

Revitalizing Local Culture in Nusantara Music

Irdhan Epria Darma Putra¹⁾, Wimbrayardi²⁾, Robby Ferdian³⁾

^{1,2,3)} Drama, Dance and Music Department, Language and Arts Faculty, Padang State University, Indonesia.

*Corresponding Author

Email : irdhan@fbs.unp.ac.id

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ABSTRACT

Revitalization is a systemic process and methodology to reactivate local potentials in the context of preserving important cultures in the face of changing times. Revitalization of local culture as a big job, not just an activity to explore the heritage of tradition and then preserve it. Rather, that local culture stored in cultural heritage is used as a light in accompanying and coloring the musical character of the nation. Change can only be through real activities and not discourse, "this is where creativity and cultural values that can build human character lie. The collapse of traditional culture is not impossible that the Indonesian nation will lose its identity in the future. The degradation of the younger generation's interest in learning about their local culture must be resolved immediately.

KEYWORDS

*Revitalization
Music
Culture
Traditional*

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INTRODUCTION

Culture is constantly changing, combining local culture and its rich tradition of spirituality with innovation and modern scientific advances in the face of Globalization. It is a big job how culture contributes to the global, national and local economy. Creative industries in the cultural sector are often not considered as economic drivers, so policy insights are needed. Space for the younger generation to move at the level of thought, idea, work to develop their innovation and creativity within the scope of culture, within the scope of multiculturalism. That is why the intensity of dialog and cultural exhibition is needed. In the case of the culture of Payakumbuh City (Sikatuntuang Arts) with their various intellectual properties, the extinction of local knowledge is a shared responsibility. It is also important to find a way out of the evolution of local cultural processing technology.

In fact, the cultural works of the past are not all responsive to the times in the sense that they have the capacity to solve contemporary problems. For this reason, it should be dismissed which ones are responsive and which ones have expired. The outdated ones should simply be recorded as history, kept in museums as comparisons and lessons, as part of the history from which we can later see our own development as a community.

To assess whether a cultural result is outdated or not, of course the measure is the ability of its value to answer today's challenges. An appearance of form to the essence so that it can be called responsive or not, of course, needs a balanced device, needs analysis and study of its level of relevance, so that later in determining cultural attitudes, it is not trapped in an a priori attitude. The problem now is how to sort out which side is responsive to the times, and which side should no longer be developed by the people of Payakumbuh City.

Cultural revitalization is a re-alignment of local cultural values that may have many deviations among cultural adherents, these deviations can be viewed from a religious, social, educational, economic and community perspective, so that the existence of the culture is not

one side on one side and benefits the other side.

Revitalization is a systemic process and methodology to reactivate local potentials in the context of preserving important culture in the face of changing times. Cultural revitalization is a big job, not just an activity to explore the heritage of tradition and then preserve it. Rather, the local culture stored in Indonesia's cultural heritage is used as a light in accompanying and coloring the character of the nation. Change can only be through real activities and not discourse, "Education from primary to tertiary levels must contain learning about work ethic, creativity and cultural values that can build human character. The collapse of traditional culture is not impossible that the Indonesian nation will lose its identity in the future. The degradation of the younger generation's interest in learning about their local culture must be resolved immediately.

The development of traditional arts as a local culture should highlight the authenticity, uniqueness, and uniqueness of local cultural arts in a way that is informative, attractive, highly attractive, and has the power to reach a wide market segment both for domestic and foreign shares, through cooperation on the basis of mutual benefit with a number of competent parties in a gradual, sustainable, and planned manner as expected. In the preparation of the arts development program, it is absolutely necessary to take into account the visionary considerations, considering that each type of art in the context of tourism, including performing arts, has its own limitations and advantages. The term revitalization alone, is a chain that connects one to another, but it can also be a double-edged knife. Culture is not only the responsibility of the Government through the Office of Culture and Tourism, but all components are involved in it, because revitalization is the process, method, and act of reviving something that was previously underdeveloped. If so, revitalization acquires the meaning of "making something or action important and vital".

