

Form of Presentation of *Ranup Lampuan* Dance Music in the *Intat Linto* Procession in Banda Aceh City

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ABSTRACT

This study aims to reveal the form of presentation of *ranup lampuan* dance music in the *intat linto baroe* procession in the city of Banda Aceh. *Ranup Lampuan* dance music is music that is used to accompany the *Ranup Lampuan* dance in the procession of welcoming guests in Acehnese society. This study used a qualitative research method, a descriptive research type with an ethnomusicological approach. The results of this study reveal that the music of the *ranup lampuan* dance in the city of Banda Aceh is presented in several traditional events such as the *intat linto* procession which contains social values in the community, in the *intat linto* event the musicians in *ranup lampuan* have two roles, namely; as musicians from the guest party escorting the *Linto* group and as musicians for the host party (*dara baroe*) to accompany the *ranup lamp* dance. The presentation of *Ranup Lampuan* dance music has supporting elements, namely: Musicians, musical instruments, costumes or clothing, venues, and notations.

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INTRODUCTION

Ranup Lampuan dance music is music that is used to support the *Ranup Lampuan* dance in accompanying the dance. Music is often created as a complement to the dramatic needs of the stage (Rustiyanti, 2015), meaning that musical accompaniment is an important part of dance performances, music is a partner who can liven up the atmosphere of dance in its performance (Sepdwiko, 2022), From this description, it can be seen that music has an important role to support aspects of dance performances both in terms of movement and building an atmosphere.

The *Ranup Lampuan* dance is a dance that is categorized as a guest welcoming dance or an offering that describes the tradition of welcoming guests in Acehnese society by presenting betel as a sign of brotherhood and respect for guests. Initially, the *Ranup Lampuan* art only existed in Banda Aceh City and until now it has developed in various regions in Aceh. This dance was

created by a choreographer named Yuslisar in 1962, while the composer of the light melodies was T. Djohan and later the music was arranged by Max Sapulette. At first, the light music was accompanied by orchestral music or a band from the URRIL KODAM and later this role was replaced by traditional Acehese musical instruments (Murtala, 2009). The musical accompaniment of the *Ranup Lampuan* dance consists of four people, using traditional Acehese musical instruments in the form of two *rapa'i* instruments as rhythmic instruments, a *seurune Kalee* wind instrument as a melodic musical instrument, and one *geundrang* musical instrument as a double-sided percussion instrument. the absence of *rapa'i* rhythm patterns.

Ranup Lampuan dance music is used by the people of Aceh in various processions to welcome guests as well as in cultural activities such as the inauguration or opening of activities, the *tung dara baroe* procession, and the *intat linto* procession. *Intat linto* is a Walimatul Ursy event that is held at the bride's house (Makinara, 2022), the *intat linto* procession is an activity of escorting *linto* (groom) to the *dara baroe* (bride's) house, *intat* in Indonesian means escorting, while *linto* means the groom. This *intat linto* activity is usually carried out after a legal wedding procession according to religion, in the *intat linto* procession, the family group and relatives of the groom walk in convoy to the front of the *dara baroe's* house. The structure or ranks in the *intat linto* group are usually arranged in such a way according to their respective functions and roles, in the composition of the *intat linto* ranks there are musicians, female traditional leaders, *urueng tuha gampong*, *linto* and *peungapet linto*, *idang peuneuwoe*, groups of women as well as the male group.

The musicians in the structure of the *intat linto* accompaniment are in the foremost position, namely, in charge of playing music, the music played is in the form of traditional Acehese songs *Peumulia Jamee* music, and *ranup lampuan* music. Music in this case serves as a symbol that the guest group has arrived, and then the bride's family welcomes the guests by symbolically exchanging *ranup bate* which means honouring guests or continuing hospitality. Then proceed with the offering of the *Ranup Lampuan* dance as a sign of welcoming guests, music and dance in the art of the *Ranup Lampuan* dance have become a complementary unit in a performance.

