



CATHARSIS 11 (2) 2022
163-172

p-ISSN 2252-6900 I e-ISSN 2502-4531



Catharsis: Journal of Arts Education

<http://journal.unnes.ac.id/sju/index.php/chatarsis>

Organology of Traditional Music Instrument of Pelle'

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Received 28 May 2021, Accepted 23 July 2022, Published 15 September 2022

Abstrack

The background of this paper is the production process to describe Pelle's traditional musical instrument structurally and functionally. In conducting this organological study, theories on ethnomusicology were used, which discussed the relationship between music and culture by conducting field research. Researchers used qualitative research methods with an ethnomusicology discipline approach, with laboratory work and field studies with observation, interviews, and documentation techniques. From the research results, the Pelle' musical instrument has a size of 3-4 cm and is made from Dalame Pare rice stalks. Then at the end of the Pelle', 10-12 palm leaves are wrapped around, which are made to resemble a trumpet. The Pelle' musical instrument is often played during the harvest season. As the development of the Pelle' musical instrument is currently used at the Rambu Tuka' ceremony, which is related to a special thanksgiving event at the Mangrara Banua Tongkonan event. Structurally and functionally, the Pelle' musical instrument has uses and functions in society both as entertainment and as part of the Rambu Tuka' custom.

Keywords: Ethnomusicology, Organology, Pelle'

DOI : <https://doi.org/10.15294/catharsis.v11i2.60426>

INTRODUCTION

Art that emerges and develops in Indonesia is known as traditional art. At the same time, one of the art commonly found and characteristic of each region is called traditional music. The traditional music that has developed from local culture for generations is usually simple both in terms of song form or rhythm and has regional nuances (Subagyo, 2004:5). It is a form of traditional characteristics that functions in the community's lives. Generally, the function of traditional music for the community is as a means of the ceremony, a dance accompaniment, a medium of self-expression, and a medium of entertainment (Triyono, 2010).

Tana Toraja is an area that is well known for its customs and culture. One of the most well-known customs is the *Rambu Tuka'* ceremony. This ceremony is a ceremonial activity related to thanksgiving, including harvest thanksgiving and *tongkonan* traditional house thanksgiving (*Mangrara Banua*). The *Rambu Tuka'* or *Aluk Rampe Matallo* ceremony features the arts of *Geso'-geso'*, *Pelle'*, *Pompang*, and *Pa'gellu* or other dances. Meanwhile, the *Rambu Solo'* or *Aluk Rampe Matampu* ceremony features the arts of *Ma'badong*, *Ma'marakka*, *Ma'dondi'*, and *Passuling*. Traditional music needs to be inherited and preserved. Furthermore, one way to maintain the existing types of traditional music is by being conscious about the knowledge of making an artwork. An area that is rich in traditional arts and still maintains the existing arts is Lembang Ra'bung in the Saluputti sub-district, Tana Toraja Regency.

The art in Lembang Ra'bung is a wealth of a society that has become the local community's culture. In addition, it supports the community to be increasingly recognized by the world through its roles in the customs process carried out as a form of characteristic possessed by the Toraja people, especially the

Lembang Ra'bung community (Susiati, Tenriawali, A. Y., Mukadar, S., Nacikit, J., 2020). The arts that they own include instrumental music. The musical instruments include *geso'-geso' pompang*, *pelle'*, and *suling*. Among the several existing musical instruments, *Pelle'* is an interesting benchmark to study in terms of its existence and function in the *Rambu Tuka'* ritual.

Meriam in (Regar, 2022) explained that traditional music is music that can be developed by the community of its origin and passed down from generation to generation, and its existence in culture is considered a symbol, an idea related to the community's behavior. Lembang Ra'bung is one of the areas in the Saluputti District, Tana Toraja Regency. The Lembang Ra'bung community is one of the areas which is rich in artworks and still maintains the existing arts. Among several existing musical instruments, *Pelle'* is an interesting musical instrument to study in terms of its existence and function in the *Rambu Tuka'* ritual. The *Pelle'* examined in this study was presented by Maraun'. Maraun' is a player as well as its maker. *Pelle'* is classified as a type of wind instrument that has a shape resembling a trumpet. The way to play *Pelle'* is by blowing it, but it has its technique, namely the *menawa sule* technique which is a breathing technique in playing the Lembang *suling* musical instrument, (on June 10, 2022).

