

Sitolu Sada: A Music Composition Based on the Cultural Values of Dalihan Na Tolu

Tria Amelia Simbolon^{1)*}, Mauly Purba²⁾, Vanesia Amelia Sebayang³⁾, Shafa'atussara Silahudin⁴⁾

^{1,2,3)} Art Creation and Studies, Faculty of Cultural Sciences, Universitas Sumatera Utara, Indonesia

⁴⁾ University of Malaya, Malaysia

*Corresponding Author

Email : triaameliasimbolon@gmail.com

How to cite: Simbolon, T.A., Purba, M., Sebayang, V.A., & Silahudin, S. (2026). Sitolu Sada: A Music Composition Based on the Cultural Values of Dalihan Na Tolu. *Gondang: Jurnal Seni dan Budaya*, Vol 10(1): Page. 293-303.

Article History : Received: Sep 07, 2025. Revised: Apr 28, 2026. Accepted: Jun 24, 2026

ABSTRACT

The musical composition Sitolu Sada was created by adopting the concept of “triadic unity” found in the cultural system of Dalihan Na Tolu. The composer chose this triadic concept because the Batak Toba community is deeply rooted in the symbolism of threes. This triadic principle is not only present in Dalihan Na Tolu, but also in Debata Na Tolu, Banua Na Tolu, and Bonang Manolu, all of which are important elements of Batak mythology. The concept of three is embedded into the structure of the music—reflected in its rhythm, meter, key signatures, timbre, harmony, and more. This composition highlights traditional Batak Toba musical values while incorporating elements of Western music. Sitolu Sada was developed using Alma Hawkins’ creative process methodology, which involves three main stages: exploration, improvisation, and composition. The composer went through several phases—from the initial idea to a fully realized musical performance. These stages include ideation, the creative process (exploration, improvisation, composition), presentation in performance form, and interpretation by musicians from notation to sound, ultimately making it accessible to listeners. The composition Sitolu Sada consists of three movements: Sitolu Sada I, Sitolu Sada II, and Sitolu Sada III. Through the creation of this work, it is hoped that the complexity of Dalihan Na Tolu can be appreciated and expressed as a creative outcome grounded in local wisdom and the rich values it represents.

KEYWORDS

Musical Composition
Dalihan Na Tolu
Creative Process
Sitolu Sada
Batak Toba

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



INTRODUCTION

The Batak Toba community uses two kinship systems. The first kinship system is based on lineage. The patrilineal kinship system draws lineage from the male side, which allows individuals to understand how their group relates to other groups, often referred to as the clan group. The second kinship system is a sociological kinship formed through marriage (Sihombing, 2020). The governance of this kinship system is known as dalihan na tolu. Literally, Dalihan Na Tolu means three pillars of the stoves. The word dalihan comes from the word dalik meaning dais (to be united). The three pillars of dalihan symbolize Hula-hula, Dongan Sabutuha, and Boru. Meanwhile, the Batak Toba people symbolize the pot placed on the dalihan (Sihombing, 2018). The essence of Dalihan Na Tolu includes somba marhula-hula, elek marboru, manat mardongan tubu.

The values mentioned serve as a way of life and also act as motivation for behavior among the Batak Toba community. In addition, the Batak Toba people also interpret Dalihan Na Tolu as a cultural value system that provides guidance for orientation, perception, and definitions of reality in life (Harahap & Siahaan, 1987). The Batak Toba community has a level of obedience and compliance in social relationships as regulated in the Dalihan Na Tolu cultural system, thus being perceived as one way or method of achieving life. These cultural values are seen as both a perspective and a life goal that can be formulated as a

sequence of three words: wealth (hamoraon), many descendants (hagabeon), and honor (hasangapon). This sequence of three words is expressed in the traditional saying that goes, “Molo naeng ho mamora,elek ma ho marboru. Molo naeng ho gabe, somba ma ho marhula-hula. Molo naeng ho sangap, manat ma ho mardongan tubu” (Siahaan, 1982).