Ranup lampuan music is important to study, seeing that its use is not only limited to entertainment media but behind that there are social and cultural values contained in it, then until now in its development, *Ranup lampuan* music has penetrated the realm of Acehese customs. one of which is used in *Intat linto* activities. the art of the *Ranup lampuan* dance has been included in the register of intangible cultural heritage as a cultural work of the province of Aceh since 2010. Intangible cultural heritage includes all types of cultural practices, expressions, representations, knowledge, and skills- as well as tools, objects, artefacts, and related cultural spaces - recognized by communities, groups, and individuals as part of their cultural heritage (Ayu, 2017). However, until now this art has not been included in the determination list (not yet determined) as an intangible cultural heritage. Based on the background explanation above, the research question is, what is the form of presentation of *ranup lampuan* music in the *intat linto* procession in Banda Aceh City?

Following is some of the literature that the authors found from research results that are relevant to this object including; Dance *Ranup lampuan*: Exploration Genius Aceh Movement and Expression Female Body Beauty Values in Culture *Peumulia Jamee*. This study describes the

exploration of forms of presentation and body movement patterns of Acehese women in the performance of the *Ranup lampuan* dance. Two important things that underlie this study are the ideas of the *Ranup lampuan* dance and the culture of *Peumulia Jamee* Aceh combined into one that aims to glorify guests. (Riezal et al., 2018), next Thesis (Agustina, n.d.) entitled "The Meaning of *Ranup lampuan* Dance (With Giving Money In It) For the People of Banda Aceh". The emergence of *Ranup lampuan* dance is an art form created specifically to preserve Aceh's customs and culture. The art of dance reflects the customs of the people of Aceh, namely the custom of *Peumulia Jamee*. One form of respect for guests is to offer betel to the guests present. This study aims to understand how the process of giving money occurs and why giving money known as sawer appears in the *Ranup lampuan* dance. Next, Thesis (Gunawan, 2017) yang berjudul "*Serune Kalee* in Traditional Acehese Musical Ensemble as Accompaniment to the *Ranup lampuan* Dance at the Sustainable Dance Studio, Langsa City (Study of Organology, Game Techniques, and Functions)". This study aims to determine the organology, playing techniques, and functions of *Serune Kalee* in Acehese traditional music groups as an accompaniment to the *Ranup lampuan* dance in Langsa city. from the results of the review above, very little literature discussing the music of the *Ranup lampuan* dance is found, information related to the art of *Ranup lampuan* discusses only the dance while the music is only explained in a brief description.

This research is expected to provide benefits as an insight for the community to know the form of presentation of *Ranup lampuan* dance music in the *intat linto* procession, this research is also expected to contribute to the Region in completing the literature on *Ranup lampuan* dance and to support the government in accelerating the process of establishing *Ranup lampuan* dance as an intangible cultural heritage of Aceh province.

METHODS

This study uses a qualitative descriptive research method, namely a research method that reveals objects in the form of images accompanied by analyzing everything through a predetermined approach (Salsabilla, 2020), to parse the object of research under real and facts. The form of data used in this study is the result of interviews, video recordings, and photos of sources, as well as information from community leaders.

In general, this study uses an ethnomusicological approach to study music and its culture in society. Ethnomusicology is the science of music in culture (Merriam, 1964), Hood also conveyed the same thing that ethnomusicology is a field science that focuses on the object of study of the art of music as a physical, aesthetic, psychological, and cultural phenomenon. (Hood, 1957), Furthermore, according to Merriam, to study music culture six main areas need to be reviewed including, lyrics in songs, instruments, status and roles of musicians, classification and typology of local music, music as a creative activity, and the function of music in other cultural aspects (Nettl, 2012). Ethnomusicology describes important things related to certain ethnic musical instruments, both in the form, sound characteristics of music, and the characteristics possessed by a region or culture (Almanda et al., n.d.). From the explanation above, it can be concluded that ethnomusicology is a field of music related to human culture in which there are physical and socio-cultural aspects such as traditional or ethnic culture. This

approach is very relevant to be used to see how the form of the presentation of light *ranup* music in the *intat linto* procession in the city of Banda Aceh.