Pelle' was emerged from the shepherds and inherited from the ancestors (*nene' todolo*) who were waiting for the rice harvest season, in this case, driving away animals/pests that would damage the rice (*metayyan, mangramba dena'*). When they were doing *metayyan*, they thought about how to entertain themselves because they felt bored in the rice fields all day. Therefore, creative ideas emerged, and the term creative, according to Farmer, Tierney, & Kung McIntyer (Puentes-Diaz & Cavazos-Arroyo, 2021), is defined as a person's ability to create things that can be enjoyed and beneficial for others and appreciated. The herders' creative idea was to use rice stalks and palm tree leaves as

materials for making Pelle' musical instruments, namely wrapping palm tree leaves on rice stalks to form a funnel (Nugroho, 2015, p. 54). Pelle' is usually played in the Rambu Tuka' ritual ceremony as a form of gratitude for the harvest and the construction of the Tongkonan house. The ritual ceremonies can still be found in various regions in Indonesia, most of which are carried out according to the religious teachings of the local community and the belief that God Almighty has created the universe (Bintyar Mawasti et al., 2020).

In this study, researchers focused on the organological study. Organology is a part of ethnomusicology that covers all aspects of musical instruments, including size and physical form, decorative/ornamentation patterns, materials, manufacturing principles, playing methods and techniques, and socio-cultural aspects. It is often described as a discipline that analyzes, researches, and observes everything related to the classification of musical instruments. In organology, the current researchers would observe how the instrument was used, the materials used for its manufacture, and the function of each part in the instrument such as Pelle'. In the organology study, the current researchers also used two studies: structural and functional. It is in accordance with an opinion from Ohi (2019) who stated that organology is the knowledge of musical instruments or objects that produce musical sounds and all aspects of musical instruments. Describing Saluang Pauh organology based on the Zulmasdi version is reinforced with various photographs to support the clarity of the making process of the instrument, which is carried out in stages. It is in accordance with an opinion by Meriam in (Organologi Alat Musik Saluang Pauh Buatan Zulmasdi di Kota Padang et al., 2020) which stated that technically the organological studies will measure the instrument described, depict it with a scale or photo, method or performance technique, and the sound produced.

In studying the organology of Pelle, the current researchers also used a functional approach according to a theory by Susumu Khasima (1978, 74). The approach includes: (1) A learning process, which is a learning activity from a musical instrument; (2) a Sound tuning system, which means paying attention to the tuning way of a musical instrument; (3) The ways to play the musical instrument, which refer to paying attention and observing how to play a musical instrument; (4) The produced tone, which means that there are four elements of tone in musicals, namely the high and low of a tone, the short length of a tone, the loudness and weakness of the tone, the tone color. Therefore, in a musical instrument, we can pay attention and listen to the tones produced by a musical instrument. (1) The technique of playing a musical instrument, which refers to paying attention to the techniques used in playing a musical instrument; (2) The use of musical instruments, which means seeing and paying attention to the use of musical instruments in society. In ethnomusicology, there are 6 (six) uses of musical instruments, according to Alan P. Merriam, namely (1) the use of music with material culture, (2) the use of music with social institutions, (3) the use of music with humans, (4) the use of music with nature, (5) the use of music with aesthetic values, and (6) the use of music with language.

We might also understand the musical instrument's function by paying attention to and acknowledging the function of musical instruments in society. According to Merriam, there are 10 (ten) functions of musical instruments in ethnomusicological studies, namely (1) the function of aesthetic appreciation, (2) the function as a means of entertainment, (3) the function as a means of communication, (4) the function of symbolism, (5) the function as a physical reaction, (6) functions related to social norms, (7) functions of social validation and religious ceremonies, (8) functions as cultural continuity, (9) functions as emotional disclosure, and (10) functions as an integration

of society. Merriam also explained that the function of music is significant in ethnomusicology because it studies someone's behavior.