The erosion of the meaning of Dalihan Na Tolu is a phenomenon currently occurring in the Batak Toba community. Many thoughts among the Batak Toba people no longer align with the true meaning of Dalihan Na Tolu. The most common occurrence is elevating the positions of these three roles when in reality, all roles are at the same level. Like the analogy of three stoves standing at the same height to support the load above them, each stove has an absolute role in communal life. Each stove relies on the others and cannot be separated from one another.

This is often seen by the creators among the younger generation of the Batak Toba community in their surroundings, where these people treat the three roles in Dalihan Na Tolu separately and hierarchically. Hula-hula are overly honored in the sense that they are served to the maximum extent possible, even beyond the abilities of those concerned, while ignoring the roles of boru or dongan tubu, who also have roles in life. Sihombing (2020) also states that many young Batak Toba people and migrants currently do not understand the kinship that applies due to technological advances, environmental impacts, and busyness that make them tend to interact less or not directly involved in customary events. Although not all, this condition has frequently occurred in the lives of the Batak Toba community, consciously or unconsciously.

Based on the behavioral phenomena that occur within the cultural system of Dalihan Na Tolu as explained above, the creator is interested in making it a discourse for creation in the form of a musical composition entitled “Situlu Sada”. The creator uses the element of three from “Dalihan Na Tolu” as the main concept in the creation of the music composition Situlu Sada. The creator chooses the element of three from Dalihan Na Tolu because the number three is not merely numerical for the Batak Toba community. The number three represents a philosophical concept of harmony and balance in life. This principle is reflected in many aspects, such as kinship systems, religious rituals, and even the architecture of houses. The significance of the number three within the Batak Toba community is also evident in Batak Toba mythology, which includes: (1) Banua Na Tolu consists of Banua Ginjang, Banua Tonga, and Banua Toru. (2) Debata Na Tolu: Debata Batara Guru, Debata Soripada, and Debata Balabulan. (3) Bonang Manolu which has three colors namely red, white, and black. (4) Tangga Jabu which has a total of three steps connected with Banua Na Tolu, Dalihan Na Tolu, the philosophy of life (hamoraon, hagabeon, hasangapon) and various other interpretations. (5) The Batak flag which consists of three colors: red, black, and white. In addition to mythology, in everyday practice there are three parts of gondang used during margondang, which are gondang pamuhai, gondang adat, and gondang hasahatan sitio-tio.

The above aspects add to the creators' interest in making the three elements of Dalihan Na Tolu as the foundation for creating the musical composition Situlu Sada. The creators place the elements of three in various aspects of the musical structure such as key signatures, introductions, rhythms, chord progressions, harmonies, song forms, the number of instruments, and so on. This Situlu Sada composition is also divided into three parts, each representing aspects related to Dalihan Na Tolu, namely the essence of Dalihan Na Tolu, several characteristics of Dalihan Na Tolu, and the situation in which the three roles in Dalihan Na Tolu require another role, namely siopat sihal-sihal, for the customary ceremony to proceed. This musical composition will then be realized by combining Western and Batak Toba musical idioms and instrumentation.

METHOD

The method of creation of a work is a system or framework carried out in order to compile and produce a musical composition and/or various other art works. The creation method used by the creator is the method of creation with a creative process. Creativity is a person's ability to explore sharp views from their life experiences, due to their desire to give an external form to their responses and unique imaginations (Hadi, 2003:11). This creation method consists of three stages: exploration, improvisation, and composition.