The technique of collecting data in this study used observation, interview, and documentation techniques using data collection instruments, namely recorders, digital cameras, and notebooks which can be explained as follows. Observation techniques are used to collect data by observing and recording things that appear on the object of research. Researchers made direct observations by visiting and seeing directly the *intat linto* procession in the study area, namely in the City of Banda Aceh. Observation in this case consists of observing everything related to all things related to the music of the *Ranup lampuan* dance and recording everything that is seen so that the resulting data is complete. Through observation, the researcher wants to explore more in the form of presenting *Ranup lampuan* dance music.

Furthermore, interview techniques were carried out to obtain data by research problems through interactive question and answer with informants. In this case, interviewees were interviewed, namely traditional Acehnese music and dance artists, the community, and community leaders in the city of Banda Aceh. The interview technique used was an unstructured interview technique with an informal question-and-answer atmosphere. The interaction between researchers and informants is quite flexible and not rigid like structured interviews. However, researchers in this case need to determine boundaries so that the interview process and data tend to be right on target and relevant to the research problem. Interviews were conducted with questions about the music of the *Ranup lampuan* dance which is related to the focus of the research, namely how the form of the presentation of the music of the *Ranup lampuan* dance in the *Intat linto* procession in Banda Aceh City. The documentation technique is carried out by taking notes and recording according to the facts obtained from all information related to the research problem, namely observing the form of the presentation of *Ranup lampuan* dance music. In addition, documentation techniques are also used to record dancers and musicians. This technique aims to complete observation and interview data and answer various doubts in data analysis so that all events related to informants can be seen through notes and played back by playing the recording.

RESULTS AND DISCUSSION

Forms of Presentation of *Ranup lampuan* Dance Music in the *Intat linto* Procession in Banda Aceh City

The form of presentation of the *Ranup lampuan* dance music which is analyzed and described in this study is the presentation in the *intat linto* procession in Banda Aceh City, although there are no standard provisions or standards governing the form of presentation of the *Ranup lampuan* dance music, in the process and structure of the presentation *Ranup lampuan* dance music in the city of Banda Aceh still has many similarities. According to Djelantik, form is the basic element of a series of performances, to achieve its distinctive embodiment there are supporting elements including artists, musical instruments, costumes, songs that are presented (notation), stage, and the audience (Djelantik, 1999). The form of presentation is a physical form that displays a performance, in this case, music, which has been arranged sequentially to provide satisfactory results for the connoisseurs or the audience (Sarastiti & Iryanti, 2012)

The presentation of the *ranup lampuan* dance music which is presented in the *intat linto* procession in the city of Banda Aceh has adapted to a predetermined set of structures. do a procession walk to the house of *dara baroe*. The form of the *linto baroe* troupe quoted from the Aceh Besar book is as follows:

“If there is, the front row will be the musicians, namely the *seurune Kalee* blower and the *rapa’i* and *geundrang* beaters, behind the musicians, namely the traditional female figure who carries the *bate ranup*, then behind him is the *urueung tuha gampong* consisting of, *imuem meunasah*, *keuchik*, *tuha peut* and *ureung seumapa* , the position of *linto baro* is behind *ureung tuha gampong* accompanied by *linto peungapet* usually village youths or friends of *linto baroe*, *linto baroe* is usually placed in a somewhat hidden position, namely in the middle of *linto peungapet* and *linto* is under an umbrella with a *kuneng kuneng*. Next in line were the carriers of *idang* peneuwoe and *bungoeng jaroe* which had been packaged in a tray and covered with *sangee* with regional motifs and patterns. Next in line were several women who were old enough. Then the last line is the entire *linto* delivery group, usually, the female *linto* delivery group walks in front, while the male group walks behind it”(Sufi et al., 2019).

