



Keroncong : The Creativity Process of *Pesona Gabuse* Music Group in Pati Regency

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Abstract

The Keroncong Pesona Gabuse Group is one group that uses the Keroncong genre in every performance. To maintain its existence, Pesona Gabuse always presents new and contemporary works in every performance. This research analyzes the process of creativity in realizing new works as an effort to preserve keroncong music in the country. Thus the purpose of this study is to analyze how the processes of artists in creativity, especially the personnel of the Pesona Gabuse group, using qualitative research methods. Data collection techniques using observation techniques, interviews, and document studies. The data validity technique is by using data and source triangulation, while the data analysis procedure is by data reduction, data presentation, and drawing conclusions. The theory used to analyze the data that is the theory of Creativity according to Utami Munandar. It is defined into four types of dimensions as "four points creativity" namely (1) personal dimensions (person), (2) dimensions of the process (process), (3) dimensions of pressure (press), and product dimensions. The general result found is that there is a culture which is the result of a form of community gratitude because of the abundant of natural resources, or art that is only intended as mere entertainment. The art and culture tours in general are the Gong Theater, Widias Budoyo dance studio, shadow puppet shows, puppet shows, barongsai pagoda, alms earth, and the Gabus market festival. One of them is music tour, there are 2 music tours in the village of Gabus namely Gagego music village and Pesona Gabuse. The Pesona Gabuse Keroncong Group is one of the existing keroncong groups in Pati Regency. Specific research results found relating to the creativity process are the result of the creative process of the Keroncong Pesona Gabuse music group. Keroncong Pesona Gabuse group makes the keroncong music sound different from the original keroncong music that has been legendary since the Indonesian colonial era, such as the original keroncong and extra keroncong which are almost all rhythmic 4/4 music. The new genre created by the Pesona Gabuse group is pop keroncong, congdut (dangdut keroncong), congrock (rock keroncong, congska (ska keroncong), reggae keroncong, and congjazz (jazz keroncong).

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INTRODUCTION

Gabus Village is a cultural village in Pati Regency. There are many cultural products that are derived from the culture of the community in the past. Gabus Village is located in the south of Pati city, there is a culture which is the result of a form of gratitude for the community because of abundant agricultural products, or art that is only intended as mere entertainment. The cultural arts tourism in the village of Gabus is the Gong Theater, Widya Budoyo dance studio, shadow puppet shows, puppet shows, barongsai pagoda, alms earth, and the Gabus market festival. One of them is music tour, there are 2 music tours in the village of Gabus namely Gagego music village and Pesona Gabuse. The Pesona Gabuse Keroncong Group is one of the existing keroncong groups in Pati Regency. Keroncong genre music group started from the birth of a keroncong music group around the 70s in Gabus called the keroncong orchestra PGRI. The keroncong orchestra was once famous in the 70s until it became increasingly dim again until the 80s. In 1996 the idea of the founders of the keroncong music of Gabus village was to revive the keroncong music in his village until the Puspo Laras keroncong music was born. The Puspo Laras music group was famous in the world of Gabus village entertainment until the 2000s. Because the players are elderly (the elderly), then Puspo Laras music group fades. Until 2011 was born Keroncong Pesona Gabuse music group, and from this group the creativity of the players began to develop. The keroncong genre is selling well in all events in the village of Gabus.

Specific issues related to group creativity Pesona Gabuse is a creative product that gets quite a good enthusiasm from the community although it is still limited to certain communities, namely the old society group aged 40 years and over who join the keroncong music lovers community. Gabuse Pesona Group nowadays is not only liked by the elderly, but also the young people because the young people are interested in the creativity of the players in their new products. In the keroncong group

performance "Pesona Gabuse" all members of the musician group use some typical musical instruments and grips that are commonly performed by almost all keroncong music group musicians in general namely cak (okulele), cuk (banjo), cons Bass (substitute gong), cello (drum replacement), accompaniment guitar, flute, and violin (violin). In fact, in every performance, there are additional other musical instruments that are different from the keroncong in general, namely "cajon" musical instruments, electric drums, and keyboards. This is in accordance with the opinion of Abdul Rahman (2017) that the innovation carried out in the show "Sing Penteng Keroncong" is in the performance "Sing Penteng Keroncong" uses a representative stage layout and is supported with decoration, lighting, spectacular sound system and the addition of musical instruments modern. The form of performance shown is not a keroncong grip instrument which only consists of seven main musical instruments namely Bass, Cello, Cuk, Cak, Flute, and Violin, but there are several forms of performance, namely Keroncong Jazz (Cong Jazz). Keroncong Rock (Cong Rock), and Keroncong Orchestra (Congkestra) where there are the addition of several other instruments such as Drum, Keyboard, Percussion, Brass section (Trombone, Trumpet, saxophone), and Chamber string (Violin, Viola, Cello, Contra Bass).