1. Exploration

In the musical composition "Situlu Sada", the creator gets the idea from the Dalihan Na Tolu cultural system in the social situation of the Batak Toba tribe. According to Spradley (1980:39-40), every social situation can be identified by three main elements: place, actors, and activities. In conducting participatory observation, researchers will go to a place, look at the actors of one type or another and engage with them, then observe and participate in the activities that will be researched. These main elements do not weaken the social and cultural meaning of the social situation, but serve as a stepping stone to understanding it. Most importantly, by focusing on one social situation, researchers will greatly simplify the research. Besides observing social situations, the creators also conduct observations from related references. At this stage, the creators look for references related to Dalihan Na Tolu and the life of the Batak Toba community. From this activity, the creators find that the Batak Toba community is very attached to the number 3. The number 3 is not only present in Dalihan Na Tolu but also in many aspects of the Batak Toba community's life, whether from kinship systems and religion, mythology, philosophy, and even the architectural structure of Batak Toba houses. The next observation was conducted by conducting interviews. After conducting observations, the creator will read the phenomena. To read the phenomena, a creator approaches reinterpretation to discover what is desired, as sensitivity in capturing phenomena is very important for an artist. In reading the phenomena, the creator has analyzed interview data in the form of stories about experiences from the participants to find the ideas for the creation of the Situlu Sada composition. From the Dalihan Na Tolu cultural system, the word tolu (three) is deeply embedded in the minds of the creators, making them incorporate the element of three as an icon in every part of the Situlu Sada composition. The creators imagine the element of three to be developed in terms of meter, chord progression, rhythm, melody, number of instruments, and so on, adjusted according to what will be presented. In addition to the element of three, the creators also begin to select instruments that will translate the musical composition into sound. In this case, the creators envision the fusion of traditional Batak Toba music with Western music to support the integrity of the Situlu Sada music composition.

2. Improvisation

In the improvisation stage, the creator begins to execute the complete work. The composition of the music Situlu Sada is carried out based on thoughts, feelings, and intraesthetic and extraesthetic experiences with the help of designs that have been made in the previous stage. After going through these stages, it is hoped that the music composition Situlu Sada is a music composition that aligns with the title and its idea or concept. The experimental process begins with creating a draft of the music composition (single melody). If the theme has been chosen, the creator drafts the music composition in broad strokes based on the creator's musicality. Next, the music composition is made in detail and entirely into

the Sitolu Sada music composition. The creator divides this composition into three parts and writes it down in the form of sheet music.

3. Composition

At this stage, the creator designs a musical performance to be heard by the listeners. Choosing the right venue, time, and players to transform the Sitolu Sada composition, which is still in notation form, into sound. The selection of performance elements, as already mentioned by the creator above, is also an important activity so that the Sitolu Sada composition can be captured by the listeners according to the creator's wishes and what the creator wants to convey in each part of the work can reach the listeners well.

RESULT AND DISCUSSION

Dalihan Na Tolu in Batak Society

Dalihan na tolu is a concept of local wisdom of the Batak Toba community in arranging their customary order. *Dalihan na tolu* is positioned as one of the peaks of decision-making and also as a circulation of positions that are conditional in nature. This means that the three roles present in *dalihan na tolu* do not have a single line of descent for leaders, but rather provide equal opportunity for everyone to experience each position under the applicable rules and requirements.

According to Armawi (2008), for the Batak Toba people, one of the highly valued characteristics of *dalihan na tolu* is the kinship system in the context of extended family (umbilinal). In this context, *dalihan na tolu* plays a role in regulating social relationships among three relatives functionally, namely siblings of the same clan (*dongan tubu*), the relatives who receive wives known as *boru*, and the relatives who give wives referred to as *hula-hula*.

Although it has good social and cultural functions in maintaining the kinship solidarity of the Batak Toba people, *Dalihan Na Tolu* faces challenges due to the advancement of time. There is a current trend that the values of *dalihan na tolu* are starting to fade, especially among young people who are living away from home. The wide social interactions and the influence of current trends are diminishing their participation in the implementation of *dalihan na tolu* (Resdati, 2022). In all conditions, the *dalihan na tolu* is ensured to play a role in it, which is intended to reconcile ongoing conflicts or even conflicts that have passed. After conducting reconciliation, *dalihan na tolu* will carry out consolidation aimed at maintaining the existing conducive environment (Harahap, 2016).

Dalihan natolu contains the noble values of Batak customs, norms, rules and regulations, and even spiritual values. Therefore, *dalihan na tolu* has taught various complex life philosophies of the Batak people of the past. By upholding *dalihan na tolu*, a person can be said to firmly hold the values of *habatakon* and has followed and continued what is good that has been initiated by their ancestors. By applying all of this, the values of *habatakon* have been embedded and effectively delegated from time to time.