Many scholars are pessimistic about the ability of local culture to stand on equal footing with modern culture, fearing that tourism will lead to a "process of social disorganization" in both community and family life, thus changing the core of local culture. There are also those who fear that the development of tourism will lead to the dilution of the arts and the loss of social forms that have proven capable of sustaining community integration.

From the point of view of art, the development of the tourism industry has clearly encouraged the growth of creativity of artists to develop their works of art so as to attract visitors or tourists, with the revitalization of local culture is an activity that allows local culture to be able to answer the challenges of the times. This step is a follow-up that follows the preservation step, aka data collection (registration) and recognition of the cultural results of previous generations in order to fight forgetting and restore the collective memory of a community of people. Thus today's generation does not become a rootless generation or an empty generation. If it stops at preservation and considers local culture as the work of previous generations, then it is feared that the community will live dragging itself backwards into the past so that it will increasingly sink into the mud of total decline. Assuming that the culture of the past is the most perfect and applicable throughout the ages. In terms of performing arts, this creativity must be able to be realized in a "new" form that is interesting, attractive and able to present a complete message for tourists within a limited time span of visit.

Because the role and contribution of performing arts to the development of tourism cannot be questioned anymore. Even in some areas that have potential cultural tourism objects and attractions, the existence of performing arts is often one of the main attractions for tourists to visit the area. Increasing tourist appreciation for cultural arts, including performing arts, will encourage the development of dance and music. and traditional and

modern arts with a higher frequency of performance agenda.

To support the performing arts, it is necessary to explore and empower the potential of schools in local performing arts because it is in their hands that these cultural assets will survive in preservation. So the need for training in performing arts development techniques is not merely seen as a process of transmission of knowledge (transfer of learning) but its essence lies in a conscious effort for the maturation of students as human beings. Methodologically, the difficulty in carrying out the conscious effort of the maturation process, with regard to the competency requirements needed in handling work, which is always the main obstacle lies in the extent to which the competencies possessed by a person can function instrumentally in creating optimal conditions in organizing the cultural arts system.

Based on discussions with the established tools, it was determined that the most basic problems were; 1) The Payakumbuh City Tourism Office wants schools to become icons of arts ambassadors for Payakumbuh City Tourism, 2) The experience and insight of arts and culture teachers in the practice of developing local culture in the form of Indonesian music as a performing art is still inadequate. For this reason, it is necessary to be involved in the Regional Featured Product Development Program activities through a practical training process for developing local culture in the form of Indonesian music for teachers and students. The impact of developing local culture in the form of Nunsatara music for teachers and students is that they are able to maintain local culture, not only as an "object", but also as a "subject" that plays a role in the life of the Payakumbuh City community as a Tourism City in the future. Thus, the output of service results in this Regional Featured Product Development Program can be considered to be a role model for subsequent service work in general.

Local Cultural Management Training Activities in the form of Revitalization of Indonesian Music in Junior High Schools to Increase the Creativity and Ability of Teachers and Students in Supporting Tourism in the City of Payakumbuh, in accordance with the Tri Darma of Higher Education which can answer the challenges or demands of the Campus, as a form of service to the University Highly autonomous and flexible so as to create an innovative process culture according to location and field needs. Challenges and opportunities to develop creativity, capacity, personality and needs of teachers and students as well as independence in seeking and discovering knowledge through reality and dynamics in the field such as; abilities, real problems, social interactions, collaboration, management, work demands, targets and achievements. Thoughts regarding training and the training process. Local Culture Management Training in Junior High Schools to Increase the

Creativity and Ability of Teachers and Students in Supporting Tourism in Payakumbuh City, is an effort that is directly related to the tourism system and Local Culture in the sense of traditional arts. At the level of thinking about improving and training the Local Culture Management Training process in Junior High Schools to Increase the Creativity and Ability of Teachers and Students in Supporting Tourism in the City of Payakumbuh, the issue is how to improve the Tourism system by presenting Local Culture as a tourist attraction access to the area This is so that it is created programmatically and methodologically from the music composition training process based on traditional arts which is developed in the form of Revitalization of Indonesian Music as a symbol of Local Culture, which contributes as feedback for teachers and students to increase their ability to develop traditional arts into Art Interesting show.