Following the research review regarding the organology of Pelle, the researchers could classify this musical instrument into the Aerophone group, wherein the Pono Banoe music dictionary explains that the aerophone is a musical instrument with a working principle of air-blowing (Banoe, 2003, p. 19). There are several divisions of aerophone musical instruments, namely, Blown Flute, End Blown Flute, Side Blown Flute, Rim Blown Flute, and Whistle Flute (Bahri, 2012). According to the classification system of Curt Sach and Eric Von Horn Bostel in the book *Systematic Der Music Instrumente Ein Versuch*, it can be said that Pelle' belongs to the whistle flute type (playing the musical instrument using the tongue) (Purnomo, 2016).

According to the initial observation, the research on Pelle' musical instrument has never been conducted on the part of its organology, so the researchers were interested in studying the organology of Pelle' in the Lembang Ra'bung. Based on the background description above, researchers would examine "The Organological Studies of the Traditional Musical Instrument of Pelle' in the Lembang Ra'bung."

METHODS

This study used qualitative research methods through the ethnomusicology discipline approach. The approach is conducted to study the sound patterns and instruments produced and made by the community living in a culture (Rohindi, 2011). The data collection techniques in the research used observation, interviews, and documentation techniques (Achmadi, 2012). The research location was conducted in Lembang Ra'bung and the reasons were because its community was still full and rich in

various local arts, one of which was Pelle' musical instrument.

The research was carried out to find a descriptive picture in the form of a clear description of the studied research object, namely the manufacture of Pelle' with organological studies as a basis for analyzing the object. Data processing was carried out descriptively based on the opinion described by Moleong (Tarmizi, 2010), which stated that qualitative research is descriptive, which means that the data being analyzed as well as the results of the analysis, will be in the form of descriptive. They are phenomena described as numbers or coefficients about the relationship between the data variables collected in words or pictures. Furthermore, Vredeberg revealed in (Astutik, 2019) that the main purpose of descriptive research is to describe complex social reality in such a way that sociological and anthropological relevance can be achieved. In this study, the researchers tried to describe how the process of making Pelle' traditional musical instruments used the technical organological theory, which included detailed instrument measurements, descriptions regarding the selection of materials or rice stalk materials as the proper main material (*dalame*), and depiction with a scale or photos, methods, or techniques for making and analyzing the sound produced.

The data collection techniques were carried out by direct observation in the production of Pelle' traditional musical instruments, starting from selecting materials, cutting, measuring, and winding enau leaves to checking the instrument's sound. The structured interviews were conducted to obtain contextual aspects (the existence of the instrument, the background of the supporting community, and the development of traditional Pelle' musical instruments) as well as the textual aspects (specific procedures for musical instrument making) and also how to play the traditional musical instrument of Pelle'. Furthermore, a structured documentation study would be carried out in an effort to clearly describe the evidence that

field interviews have been conducted regarding the stages in making the traditional musical instrument of the Pelle'.

RESULTS AND DISCUSSION

The History of Pelle'

Pelle' is a traditional musical instrument originating from Toraja. It is a type of wind musical instrument, which is made of rice stalks connected to large enau leaves and is made to resemble a trumpet. The origin of pelle' was from the ancestors (*nene' todolo*) who were waiting for the rice to ripen, in this case, driving away the animals/pest that would damage the rice (*metayan, mangramba dena'*). As stated by (Sunarto, 2007, p. 8), music is a cultural element that moves dynamically, and the adjustments to expressive desires through emotion most often occur. At that time, when they were doing metayan, they thought about how to entertain themselves because they felt bored in the rice fields all day. Therefore, an idea emerged to utilize rice stalks and enau tree leaves as materials for its making. It was by winding the leaves of the enau tree on the rice stalk so that it forms a funnel. (Based on interviews with Mamun or ambe' Rori)

Materials Used in the Production of Musical Instruments Pelle'

According to Mamun, making pelle' is relatively easy. For a pelle', we only need to prepare one old hollow rice stalk with a size of 3-4 cm, enau leaves of 10-12 strands, and a 2 cm stick.

3-4 cm

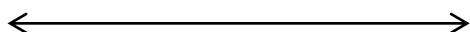


Figure 1. Rice stalk as the basic material and sound source of the Pelle'

(Documentation by Aris Bidang, 2022)

The selection of rice stalks or in the Toraja language is called the old *dalame*, as a material for musical instrument making is also followed by the size of the stalk that is suitable for making Pelle'. The base of the selected rice stalk should not be too big nor too small, so the selection of rice stalks must be based on the appropriate size from the base to the tip because the part of the rice stalk that is usually taken is the middle part of the rice stalk.