Sitolu Sada

The music composition Sitolu Sada is a musical composition created based on the concept of the trinity taken from the local wisdom of the Batak Toba people, namely *dalihan na tolu*. Etymologically, the term *sitolu sada* has a meaning that can be understood simply. The meaning of *sitolu sada* refers to the belief system of the Batak people in the past. *Si tolu* means 'the three' or there are three objects, while *sada* means 'one' or singular. Therefore, *sitolu sada* can be interpreted as three but one, or three different objects that unite or are

considered as one. The word *Tolu* or three is inspired by *Dalihan Na Tolu*. After observing references, the word three is not only found in *Dalihan Na Tolu* but also in many aspects of Batak Toba society life. The Batak Toba people are very attached to the number three, and the number three is not just a numeric value for them, but also represents many things such as in *Debata Na Tolu*, *Banua Na Tolu*, *Bonang Manolu*, the three national colors of the Batak Toba people, 3 parts of a *bolon* house, and many others.

The creation of the musical composition '*Sitolu Sada*' adopts the concept of triad found in the Batak Toba culture. The concept of triad in this work is manifested in various forms, ranging from its existence as an instrument, types of instruments, the number of repeated notes, and the number of sections in the work itself. Throughout its presentation, the musical composition '*Sitolu Sada*' has a main icon that symbolizes the embodiment of the meaning of the words '*Sitolu Sada*', which is created based on ideas and references to the concept of '*dalihan na tolu*'. The elements of sound include the color or characteristic of the sound from one instrument, the scale system, rhythm patterns, and also harmonization. Meanwhile, the elements of the equipment or physical instruments refer to the types of instruments used, types of ensembles, and their classification systems. The last element is the value element which includes the historical value of Batak civilization, spiritual values depicted through the concept of the thirdness, and philosophical values derived from *dalihan na tolu*.

Sitolu Sada Music Composition

The musical composition '*Sitolu Sada*' raises a theme with an ensemble string nuance combined with the sound aesthetics of several traditional Batak Toba music. The blending of various instruments within it gives this composition a distinctive color and sound character, as well as containing the values and harmonies of music that are presented as a depiction of the ideas behind the creation of the music composition *Sitolu Sada*. The musical instruments used in the presentation of *Sitolu Sada* consist of two different types of musical backgrounds, namely traditional Batak Toba musical instruments which include *tagading*, *sarune bolon*, and *ogung*. In addition, there are also Western musical instruments including piano, violin, viola, and cello. The above musical instruments will be used to convey the intended message by the composer in this *Sitolu Sada* composition. *Sitolu Sada* consists of three parts of the composition, each having different concepts and contexts, tailored to the existence of *dalihan na tolu* in the Batak Toba community in general. The music composition of *Sitolu Sada* consists of three main themes as per the concept of three found in *dalihan na tolu*. In addition, the *Sitolu Sada* composition is also divided into three parts, where each part of the work is classified based on the three main themes previously established by the creator, which are: 1. A theme that describes the essence of *Dalihan Na Tolu* comprehensively. 2. A theme that depicts the character of *Dalihan Na Tolu*. 3. A theme that illustrates the oversight and protection of the three roles present in *dalihan na tolu*, where the supervision role is referred to as *si opat sihal-sihal*.

Sitolu Sada I

The first part of this composition describes the contents of *Dalihan Na Tolu*, which states "*Somba marhula-hula, elek marboru, manat mardongan tubu*." In this context, the musical composition packaged in the composition *Sitolu Sada* narrates how the existence of *dalihan na tolu* is in the Batak Toba community and the importance of the role of *dalihan na tolu* in regulating the customs and traditions in Batak Toba. To provide a more vivid expression or description, the creator presents the first composition using vocals as a verbal language to support the delivery of a more precise and accurate message to the audience. In

addition, vocal music will also add a livelier nuance to the description and serve as a bridge between the meaning of the abstract musical sounds and the meaning that the creator wants to convey to the public, who may not understand music as the main message.