Creativity can also be interpreted as a mindset or idea that arises spontaneously and imaginatively, which details the artistic results of a new invention and creation. In order to examine the two core issues of the creativity of the keroncong music group "Pesona Gabuse" and its preservation processes, researchers used the disciplines of musicology, psychology, and social science as an interdisciplinary approach.

Creativity is the ability that reflects fluency, flexibility (flexibility and authenticity in thinking), as well as the ability to think and elaborate (develop, enrich, detail) an idea or point of thought. (Munandar: 1999)

Rhodes stated in Munandar (1999) that he had analyzed more than 40 definitions of creativity and concluded that in general

creativity was formulated in terms of personal, driving, process, and product. According to Rhodes in Munandar (1999) creativity can also be viewed from the position of personal and environmental conditions (social) that encourage (pressing) an individual behaves creatively, so that Rhodes calls these four types of creativity "Four Point's of Creativity" namely Person (individual), Press (push), Process, and Product. In the theory of Rhodes in Munandar (1999) states that the four processes are interrelated namely in a creative person who must involve himself in the creative process, and with the support and encouragement (pressing) of the social environment to produce creative products.

According to Supriyadi (1994) by using the creative process as a criterion for creativity, all products produced from that process are considered as creative products, and the person is called a creative person. This opinion from Supriyadi (1994) reinforces the Torrance definition of creativity as cited in Munandar (1988), that creativity is the process by which a person becomes sensitive to a problem, deficiency, gap in knowledge, loss of elements, disharmony, etc.

Creativity activities are also closely related to innovation, which is novelty that can be accepted by society. The city of Semarang, for example, Keroncong grows and develops very well in Semarang, it can be demonstrated by the live Keroncong music performances which are routinely held once a week by several Keroncong communities, one of which is "Sing Penteng Keroncong" organized by the community "De Waunk ". This article describes the innovation of the "Sing Penteng Keroncong" performance in Semarang. Based on the results of the study, innovations carried out in the show "Sing Penteng Keroncong" is in the performance "Sing Penteng Keroncong" uses a representative stage layout and is supported by decorations, lighting, spectacular sound system. This program is broadcast live by RRI Semarang and interactively, the listener can request the desired song and live streaming via YouTube (Abdul Rachman: 2017).

The purpose of this study is to provide motivation and knowledge for young people about the importance of the creativity process, especially in the arts. Keroncong music which is part of the archipelago culture must be preserved, so updates must be made so that the art of keroncong music does not disappear in time. This research also aims to make keroncong art not only performed with original keroncong music, style, stambul, but can also be elaborated with other music genres such as rock, dangdut, pop, campursari, and others.

METHODS

This study uses a qualitative method. According to Romadhon (2013: 10) the qualitative method was carried out by observation or survey to determine field conditions. The approach used by researchers is the interdisciplinary approach. Data collection techniques used were interviews, document studies, and observations.

Data collection techniques using observation techniques, interviews, document studies. Widiyanti (2016: 108) explains that interviews are that in-depth interviews are usually more flexible, the arrangement of questions is made comfortable and the atmosphere is familiar, this type of interview is also more humanistic and flexible. Interview conducted with Mr. Iin as the vocalist of the *Pesona Gabuse* group to obtain data on creative ideas that emerged from a vocalist to illustrate creative products produced from the vocalist's ideas. Interviews were also conducted with *Pesona Gabuse* musicians including Mr. Henu who was a cak (cang) player, Mr. Supardi who was a keyboard player, and Mr. M. Rosyid who was a bass player. Interviews with the players aim to find out how creative ideas emerge to produce new, fresh and creative arrangements of music so that many people, both the elderly and the younger generation, have an interest in merely being appreciators or in learning them.