Figure 1. Conducting Music Workshops

Junior High School (students) as the young generation who will inherit local culture, should have skills to become a forum for them to carry out creative processes. Through the Regional Featured Product Development Program (PPPUD), this is the first step for teachers and students to develop their creativity as well as a cadre formation step to inherit local culture in the form of revitalization of Indonesian music.

METHOD

The research method used is qualitative analysis through direct observation and indepth interviews with research-related parties. The direct observation method is the process of recording systematic patterns of behavior of subjects (people), objects (things) or events without any questions or communication with the individuals under study while the indepth interview method is a primary data collection method obtained directly from the original source or can be said to be a data collection technique in a survey method that uses in-depth oral questions to achieve research objectives, in this study a qualitative approach is used, as stated by Moleong (2001: 12) states that qualitative research is research that produces descriptive data, namely in the form of words and actions of people and observed behavior: 12) states that qualitative research is research that produces descriptive data, namely in the form of words and actions of people and observed behavior as the main data, the second data is additional data derived from literature studies. Furthermore, Moleong (2001: 2) says: the results of the observed phenomena are not in the form of numbers but the coefficient of the relationship between data variables in the form of words or images.

RESULT AND DISCUSSION

Implementation of a Workshop on Revitalizing Indonesian Music in School

Music has a strong influence on the physical and mental state of individuals and the character of society. Broadly speaking, the role of music in the formation of behavior is as a basic character building or in other words, music acts as a "foundation" in the formation of character, forming moral feelings and shaping the behavior of justice, love and gentleness.

Music and ethics have a strong relationship in the principle of beauty, the principle of harmony, and the principle of size and proportion.

Local culture is a material that plays an important role in helping individual development that will have an impact on the growth of reason, mind, socialization, and emotional. Local culture has elements that need to be emphasized in music revitalization, among others; (1) Sound, is a musical element in making music, in sound we find tone (high and low sound), melody (series of tones). (2) Rhythm, is a musical movement that runs regularly which is not visible in the song but can be felt after the song is sung. Rhythm also has another term, rhythm. Rhythm is the arrangement of sounds in time. The rhythm itself is part of the melody or song. (3) Tempo can be defined as a constant beat that captivates the sound into one beat. In this case, tempo can be interpreted as an average unit of time when a piece of music is played which describes the speed of the music. In playing music we must not precede or exceed a slow tempo. (4) Timbre is called the color of sound. In this case the timbre is strongly influenced by the source of sound and how to vibrate or sound it. (5) Dynamics is an aspect of music that relates to the level of sound hardness.

The common thread of innovation and tradition is creativity, in music, the two are not contradictory and fixed. Instead, creativity is needed to innovate traditional music. "Tradition and innovation cannot be seen linearly that tradition is about the past, while innovation is about new things. In the context of music, we see tradition and innovation in a spiral or rotation. So tradition and innovation inspire each other, strengthen each other, not clash with each other. This is the spirit that must be maintained in the future." This domain is related to the facilities and management of complex systems in accordance with current rules and trends. The matters related to traditional music in this contestation concern places for making, performing, practicing and learning, all of which are essential for music to survive, as well as virtual spaces for creation, collaboration, revitalization, learning, archiving and dissemination. Other aspects included in this domain are the availability and presence of instruments as local cultural property and other tangible resources.