The composer created the composition *Sitolu Sada I* in the form of 3 parts. The first part is from bar 1-16. This section begins with the *tagading* playing a 3 rhythm to create a sense of 'the threes' in the opening part as shown in the image below.



Figure 1. Notation *Sitolu Sada I* musical composition excerpt

The next bar is still in the same section continued with the *sarune*, *tagading*, and *ogung* playing simultaneously. In this section, the *sarune* plays a melody that consists of only 3 notes: A, B, and C#. This part is also created to strengthen the sense of the third in the beginning of the composition.



Figure 2. Notation Beginning of Composition

The second part of this composition is found in bars 17 – 41. This part is filled with vocals that sing a melody consisting of 3 notes: C#, D, and E. This melody is sung with the lyrics from *Dalihan Na Tolu*. This section is created to emphasize the core of this composition, which is to remind us of the content of *Dalihan Na Tolu*, that this is the cultural system of the Batak Toba people that has been used since ancient times up to the present.

Vokal

Sitolu Sada I

Tria Amelia Simbolon



Figure 3. Notation Sitolu Sada I musical composition excerpt

In the third part of the composition *Sitolu Sada I*, the creator incorporates a melody icon. The creator refers to it as a melody icon because this melody will always be presented in every part of the music composition *Sitolu Sada*. The melody icon consists of only 3 notes, namely A, B, and C#. The melody icon and the 3 Batak Toba musical instruments (*tagading*, *sarune*, and *ogung*) that are always present in every part of the composition illustrate the presence of *Dalihan Na Tolu* in the life of the Batak Toba community. In the third part of this music composition *Sitolu Sada I*, the *sarune* plays the melody icon accompanied by *tagading* and *ogung*. This part is located at the end as a closing, specifically in bars 42 - 50.



Figure 4. Notation Sarune Plays

In the musical composition *Sitolu Sada*, the concept of three is emphasized in the first part on: 1. The presence of three traditional Batak Toba musical instruments which are the main instruments in the *gondang sabangunan* ensemble, namely *tagading*, *garantung*, and *ogung*. 2. The use of 3 meters namely 2/4, 3/4, and 4/4. 3. The use of the key signature 3# or the A Major scale. 4. The *sarune* melody which only uses three notes (A, B, C#) at the beginning and the end. 5. The vocal melody which only uses three notes (C#, D, E). 6. Forming this music composition into a three-part music structure (ternary form).

Sitolu Sada II

This second composition uses the concept of music in the form of a string ensemble combined with traditional Batak Toba instruments. To depict the presence of *Dalihan Na Tolu*, the creator continues to use the *tagading*, *ogung*, and *sarune bolon* instruments, presenting melodic icons. This second part of the *Sitolu Sada* composition describes the character of *Dalihan Na Tolu*. The characters referred to include: 1. *Dalihan Na Tolu* is present in every life ritual of the Batak Toba community. In this section, the creator divides it into 3, namely birth (bars 1-12), marriage (bars 13-28), and death (bars 29-38). 2. *Dalihan Na Tolu* serves as a guideline for the Batak Toba people in their behavior, speech, and actions. This is demonstrated by the *sarune* that plays the iconic melody accompanied by the *ogung* and *tagading*, followed by other instruments. This section is found in bars 44-51. 3. Everyone can experience the position of the three roles within the cultural system of *Dalihan Na Tolu*. This is shown as each instrument will play the iconic melody alternately. This section is found in bars 52-71. 4. *Dalihan Na Tolu* acts as a conflict minimizer and also as a medium to strengthen the bonds of brotherhood among the Batak Toba community. This section is found in bars 72-101.

The composition of the second part still builds harmony between the string ensemble and gondang sabangunan, both blending together and playing their respective aesthetics. In the music composition *Sitolu Sada*, the concept of three is emphasized as follows: 1. The presence of 3 Batak Toba instruments (*tagading*, *sarune*, and *ogung*). 2. The use of the key signature 3# or A Major. 3. The presence of a melodic icon consisting of 3 notes, namely A, B, and C#. 4. In the middle section of the song, there are several key changes with a minor third interval.