Observation activities carried out by researchers to find out what phenomena that arise in the field associated with the research

objectives. Observation activities are carried out during performances and exercises to get data about the form of performances, costumes used in the show, as well as what songs are often presented in each performance in accordance with the creativity of the music group Pesona Gabuse. By observing the activities of the Pesona Gabuse group, we can retrieve data that the Keroncong Pesona Gabuse group performs routine training activities, stage activities, and trainings to teach students to play keroncong music. The purpose of this observation is to get data as accurate as possible by making observations directly to the location of the study site or object that will be used as research. Documentation activities are also carried out using voice recorders for interview sessions, video recorders, and cameras to obtain accurate data about group personnel, training venues, venues, as well as documentation of all activities carried out by group personnel in their work.

Data validity techniques using triangulation of data sources, and triangulation of theories or concepts about creativity. While the data analysis procedure is using data reduction, data presentation, and conclusion drawing techniques. As well as analysis with creativity theory with data collection procedures, data analysis and data verification.

RESULTS AND DISCUSSION

The Creativity of Pesona Gabuse Keroncong Music

Creative is defined as the ability to create or process new ideas. In essence, the notion of creativity is a person's ability to create something new in the form of ideas and real work, in new works or in combination with things that already exist and all are relatively different from those that already existed before.

The location of novelty which is the result of the creative process of the Keroncong Pesona Gabuse music group is the type of keroncong song produced. The Pesona Gabuse Keroncong group makes the keroncong music sound different from the original keroncong music that has been legendary since the

Indonesian colonial era, such as the original keroncong, style, stambul, and extra keroncong which are almost all rhythmic 4/4 music. Therefore artists who in fact as musicians and keroncong singers compose original keroncong strains with keroncong music combined or elaborated with other music genres to make them more familiar to the public. The new genres created by the Gabuse Enchantment group are pop keroncong, congdut (dangdut keroncong), congrock (rock keroncong, cong ska (ska keroncong), reggae keroncong, congjazz (jazz keroncong), etc. Therefore, the community in the Pati Regency especially Gabus village prefers the elaboration because there are some of the Pati people who are coastal people who were first familiar with the pop and dangdut genres, and the presence of the Pesona Gabuse group that elaborated the familiar genres with keroncong music.

This is true related to the notion of creativity and the theory of the emergence of creativity according to Utami Munandar (1995: 25) which states that creativity is a general ability to create something new, as the ability to provide new ideas that can be applied in problem solving, or as the ability to see new relationships between pre-existing elements.

The basic theory of creativity, it can be defined into four types of dimensions as "four points creativity", namely (1) Personal dimensions (person), namely skills within a person that are closely related to talent, (2) dimensions of the process (process), which is a dimensions related to thought processes so as to bring up creative or unique ideas, (3) dimensions of pressure (press), which is an approach that emphasizes either internal or internal push factors to create something new, or external to the social and psychological environment, and the dimensions of the product which is an approach that focuses on the product or what is produced by individuals either something really new or an innovative merger that is originality.

Personal Dimension (*person*)

Based on the theory from Utami Munandar (1995: 25), herein lies the novelty of

the Pesona Gabuse Keroncong group, the first is from the personal dimension (person). This personal or personal dimension starts from his motivation to become a keroncong music artist because the initial motivation that drives an artist to decide to work and live the profession becomes an integral part of his creative process from the beginning of his work to the present. This also affects when the artist discovers matters related to his artistic life, and this can affect both the artist and his work, so that the great theme of the artist's motivation is deemed necessary to present in this study to provide an initial description of how a person begins the artist finally decides and lives his life as an artist in this case keroncong music artists. In this sub-theme, the first thing that underlies the motivation of Pesona Gabuse Keroncong music artists to further explore and process creatively in the world of discussion is the interest of all members or personnel of the Pesona Gabuse group in the Keroncong music genre and all aspects of it, and trying to learn about the ins and outs of the keroncong both original or popular keroncong. This interest or preference makes artists want to become music artists with the Keroncong genre and to work in the keroncong music field. Interviews conducted with group personnel produced a conclusion that creative ideas to produce creative products not only come from one person, but from the whole ideas of the personnel so that a creative work is realized.

