the hand is facing up and then it is moved to the left and right to make a circle, stopping when the two hands meet. All movement patterns for fermata do not need to be calculated.

♩ = 120

hymne guru

Figure 4 ; Example of Fermata Sign

f. Rubato Tempo

The true meaning of ubato is the stolen tempo. In practice, leading the song with the tempo of the rubato is not fixed, meaning the tempo of the rubato is to make the song more expressive.

g. Ending a song

Basically the ending of the song is almost the same as fermata, that is, when the count falls on the last note, what doesn't need to be moved is like a meter pattern, but it is enough to move like a fermata movement pattern, only the count is still considered.

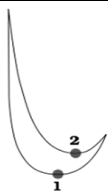
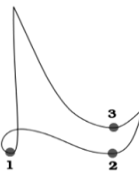
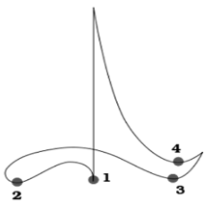


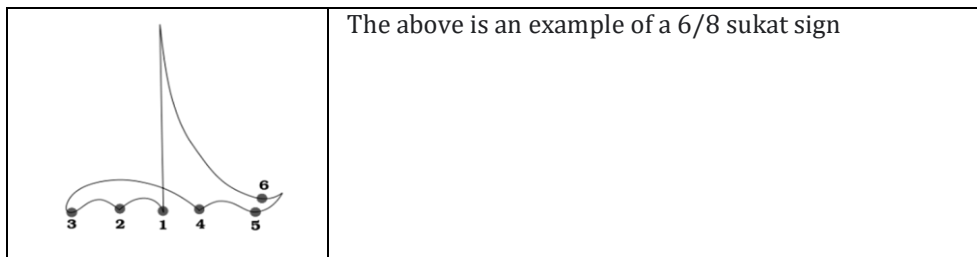
The shape of the hand above is stop, usually this sign is used to end a song. In the song Indonesia Raya in the last lyric "Long live Indonesia Raya ..."

h. Time Pattern

The basic movement pattern of a conductor requires regularity even though the conductor is the most important communication of the Movement to the members of the choir (free). The time bar pattern is divided into several pulses, namely the 2 beats, 3 beats, 4 beats, 6 beats, 8 beats timeframes.

Table 2 : Time Pattern in Conducting

	The above is an example of a 2/4 sukut sign
	The above is an example of a 3/4 sukut sign
	The above is an example of a 4/4 sukut sign



From the patterns of hand movements and the shape of the aba-aba above, in this conducting or dirigen training is practiced and followed by the participants. As per the documentation below.



Figure 5 ; Example of Conducting Practice

Practics and repeated exercises in the participants as well as the development of understanding of music theory and rhythmic signs, can be drawn one conclusion that this conducting training can further develop the creativity of PAUD teachers and Art Teachers in Kaliwates District, Jember Regency.

CONCLUSION

Community service activities were carried out by a team from FTIK Kiai Haji State Islamic University Achmad Siddiq Jember. Conducting/Dirigen training is one way to develop creativity for PIAUD teachers and Art Teachers in Kaliwates Jember District, so it is hoped that it can be used as the first step for the development of creativity and competence in the field of piaud art, especially in music. With this Conducting / Dirigen training, the phenomenon that occurs in educational institutions in the kaliwates sub-district of Jember Regency about the skills of leading songs/choirs for official events and vestifal-vestifal art, began to unravel, the antusiaism of the educators in attending the training was detected by the presence of Paractics and repeated exercises in the

participants and the development of understanding of music theory and rhythmic signs, it can be concluded that this conducting training can further develop the creativity of PAUD teachers and Art Teachers in Kaliwates District, Jember Regency.

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