Sitolu Sada III

The third part of the *Sitolu Sada* composition describes the existence of roles other than *hula-hula*, *dongan tubu*, and *boru* in the life of the Batak Toba community. This role is called *siopat sihal-sihal*. *Siopat sihal-sihal* will emerge when there is a deficiency in *hula-hula*, *dongan tubu*, or *boru* that needs to be fulfilled in order for an event to be successfully carried out. This third composition is conceptualized in the form of a string ensemble while still integrating it with traditional Batak Toba music. As an opening melody for this composition, the creator weaves a melody played by the piano with a significant use of triplet rhythm to present the trio concept. This can be found in bars 1-6.

Sitolu Sada III

Piano

Tria Simbolon



Figure 5. Notation Sitolu Sada III musical composition excerpt

To depict the three characters in *Dalihan Na Tolu*, the creator uses a melody with 3 notes (A, B, C#) with a triplet rhythm. Then, to illustrate a situation where there is conflict or problems among the three roles in *Dalihan Na Tolu*, the creator composes a music section where violin 1, 2 and piano play a melody using a triplet rhythm, while viola, cello 1 and 2 play the same melody but with a different sequence and timing. This can be seen from bars 49 – 65.

To describe the situation of the helper or mediator of the existing problems, the creator includes 3 notes using a triplet rhythm which will eventually be played together according to the sequence of notes in the melody played by the previous instrument. This is shown in bars 63 – 67. After playing the same melody, it means that the state has returned to its original condition. It is then continued by playing the melody icon that has always been present since the first composition. The difference here is that in the third section of the composition, the melody icon is not only played by instruments but also sung with vocals featuring the lyrics from *Dalihan Na Tolu*. This can be seen from bars 72 to 79 as shown in the image below.



Figure 6. Notation Vocal Dalihan Na Tolu

At the end of this third section of the composition, the creator creates a situation where all parties can finally walk together with uniform steps. This situation is depicted with all instruments playing the same note or rhythm for 4 bars, specifically from bar 80-83.

The concept of trinities in the composition of *Sitolu Sada* in this third part emphasizes:

1. The presence of 3 Batak Toba instruments (*tagading*, *sarune*, and *ogung*)
2. The use of key signature 3# (A Major)
3. The presence of a melodic icon consisting of 3 notes (A, B, and C#).
4. The lyrics of the vocals singing 3 elements of *Dalihan Na Tolu*.
5. The frequent use of triplet rhythms in each part of the composition
6. The use of 3 chord progressions in each section of the composition (I, IV, and V with its development)
7. The depiction of a situation in certain sections using only 3 notes or by playing the same 3 rhythms repeatedly.

CONCLUSIONS

The music composition of *Sitolu Sada* was created with the concept of trinity where the foundation of this trinity is taken from the local wisdom of the Batak Toba community, namely *dalihan na tolu*. *Dalihan na tolu* consists of three concepts of position or status that always have roles in the implementation of Batak Toba customs. These three positions are not permanent for their players but are absolute in the customs that are carried out. The presence of these three positions is very determining in the successful implementation of customs, acting as a balance or mediator in community conflicts, making it something that cannot possibly be eliminated, and serving as a determinant of whether a decision is appropriate to be applied or not. The concept of *Dalihan na Tolu* is accommodated into the musical creation of *Sitolu Sada* by emphasizing the concept of triad, where all three are always present and each has a different role. All three can be played by anyone and are also interconnected in terms of moral, ethical, and responsibility. This concept of triad is very complex from *Dalihan na Tolu* and is accommodated into the creation of *Sitolu Sada* music by placing the concept of three or triad as the foundation and core idea of creation. This triadic concept is presented in various forms that build the initial framework to the final shape of a research-based musical composition.