Short interview with Mr. Iin, who is one of the vocalists of Pesona Gabuse, he got the idea that in singing keroncong is not only how to sing seductively like keroncong in general, but also improvise with the words "du..du..du" or "na..na..na" in the same tone as the violin melody so that there are 2 melodies that collaborate with each other or merge melodies, namely vocal melodies and violin melodies. Mr. Iin also often invites the audience to participate in singing in the refference and chorus sections to give the impression of not being boring in every song that is sung. The second interview was with Mr. Henu who is a keyboard player. To give a different impression from the original

song, the giving of a different melody must be done, as in the intro melodies of the Bengawan solo song, which originally only 4 bars extended to 8 bars with improvised reffrain melodies. The addition of major 7 chords that are commonly used in jazz music also adds a different atmosphere in the strains of Bengawan Solo songs. An interview with Mr. Henu as a cak player also resulted in other creative ideas such as changing the tempo which becomes more harmonious on the bengawan solo song but using a tempo that is still liting at the beginning of the song until the first chorus. Creative ideas arise because the players also feel bored with the strains of bengawan solo songs that are just like that.

Other ideas emerged from M. Rosyid who was a bass player. He saw that the original keroncong used bass and cello bass as variations of bass playing. However, with his experience playing bass, he began to use an electric bass that uses 1 bass with a technical game that is as similar as possible to the original keroncong that uses bass and cello bass. The electric bass used is 5 strings of which 1,2, and 3 strings are cello replacement strings, and strings 4 and 5 are bass playing strings.

Dimension of Process (*process*)

According to Utami Munandar (1995: 25), the dimension of the process (*process*) is a dimension that is related to the thought process so as to bring up creative or unique ideas. This is closely related to the artistic process of the Pesona Gabuse artists. These ideas or ideas do not necessarily come out of thinking without the process and experience of the artists.

The experience or process gained by researchers from interviews with several group members begins when the music player plays from the stage to the stage by playing a song or song song that is pop genre. After they listened to the old keroncong song for the first time, the personnel of the Pesona gabuse group were interested in learning it. As a first step they bought the original keroncong musical instrument in the form of cak, cuk, ciello, cello bass, flute, and violin. By holding exercises that

are almost routinely about once a week, they can hone the ability to be able to play more original keroncong songs and song memories that are chanted. As time went by, they began to try to collaborate pop and dangdut songs with keroncong music accompaniment with additional ketipung as a regulator of the tempo and dynamics of the song. The group personnel feel there is something different with the results of the song being played, and they feel like the results of the elaboration of the dangdut and keroncong (congdut) genre that they play. After trying with the congdut, they then tried to elaborate it with other genres such as rock, reggae, classical, pop, koplo, even reggae-ska. The role of people who also like the results of their music elaboration also makes the personnel always exist until now.

Dimension of Pressure (*Press*)

According to Utami Munandar (1995: 25), the dimension of pressure (*press*) is an approach that emphasizes the factors of encouragement or pressure both internal from oneself to create something new, and external to the social and psychological environment. In this case the personnel of the Pesona Gabuse group gained enlightenment through internal and external factors. Some internal factors (self) that cause creative behavior are the desire to preserve keroncong art and revive keroncong art with new colors that are familiar to the public and can be accepted by the wider community not only in the old but also young people who tend not to be interested in the arts keroncong either because of not knowing, never heard or not at all interested. While the external factor arising from the creativity of the Keroncong Pesona Gabuse group personnel is the encouragement of the Gabus community itself. Study of Art as a Means of Social Interaction (Wadiyo: 2006) which explains that social interaction is a human need as a creature who by nature can only live if related to others. In art, humans also need other people. Art was created by humans as a form of cultural expression and social expression. In this sense art was created by humans not solely for themselves but also for

others. Appreciation for a work of art is also a form of human social interaction with human art objects even though social interaction may still be at the level of social contact. In connection with that, to achieve the level of perfect social interaction, two stages of non-negotiable conditions are needed, namely the stage of social contact and communication. If appreciating an art is still considered a social contact, then to be improved into a form of social interaction there must be communication between the appreciator and the creator of its art. If the art creator is aware that his art is appreciated by others and / or there has been an action and reaction between the creator and his appreciator, then social interaction has taken place. Likewise between the art viewer or the art presenter and the audience. If there has been an action and reaction between the art performer and the audience, the social interaction has taken place. Some of the social interactions mentioned above give rise to a variety of creative ideas so as to bring up a new model of keroncong music that is more in demand by the community around Pati District both young and old.