After the rice stalks are ready, they are broken approximately 1 cm from the end of the segment and flexed. The smaller rice stalks are inserted into the stem cavity to clean its membranes which will be made into pelle'. Furthermore, the rice stalks that have been cleaned should be blown to see if the Pelle' can produce sound. After the rice stalks can produce sound, the next step is preparing 10-12 enau leaves.'''



Figure 2. Enau leaves as the funnel of the Pelle'

(Documentation by Aris Bidang, 2022)

After doing all the steps above, Pelle' is winded around the enau leaves, separated from the leaf veins (stick). The ends are folded slightly and then winded around the pelle' to form a funnel. The number of enau leaves used is 10-12 leaves.



Figure 3. The process of enau leaves winded to the rice stalks
(Documentation by Aris Bidang, 2022)

After the enau leaves are winded around the Pelle', they are locked using a stick that has been prepared so that they will not come off when the Pelle' is blown. The funnels or enau leaves are loose or not long enough.



Figure 4. Stick the lock on the enau leaves after they are winded on the Pelle' so the leaves will not come off.
(Documentation by Aris Bidang, 2022)

After the process of making Pelle' has been completed, Pelle' is ready to be blown. If it sounds not good, the mouthpiece may have a slight problem.



Figure 5. The form of Pelle' that has been made (Documentation by Aris Bidang, 2022)

How to Play Pelle'

In blowing pelle', the initial step that needs to be done by the player is to practice the breathing method so that they can hold their breathing for a long time by using *leme'* sticks. The ways are by putting the tip of the pelle' into the water and blowing it as long as possible. After that, the player must practice inhaling using only their noses and hold it in the oral cavity so that the sound of Pelle' will not be interrupted even if they take a breath. By using this technique, the players can blow pelle' for a long time and even last up to several hours. This technique is called *menawa sule*. However, in order to be able to achieve the maximum results, perseverance and patience are needed during the practice.



Figure 6. It is how to play Pelle' musical instrument
(Documentation by Meldi, 2022)

The way to play pelle' is by blowing it, and we need the agility of the tongue to touch the mouthpiece from time to time if we want

to produce a good sound. When we play it, the tip of our tongue occasionally touches the mouthpiece. Furthermore, in order to support the maximum sound produced by Pelle', a long breathing technique, adjusting weak and strong blows, as well as the correct hand position, are needed. In this case, the palms close and open the tip of the Pelle's mouthpiece so that the sound produced is maximized.



Figure 7. Hand position at the tip of Pelle' mouthpiece

(Documentation by Aris Bidang, 2022)

Functions of Traditional Musical Instrument of Pelle'

In general, the implementation of a ritual cannot be separated from the existence of art in it and it even has a position and function to support the implementation of the ritual. The use of objects in the form of musical instruments in ritual ceremonies is a means of communication to greet or summon ancestors, as a means of entertainment, as a means of validating rituals, etc. (Setyati Dyah Handayani et al., 2018). In their daily lives, most people define music as a means of entertainment to get rid of the boredom of their daily routines and as a place to build intimacy; besides that, it is also believed to lighten the burden of the mind (Purwantoro et al., 2022). Setjoatmodjo (Perdana et al., 2017, p. 4) revealed that art can express ideas and experiences that cannot be communicated through other media such as language and mathematics.

The position of the pelle' as a musical instrument in the Rambu Tuka' (Mangrara

Banua) ritual is based on the theory expressed by Allan P. Meriam in Mohammad Ali Merati (2021) "Use then refers to the situation in which is employed the human action: function concerns the reason for this employment and particularly the broader purpose which is served." Based on the opinion above, it can be understood that the word 'use' refers to the problem of the situation or how to use the musical instrument. In contrast, the term 'function' refers to reasons regarding the purpose of the musical instrument used and how the instrument can take part in the activities needed. Febrianto described several functions of music in the object of his study, including the function of emotional expression, entertainment, and cultural preservation (Febrianto et al., 2018)

The use of Pelle' on various occasions has influenced the aspects of the community lives in Lembang Ra'bung, where its performance is not only an integral part of the Rambu Tuka' event (Mangrara Banua) but also as a medium of entertainment considering its history as a means of entertainment for shepherds and farmers; in fact, it is also used to release the tiredness and workload and to entertain the people after carrying out activities and daily routines. According to Faosisokhi Laia in (*Alat Musik Tradisional Nias - Repositori Institusi Kementerian Pendidikan Dan Kebudayaan*, n.d.) (2019), most people define music as a means of entertainment, a means to relieve their boredom of daily routines and an arena for establishing intimacy.