Implementation of Local Culture Management Training in the form of Revitalizing local culture and Indonesian music into Performing Arts in Junior High Schools as a suggestion for developing insight and understanding in creating new forms of composition as well as increasing the creative abilities of Teachers and Students in supporting Payakumbuh City Tourism for the development of Creativity in Performing Arts, as a Local Culture response that is maintained and developed to maintain Payakumbuh City's tourism.

This was achieved thanks to the collaboration of various parties as well as active and enthusiastic participation from the Payakumbuh City Junior High School and the Payakumbuh City Tourism Office and the service implementation team. From the implementation of the service that has been carried out, according to the priority of the targeted achievement, namely being able to design musical compositions in the form of revitalizing local culture and Indonesian music into performing arts. Practical skills carried out by teachers and students as well as techniques for playing traditional arts as local culture, these results will be experiences for teachers and students to open up opportunities for creativity in this workshop.

In accordance with the objectives of this service activity, the Regional Featured Product Development Program creates Junior High Schools, namely; SMPN 2, SMPN 7 Payakumbuh, as a generation that will preserve floating and local culture, were given training. So, in general the goals previously set can be said to have been achieved well. Because all activities carried out involving almost all parties have been carried out, where the impact has been felt directly and indirectly by SMPN 2, SMPN 7 Payakumbuh. Apart

from that, it is also believed that the knowledge gained by participants in this activity can be utilized and developed in the creative process in the future to be able to protect local culture from the flow of cultural globalization.

The knowledge provided to teachers and students related to music composition training in the form of revitalizing local culture and Indonesian music into performing arts based on traditional arts as a symbol of local culture has provided skills for the participants. Meanwhile, for development in the field of expertise, the participants are able to create various patterns, both rhythm and melody, in musical compositions, which can later be applied by the participants for Local Culture Management Training Activities in the form of Revitalizing local culture and Indonesian music into Performing Arts in Junior High Schools to Increase the Creativity and Ability of Teachers and Students in Supporting Tourism in Payakumbuh City, in accordance with the *Tri Darma* of Higher Education which can answer the challenges or demands of the Campus, as a form of dedication to higher education that is autonomous and flexible so that innovative cultural processes are created according to the needs of the location and field.

Challenges and opportunities to develop creativity, capacity, personality and needs of teachers and students as well as independence in seeking and discovering knowledge through reality and dynamics in the field such as; abilities, real problems, social interactions, collaboration, management, work demands, targets and achievements. Thoughts regarding training and the training process. Local Culture Management Training in the form of Revitalizing local culture and Indonesian music into Performing Arts in Junior High Schools, is an effort that is directly related to the tourism system and Local Culture in the sense of traditional arts, which is how to improve the system. Tourism and MSMEs by presenting local culture as a tourist attraction access to the area, thereby creating a programmatic and methodological process for music composition training in the form of revitalizing local culture and Indonesian music into performing arts based on traditional art as a symbol of local culture that contributes in return. (feed-back) for teachers and students to increase their ability to develop traditional arts into attractive performing arts.ultural needs.

Junior High School (students) as the young generation who will inherit local culture, should have skills to become a forum for them to carry out creative processes. Through the Regional Featured Product Development Program , this is the first step for teachers and students to develop their creativity as well as a cadre formation step to inherit local culture. Based on observations made during the training process, 90% of teachers and students as participants were able to receive general material which was presented in a practical and practical manner, however, teachers and students as participants needed further special guidance, by accommodating it and supported by facilities and infrastructure. capable of solving these problems.



Figure 2. Archipelago Music Revitalization Training Workshop

Local Cultural Music Composition Process Workshop

Departing from the Local Cultural Arts and Culture of Payakumbuh City in Community Service in the form of Revitalization in Indonesian Music, it is necessary to consider the material and technical performance, because we use participants from Junior High School students (SMPN 2, SMPN 7 Payakumbuh). This process is essentially carried out in three stages, namely the stage of observation (exploration), experimentation (improvisation) and formation of the composition (forming). In the Training Workshop on Local Cultural Management in the form of Revitalization in Indonesian Music in Junior High Schools in the form of Revitalization in Indonesian Music, the observation process is very necessary as quoted by Sudarsono, namely; The observation process is parallel to exploration and the experimental stage is parallel to the improvisation stage, and the formation stage is parallel to the composition (forming) stage.