From the description of the form of the procession above, it is clear that the musicians are at the forefront of the *intat linto* group, this can also be seen from the following figure:



Picture 1: Musicians in a *linto intat* accompaniment
personal documentation (Alhari, 2022) [source]

The musicians in this procession are tasked with accompanying the group of guests walking to the front of the *Dara baroe* house while playing traditional Acehnese songs, the songs that are usually played are the *Peumulia Jamee* song and the *ranup lampuan* song. Then when entering the yard of the *dara baroe* house, if there is one, you will be greeted with a greeting conversation using the Aceh language in a rhyming way called *seumapa*, *seumapa* is an oral tradition in the form of classical rhymes used in a series of wedding processions in Aceh, namely, when handover *linto baroe* (groom) to the bride's family (Kana et al., 2022), at the end of the *seumapa*,

the *syeh* who is the speaker in the *seumapa* invites guests to enter the courtyard of the *dara baroe* house and is immediately greeted by the *dara baroe* family who is usually accompanied by the *keuchik's* wife, *teungku imum meunasah's* wife or by an elderly female figure in the village carrying out an exchange procession -Exchanging *bate ranup* with the guests of *Linto Baro*, the procession means that the brotherhood between the two villages has been well received. After the *tuka bate ranup* procession, followed by *tuka payong* which means *linto baro* has been accepted by *dara baroe* Village and is the responsibility of the village.

Then *linto baroe*, accompanied by his parents, was asked to sit in the chairs provided, in front of him at a distance of about five meters, *dara baroe* also sat accompanied by his parents facing each other, and in the middle of that distance, five dancers were standing in traditional Acehese costumes. in his hand he holds a lady (digest) containing betel. It begins with the sound of the long *ral seurune Kalee* which indicates that the *dara baroe* family is performing the *ranup lampuan* dance as a form of respect and honor for the guest. The following is a picture of the presentation of the *Ranup lampuan* dance in the *Intat linto* procession in Banda Aceh City:



Picture 2: Presentation of the *Ranup lampuan* dance in the *Intat linto* procession personal documentation (Alhari, 2022) [source]

The presentation of the *Ranup lampuan* dance is carried out in the front yard of the *dara baroe* house, without using a stage, only a mat or *hambal* is spread on the floor which is used as a mat for the dancers, while the musicians are usually next to the dancers sitting on a chair. After the game was over, *linto baroe* shook hands with *dara baroe* then *linto* was invited to enter the bride's house and continued several stages of the other *intat linto* procession until it was finished.

The elements contained in *Ranup lampuan* Dance Music ***Musician***

Musicians in *Ranup lampuan* dance music generally consist of four or three people, but this is not a standard rule, the number of musicians can be adjusted according to needs or requests. The musicians of this *Ranup lampuan* dance are artists or performers of traditional Acehese music,

who are members who are members of art galleries in the city of Banda Aceh who have mastered the forms of music and *Ranup lampuan* dance.

Musical instrument

The musical instruments used to accompany the *ranup* lamp dance are in the form of traditional Acehese music ensembles, namely one *seurune Kalee* musical instrument, two *rapa'i* musical instruments, and one *geundrang* musical instrument, but the number of uses of these musical instruments has no standard provisions, the use of musical instruments can be adjusted to the needs and requests of the executor.

Seurune Kalee is one of Aceh's traditional musical instruments which is classified as an Aerophone type wind instrument because the instrument has a *rit* (rohrblatt).



Picture 3: *Seurune Kalee* Musical Instrument
personal documentation (Alhari, 2022) [source]

In the presentation of *Ranup lampuan* dance music, there is one musical instrument, *Seurune Kalee*, which functions as a melodic musical instrument. The colour (timbre) of the sound of *seurune Kalee* when blown will produce a nasal or nasal sound, shrill, dynamic/heroic (Idris & Hadjad, 1993). *Seurune Kalee*'s tone has different variants, *Seurune Kalee*'s tone tends to be microtonal or does not reach between full tones and less than between tones.

Rapa'i is a traditional percussive Acehese musical instrument that is played by percussion using the palms of the hands, *rapa'i* is used in *ranup lampuan* music, which is a type of *rapa'i* music with a diameter of 16 to 18 inches.



Picture 4: *Rapa'i* musical instrument
personal documentation (Alhari, 2022) [source]

In the presentation of *Ranup lampuan* dance music, the number of *rapa'i* used is two pieces each played with a different pattern, *rapa'i* acts as a rhythmic musical instrument and also controls the tempo. The sound produced from *rapa'i* instruments is based on sound production techniques, there are four timbres, namely *dum*, *preng*, *breuk*, and *crik* (Andiko & Denada, 2021).