Figure 8. The musical instruments of Pelle' are played in Rambu Tuka' ritual (Mangrara Banua)
(Documentation by Aris, 2022)

Pelle' is used in the Rambu Tuka' ritual (Mangrara Banua). The ritual itself is a cultural tradition inherited from the ancestors which is a form of wealth owned by Indonesia as a multicultural country (Adnan et al., 2022). Pelle' instrument used in the Rambu Tuka' (Mangrara Banua) ritual is currently believed by the community of Lembang Ra'bung to liven up the atmosphere. It means that the presence of Pelle' in the ritual has made it less attractive. Therefore, apart from being a cultural identity that is always present in the Mangrara Banua ritual, it is also a medium of entertainment for guests who attend it. The musical instrument of the pelle' also functions as a means of ritual validation. Pelle's maker, as well as someone who is an expert in playing pelle', stated that the roles of pelle' in the Rambu Tuka' rituals are inseparable from the history of pelle' itself, namely the habit of the former people when they were waiting for the rice to turn yellow or in Toraja language *Mangramba Dena* as a form of gratitude. Furthermore, they also made entertainment by making musical instruments made of rice stalks, namely pelle'.

Along with the development of pelle', which is known as a musical instrument that emerged as a form of gratitude, this musical instrument is used in Rambu Tuka' rituals such as (joyful events) in the thanksgiving of the Tongkonan traditional house such as *Ma'Bua'*, *Merok*, *Mangrara Banua*, and other thanksgiving events. However, it should be

noted that using pelle' in the Rambu Tuka' ritual also considers the social status. It means that pelle' can only be played if the event is held in Tongkonan or the person is a descendant of a *puang/ma'dika* (nobleman).



Figure 9. Rambu Tuka' Ritual (Mangrara Banua)
(Documentation by Aris, 2022)

The use of pelle' in the Rambu Tuka' ritual symbolizes an activity with a high social stratum. Besides that, it is also used as a traditional musical instrument performance in the Rambu Tuka' and a means of procession or respect for the guests who come to the event. Apart from that, pelle' instrument also contains religious values based on expressions of gratitude for God's help, as expressed by Masturi (Zefanya Sambira, 2021) that religious values can be manifested in the form of thoughts, words, and actions.

In its presentation, pelle' is usually played by 1 (one) or more people and this musical instrument is a single instrument which is only played without vocal music (Based on an interview with Mr. Maraun or Ambe' Rori' on June 10, 2022).



Figure 10. Pelle' as the musical accompaniment for the guests.
(Documentation by Aris, 2022)

Pelle', based on its history, can be said as a medium for conveying information because it was used as a form of notification that the rice harvest had arrived in ancient times, and along with its development, the musical instrument today is also used as a form of media for conveying information; in other words, if Pelle' is played, it is a sign that a Rambu Tuka' (Mangarara Banua) ritual will be held. Besides that, it also indicates that the ritual will be carried out as a big ritual as well as activities related to thanksgiving events (Based on an interview with Mr. J.P. Sirenden as Head of the Lembang Ra'bung on June 5, 2022).

CONCLUSION

Pelle', based on its history, can be said as a medium for conveying information because it was used as a form of notification that the rice harvest had arrived in ancient times, and along with its development, the musical instrument today is also used as a form of media for conveying information; in other words, if Pelle' is played, it is a sign that a Rambu Tuka' (Mangarara Banua) ritual will be held. Besides that, it also indicates that the ritual will be carried out as a big ritual as well as activities related to thanksgiving events (Based on an interview with Mr. J.P. Sirenden as Head of the Lembang Ra'bung on June 5, 2022).

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