Sitolu Sada means three but remains one, or three different objects that remain united. The music composition *Sitolu Sada* was created by applying the concept of trinity from *dalihan na tolu* into *Sitolu Sada*. In this case, the creator determines the choice of using the concept of three in several aspects. First, it takes three types of Toba Batak instruments, namely *taganing*, *sarune*, and *ogung*, as well as three instruments in the string ensemble, namely violin, viola, and cello. Second, there are three music genres used: Batak Toba traditional music, classical music, and pop music. Third, the concept of trinity is also manifested in musical elements such as meter, timbre, harmony, etc. Fourth, an iconic melody is created that consists of only three notes that will always be present in every part of the *Sitolu Sada* composition. Fifth, the concept of three is also realized by creating the *Sitolu Sada* composition into three sections.

REFERENCES

- Armawi, A. (2008). Kearifan lokal Batak Toba Dalihan Na Tolu dan good governance dalam birokrasi publik. *Jurnal Filsafat*, 18(2), 157–166.
- Baker, L. M. (2006). Observation: A complex research method. *Library Trends*, 55(1), 171–189.
- Bandem, I. N. (2001). Metodologi penciptaan seni. Program Pascasarjana Institut Seni Indonesia.
- Brinkmann, S. (2013). *Qualitative interviewing*. Oxford University Press.
- Butarbutar, R. D., Milala, R., & Paunganan, D. D. (2020). Dalihan Na Tolu sebagai sistem kekerabatan Batak Toba dan rekonstruksinya berdasarkan teologi persahabatan kekristenan. *Dharmasmrti: Jurnal Ilmu Agama dan Kebudayaan*, 20(2), 21–28.
- Galingging, K. (2006). Musik program Dalihan Na Tolu. *Jurnal Etnomusikologi*, 2. Fakultas Ilmu Budaya, Universitas Sumatera Utara.
- Hadi, Y. S. (2017). Keterlibatan dalam seni pertunjukan sebagai sebuah metode riset penciptaan seni. *Jurnal Karya Cipta Seni Pertunjukan*. JB Publisher.
- Harahap, B. H., & Siahaan, H. M. (1987). *Orientasi nilai-nilai budaya Batak*. Sanggar Willem Iskandar.
- Harahap, S. S. A. (2016). *Bina damai berbasis kearifan lokal (Tesis)*. Universitas Islam Negeri Sunan Kalijaga Yogyakarta.
- Lune, H., & Berg, B. L. (2017). *Qualitative research methods for the social sciences (9th ed.)*. Pearson Education.
- Prier, K.-E. (2009). *Kamus musik*. Pusat Musik Liturgi.
- Pulungan, A. (2018). *Dalihan Na Tolu, peran dalam proses interaksi antara nilai-nilai adat dengan Islam pada masyarakat Mandailing dan Angkola Tapanuli Selatan*. Perdana Publishing.

- Purba, B. A. (2017). Impresi Gondang (Tesis). Institut Seni Indonesia Yogyakarta.
- Resdati. (2022). Eksistensi nilai Dalihan Na Tolu pada generasi muda Batak Toba di perantauan. *Jurnal Sosiologi*, 19(1).
- Ritzer, G. (2012). *Sociological theory* (8th ed.). McGraw-Hill.
- Siahaan, N. (1982). *Adat Dalihan Na Tolu* (Prinsip dan pelaksanaannya). Grafina.
- Sihombing, A. A. (2018). Mengenal budaya Batak Toba melalui falsafah Dalihan Na Tolu (Perspektif kohesi dan kerukunan). *Jurnal Lektur Keagamaan*, 16.
- Sihombing, M. (2020). Sistem kekerabatan suku Batak Toba. *Jurnal Sains dan Teknologi ISTP*, 13.
- Simanungkalit, R. (2021). Pastoral indigeneous dalam sistem kekerabatan Dalihan Na Tolu (Sebuah pendekatan pastoral kepribumian dalam budaya Batak). *Jurnal Euangelion*. Fakultas Teologi, Institut Agama Kristen Negeri Tarutung.
- Sinulingga, J., Siallagan, I. P., Saragi, M. G. J., Sitorus, O.S., & Silaban, I. (2025). *Ruma Bolon Batak Toba sebagai warisan budaya dan tantangan pelestariannya di era modern*. *Jurnal Parataksis*, Universitas Sumatera Utara.
- Spradley, J. P. (1980). *Participant observation*. Holt, Rinehart and Winston.