1. Observation Stage (Exploration)

The workshop steps carried out during this observation were preparation in several stages; After determining local culture, namely Sikatuntuang traditional art, as a musical composition that will be developed in the form of Revitalization in Indonesian Music for performing arts, workshop participants need in-depth reflection and interpretation of the values contained in this traditional art. From the instructor's observations, he explained to the workshop participants the various activities that exist in Sikatuntuang art, because they will be developed in the form of Revitalization in Indonesian Music. Based on these problems, the instructor invited the workshop participants to be more active and creative. So the instructor together with the teacher and students and the students involved in the Indonesian Music game will be played with Sikatuntuang as the basis. Then carry out melody processing for instruments that have a melodic function and create rhythm patterns for instruments that produce rhythm, according to the observations and interpretations of the workshop participants, namely teachers and students

2. Trial Phase (Improvisation)

This stage is a workshop regarding all kinds of efforts, in obtaining the sound and tone structure of a media or tool that has been agreed upon by the participants (teachers and students). The workshop steps carried out are as follows: (a) determine the structure for playing traditional music as local culture in the form of Revitalization in Indonesian Music,

for this need it needs to be determined or adjusted to the abilities of students, teachers and students. **(b)** Search for melodies and rhythm patterns for each instrument such as brushuntuang, gendang, dol, talempong pacik, taganing, hasapi, saluang, bansi, gambus. To fill in the melody and rhythm patterns that have been designed. **(c)** Rhythm pattern motifs for each percussion instrument such as brushuntuang, drum, tambourine, talempong as a basis for using patterns in musical composition games. **(d)** Looking for a melody for the vocals in the game structure in the form of Revitalization in Indonesian Music to give it character. **(e)** After the tools/instruments are collected or available, a workshop schedule will be designed according to the agreement between the PPPUD Community Service Team and the partner schools. **(f)** Prepare a performance venue based on the results of the workshop, namely Argo Café & Resto.

3. Formation Stage (Formation)

At this stage the author carries out the following activities: **(a)** The first step the instructor together with the teacher and students do is to assemble the melody from the instruments that produce the melody and the rhythm patterns from the tools or instruments that produce the rhythm. **(b)** Both instructors provide playing techniques for all the instruments used. **(c)** In the next training process, after combining several musical instruments/instruments, observation is needed so that the structure of the game takes the form of Revitalization in Indonesian Music.

At the next stage of the training process, try the whole practice, so that you can see where there are deficiencies in the structural journey of the Revitalization form in Indonesian Music. **(e)** An integrated training process is carried out in order to obtain maximum training results and have positive values from the previous training period to the subsequent training. **(f)** In the next practice process, try combining the musical instrument parts and playing them all at once. If something is not quite right in the rhythm and melody pattern, it needs to be replaced with one that is easier for the player to understand. **(g)** In the next training process, try the whole exercise and see or feel where the weaknesses are. This form is repeated over and over again until the students really understand the structure of the Revitalization form in Indonesian Music



Figure 3. Musical Performances as a Form of Revitalization of Indonesian Music



Figure 4. Musical Performances as a Form of Revitalization of Indonesian Music

Revitalization of Local Culture

An ethnomusicologist Irwansyah Harahap said, in music innovation and tradition are not always contradictory because both can complement each other as long as they are supported by creativity. Looking at tradition and innovation in a spiral or spinning, tradition and innovation inspire each other, strengthen each other, not clash with each other. By paying attention to local culture, both regarding rhythm or rhythmic patterns, melodies, and vocals as well as the development of local culture in the form of revitalizing archipelago music there are several techniques, among others; the technique is to record the rhythmic pattern of the local culture (*Sikatuntuang*), then play the rhythmic pattern so as not to change the concept of the local culture.