Geundrang is a traditional Acehnese musical instrument with a double-headed percussion type or double-headed drum owned by the people of Aceh. This musical instrument is included in the classification of membranophones because the sound comes from animal skin.



Picture 5: *Geundrang* Musical Instruments
personal documentation (Alhari, 2022) [source]

Geundrang is played by beating on the left side using the palms of the hands and on the right side using a wooden beater called *goe geundrang*. *Geundrang* is usually played in a cross-legged sitting position or standing/walking along with the parade, slung over the shoulder using a sling. In *ranup* music, the lights of the *geundrang* function to emphasize the results of the interlocking of rhythms (interlocking) to fill in the blanks of *rapa'i* rhythm patterns. The sound produced by the *geundrang* musical instrument has four sound colours, *bum*, *teek*, *preung*, and *prank* (Alhari, 2019).

Costumes

The costume is a skill to fulfil, change and shape something that is worn from head to toe (Lestari, 1993), There are no special provisions that are required for musicians in terms of costumes, but the costume that is usually worn by musicians accompanying the *Ranup lampuan* dance is a black shirt, a type of traditional dress, with a yellow gold Aceh motif on the collar and sleeves, wearing black cloth pants and a red songket. with various.



Picture 6 : Musician Costume
personal documentation (Alhari, 2022) [source]

Stage

The stage or staging place used for the presentation of *Ranup lampuan* dance music in the *intat linto* procession is a stage that is not fixed, meaning that the stage can be adjusted to the layout of the activities or events being held, usually, only mats or *hambal* s are laid out as a mat for dancers, spectators who are *Linto*'s troupe and the host stood around the dance performance area, while the musicians in the presentation of the *Ranup lampuan* art were beside or in front of the dancers in a sitting position on a chair.

Presented Song (Notation)

In the *intat linto* procession, the songs played by musicians accompanying the procession of the *linto* group are traditional Acehnese songs, namely the *Peumulia Jamee* song and the *nadhan* song which is part of the *ranup lampuan* music using *rapa'i*, *seurune Kalee* and *geundrang* musical instruments. Then, to accompany the *ranup lampuan* dance, the music that is played is the music or the song *ranup lampuan*.

The music of the *Ranup lampuan* dance is presented with a regular rhythmic pattern, but in the presentation of the music for the accompaniment of the *Ranup lampuan* dance, the musicians do not use scores. The musicians only play musical instruments according to predetermined patterns, each musician plays with a different pattern. The music for the *Ranup lampuan* dance is divided into three parts, namely the *ral*, the contents, and the closing of the *nadhan*, along with the musical notation for the *Ranup lampuan* dance, transkriptor by Abdul Rozak:



Picture 7: Opening musical notation (*Ral*)



Picture 8: Music notation content section



Picture 9: Closing musical notation



Picture 10: *Nadham* Notation

CONCLUSION

Ranup lampuan dance music has a role in Acehnese society, one of which is for social purposes, *Ranup lampuan* music has been used by the people of Aceh in traditional and cultural activities, this can be seen among the inclusion of the art of *Ranup lampuan* dance in the structure of the *intat linto* procession in the city of Banda Aceh. Presentation of the *Ranup lampuan* dance in the *Intat linto* procession. The musician was initially tasked with escorting the procession of *Linto* guests to the front of the *dara baroe* residence by playing the *Peumulia Jamee* song and the *Nadhan* song which were part of the *Ranup lampuan* music, then the musicians turned to the host to act as accompanist. the *Ranup lampuan* dance which as a whole follows the layout for the presentation of the *Ranup lampuan* dance.

In presenting music, the *Ranup lampuan* dance has supporting elements, namely; three or four musicians, this can be adjusted according to needs and requests, the musical instruments used are traditional Acehnese musical instruments in the form of *rapa'i*, *seurune Kalee*, and *geundrang*, the costumes used are usually black clothes with Acehnese motifs and use songket, the place for the performance can be adjusted to the layout of the event, the notation or songs presented are traditional Acehnese songs, namely the *Peumulia Jamee* song or the *nadhan* song to accompany the procession of the *linto* guest group, while to accompany the *ranup lampuan* dance use music or the song *ranup lampuan*.

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