The results of social interaction and creative ideas from the personnel of Pesona Gabuse group manifest a creative product in the form of keroncong music that is elaborated into other music genres such as pop, rock, campursari, even dangdut which are more familiar to the public and get more appreciation in the community around the life of the artist. This statement was also reinforced by Wadiyo (2012) that a new work of art created by artists to be accepted by the public must go through three components, namely organizers of music production, distribution of musical works of art, and community needs. The role of mass media also influences the socialization of art.

Dimension of Product (*product*)

Utami munandar (2005: 25) states that the dimensions of the product (*product*) is an approach that focuses on the product or what is produced by individuals either something really new or an innovative original merger. Human creativity products including art products are

divided into 2 things, namely "truly new products" and "products that are combined / elaborated from existing products". Researcher's observation through observation at the music player training place of the Pesona Gabuse group states that the artistic product of the creativity of the Gabuse Pesona group is a product that is a combination / elaboration and even collaboration of existing art products. The first art product is the merging of two or more music genres combined in one type of musical work, such as *congrock* (*keroncong* and *rock*), *congdut* (*keroncong* and *dangdut*), *congsk* (*keroncong* and *ska*), *congp* (*keroncong* *pop*), *congsari* (*keroncong* *campursari*), and incorporation of other music genres.

The second art product is the result of modifying chords such as the use of adding *diminis* chords and major 7 chords in his music play or what is often called a musical arrangement. For old memory songs and *campursari* songs that usually use the intro (interlude) which is standard from the moment the song was formed, the group personnel are changed to be more varied, using different chords and melodies with interlude songs that are often heard. As an example of the work of the song "Sewu Kutho" by Didi Kempot whose composition was composed intro using melodic violin and flute in harmony and with melodic notation that is not exactly the same as the original song. The next change besides intro / interlude lies in the melody in the middle of the song or called "brigde" which uses improvised players such as solo violins, guitar solos, bass solos, and keyboard solos of at least 4 bars in 1 bar even up to 8 bars. For the refference (reff) part of a song called "Bengawan Solo", there is a variation in the reff part, namely the faster tempo song "rancak", which is the bass / cello player who determines the tempo and the dominant cak / cuk playing than the first part (chorus).

Not all songs have the same pattern for the arrangement process. From the researcher's observations, there are a few songs that were arranged by the Pesona Gabuse group that were slightly modified, namely the use of modulation

in the song arrangements. At first glance modulation is almost the same as "overtone" but actually different. Modulation means the displacement of the basic tone of a song. The result of the song arranged in this modulation produces the chorus of a song suddenly the chorus becomes higher than before in repeating the chorus. Usually this modulation occurs after the chorus and is accompanied by a bridge to the end so that it doesn't sound out of place. In the ending, a note uses only musical instruments or without poetry. The tones, sometimes, are used differently from the previous tone, or they are merely modified from the previous tones to end the songs smoothly.

Those variations have changed the people mindset about "old keroncong" or the left-behind music. The result of the creativity of Pesona Gabuse keroncong group proves that the combination of keroncong can arouse the interest of young artists to be more diligent in learning keroncong music and how to sing lilting keroncong song. With some variations and novelty created by this Keroncong Pesona Gabuse group, it is hoped that the keroncong music art will not be extinct and can continue to be preserved as one of the nation's cultures, especially for the younger generation.

The above is in accordance with the opinion of Wadiyo (2007) in his journal entitled "Campursari in Social Stratification in Semarang" which states that the results of data analysis to find out the magnitude of interest category in art, which shows interest in campursari music between the upper class teenagers and the community lower class teenagers. The magnitude of interest category is known, the upper class teenagers are in the adequate category, while the lower class teenagers are in the big category. It is recommended that campursari as a local cultural art receive serious attention from all parties so that its existence does not disappear in the era. In this case, it is necessary to grow new creators, especially from adolescents as the next generation.

CONCLUSION

As we know that creativity is a general ability to create something new, as the ability to provide new ideas that can be applied in problem solving, or as the ability to see new relationships between elements that already exist before. The process of creativity which includes personal, pressure, process, and products are stages that must exist in creative individuals. Like personal and motivating, the process of creativity is also found in every individual. Through the process of creativity, a creative product is created which gives a new nuance, new products, new ideas and new ideas that are preferred by the community.

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