After that, we look for musical instruments owned by ethnic groups in this archipelago, such as; *Hasapi Batak*, *Taganing*, *Sampek*, *Sulim*, *gendang ronggeng* and so on. The selection of Nusantara musical instruments is based on compatibility with musical patterns and local cultural characters which are the basis for developing musical material into a form of revitalization. The selection of percussion instruments so that they can be united with the character of local culture (*sikatuntuang*), such as; *talempong*, *taganing*, *gendang ronggeng*, drum set. The form of rhythmic patterns in the development of local culture must be based on the rhythmic patterns of local culture. This means that the rhythmic patterns derived from Nusantara instruments, only provide the filling of new playing characters and sound characters so that the rhythmic patterns and punch characters owned by local cultures are not lost by the sound and playing characters of rhythmic patterns derived from Nusantara instruments.

Related to melody instruments, in the development of local culture in a "new" form with Nusantara music, it must refer to the song (Nusantara) that will be performed in the form of local culture revitalization games in Nusantara music. *Hasapi*, *Sampek*, *Sulim*, *Talempong*, are given space to bring out the character of the archipelago with rhythmic patterns derived from local culture (*sikatuntuang*), combined with various rhythmic patterns from Nusantara percussion instruments. *Hasapi*, *Sampek*, *Sulim*, *Talempong*, must also refer to the song

performed in one repertoire (musical composition). The songs chosen from Nusantara songs are better to follow the development of songs in the archipelago that are liked by the younger generation, so that the performances that are packaged in the form of revitalization will stimulate and motivate the younger generation to pursue their local culture more, so they can also develop local culture in other forms.

The revitalization of local culture in the form of Nusantara music needs creativity to bridge the thinking in making "new" forms in the development of local culture because music has analogies through perception, visual, auditory, anticipation, inductive-deductive thinking, memory, concentration, and logic. Musical activities focus on basic issues such as ways of thinking or "new music" that provide the possibility of achieving certain methodical and compositional goals. These goals will be achieved through the development of memory, improvisation and concentration which will be practiced.

CONCLUSIONS

Traditional music has not become lost in the modern era, but traditional music is rich as a source of indigenous knowledge systems that have fallen free as scientists assert, that the term "traditional music and revitalization" does not violate the natural form and essence of traditional music. Although artists in the era of modern genres borrowed most and instruments from traditional music and the archipelago, this is by no means a reciprocal gesture of lost identity and value in its original context. Therefore, to become commercially viable traditional music has been incorporated into the revitalization genre as a strategy to remain commercially relevant. By paying attention to the discussion stated above, in this section conclusions and suggestions are presented which will summarize all the results of the implementation of Local Cultural Management Training activities in the form of Revitalization in Indonesian Music in Junior High Schools to Increase the Creativity and Ability of Teachers and Students in Supporting City Tourism Payakumbuh.

After discussing the problems, objectives, benefits, target audience, implementation and results of activities, the following conclusions are obtained: (1) Training on local cultural development in the form of revitalization in Indonesian music. Creativity for teachers and students as well as students as participants, is a service to the community carried out by the PPPUD implementing team from the Sendratasik Department, Faculty of Languages and Arts, Padang State University. (2) This training is carried out theoretically and practically. Theoretically, material is provided regarding insightful knowledge about tourism in order to increase insight into the existing tourism system in Payakumbuh City. Practically playing musical instruments/instruments originating from traditional arts as a symbol of local culture and Indonesian musical instruments. (3) Implementation of PPPUD community service will be carried out during the 2023 period in the Regional Featured Product Development Program (PPPUD) scheme in collaboration with the Padang State University Research and Community Service Institute (LPPM) with Junior High Schools (SMPN 2, SMPN 7 Payakumbuh)

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