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## **Study of Functions in the Process of Playing the Te'dek Flute at the Solo Sign Ceremony in North Toraja**

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### **Abstract**

Rambu Solo' is a death ritual ceremony performed in Toraja and centered on the beliefs of the Toraja tribe's ancestors or commonly called *Aluk To'dolo*. The implementation of the ceremony almost always involves performing arts. One of the types of artistic offerings displayed is the *Suling Te'dek*. *Suling Te'dek* is one of the traditional musical instruments in Toraja and is a type of wind instrument made from traditional materials, namely in Toraja terms it is called Bambu Bulu which has been used for generations by the Toraja people in every mourning ceremony. The author aims to analyze how the process of playing *Suling Te'dek* in the Rambu Solo' ceremony. This study of traditional musical instruments by researchers using qualitative research with data analysis through observation, interviews and procurement of documentation. The results of the research show that the *Suling Te'dek* in the playing process is played together with *Marakka* singing (singing with Toraja language poetry/vocal music). The form of presenting *Suling Te'dek* music includes playing melodies which sometimes follow the melodies of *Marakka's* singing. However, until now there is no specific scale or patent used in Toraja. So the author in describing the scales for a while is to write them into the arrangement of the types of melodies that are often played in the musical presentation, namely Do, Di, Re, Mi, Sol, La as the arrangement of notations in *Suling Te'dek*.

**Keywords:** function, *Suling Te'dek*, game process, Rambu Solo', Toraja Utara

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## INTRODUCTION

Music in culture as an element of the type of art from culture itself, of course it cannot be separated from social reality in the dynamics of development with today's developing society. The term anthropology, Koentjaraningrat (1990: 180) states that "culture is the whole system of ideas, actions of the work of humans in an effort to improve the life of the people who make it the property of humans themselves in their efforts to learn". But on the other hand, culture is a human product that has the basis of the word culture where the word culture is often peeled off as a development of the plurality of cultivation itself (Galuh & Bagus, 2013). The difference between culture and the form of culture itself, can be seen from the first is based on power as a form of cultural values in the form of creativity, intention and taste, while the second is the result of that culture (Prestisa, 2015, p. 2).

The work position of the arts or artistic activities, as a synergistic and integrative work in an element that lives in a society. Integrative means that there is no known culture that does not accommodate forms of aesthetic expression (Tjetjep, 2011, p. 159). An art is part of a culture that has special characteristics that show regional characteristics from one area to another (Isbah & Wiyoso, 2019). The form of richness of cultural diversity is the existence of various forms and types of traditional musical instruments in various places. The diversity of arts and culture, especially the form of art and culture, both through ethnicity and regional culture, basically results in the emergence of multicultural arts.

Rambu Solo' is one of the traditional ceremonies that attracted the attention of researchers. Rambu solo' is a traditional funeral ceremony that is still carried out by the Toraja people until now. The *Rambu Solo'* tradition is based on the Toraja people's belief in Aluk Todolo or belief in their ancestors.

The *Rambu Solo* ceremony is full of traditional values (aluk) that bind the Toraja people (Robi, 2015). In it there are rituals that are packaged in the form of art such as the art of *Ma'badong*, *Ma'Dondi*, *Pa'Marakka* which is collaborated with various existing rituals. Rambu Solo' by Kobong (Zefanya et al., 2020) is the entire death ritual carried out in Tana Toraja and is centered on the beliefs of the ancestors of the Toraja tribe or commonly called Aluk To'dolo. The implementation of the ceremony almost always involves performing arts, one of which is the dish of *Suling Te'dek*.

Roni, (2019) describes the activities at the Rambu Solo ceremony in the series of activities carried out as well as various ritual activities. The presentation of the Flute Te'dek is one of the activities of the Rambu Solo ceremony. The results of this study are that the importance of this ceremony is so that it is trusted by the Toraja people as the completion of the death ceremony. The relevance of this research lies in the relevance of music in the Rambu Solo ritual, namely the Te'dek Flute music in the Rambu Solo ceremony, which is one of the most important artistic offerings in the ceremony. His contribution to research is as a reference in perfecting the discussion about one of the major activities carried out by the Toraja people, namely the Rambu Solo ceremony. The form of the difference lies in the form of analysis used.

One variety of cultural arts itself is a type of musical instrument that is quite famous in one area in South Sulawesi, namely Toraja, namely the existence of the *Suling Te'dek* which is a type of musical instrument that is played by blowing it. The naming system of this musical instrument is based on the material and the method of playing the *Suling Te'dek*. The type of wind instrument by Wayan (2019, p. 2). in his writings and research states that "The flute is a wind instrument (aerophone), namely a bamboo flute whose principle is an end blow flute, using six tone holes, and one sweetener hole to create a

sound. sound (Wayan, 2019). *Suling Te'dek* is one example of a type of musical instrument that is classified into aerophone music or in the form of a game by blowing it. This traditional musical instrument is played by blowing at the Rambu Solo ceremony, which is made of bamboo.

In this study, we will analyze the functions and values contained in the playing process of one of the traditional Toraja musical instruments, namely the *Suling Te'dek* by looking at its role which is often used in Toraja traditional ceremonies. The interesting thing is that in every series of traditional Rambu Solo ceremonies, there are almost always presentations of traditional arts from the local community. The presentation of certain traditional arts cannot even be separated from the series of ceremonies. One of the arts that is almost always present in the series of Rambu Solo ceremonies, especially in northern Toraja, namely Bangkelekila District, is the presentation of *Suling Te'dek* g music which is a type of Toraja traditional musical instrument.

The interesting thing about each series of the Rambu Solo traditional ceremonies is that they almost always present traditional arts from the local community. Certain traditional art presentations cannot even be separated from the series of ceremonies. *Suling Te'dek* in the Rambu Solo ritual is generally played in conjunction with vocal music (Pa'marakka). The form of presentation of Flute *Te'dek* music includes playing a melody that is sometimes adapted to the song Marakka. However, the *Suling Te'dek* game is generally improvised with a certain lilting melody that creates a sacred impression. *Suling Te'dek* game can strengthen the singing of the *maraka* so that the text that has a sad meaning sung through the flow of the song that seems sad is even more sad with the presence of the *Suling Te'dek* game. Based on this, the researcher wants to examine what functions and values are contained in the Presentation of the *Suling Te'dek* in Lembang Bangkelekila', Bangkelekila sub-district'.

## METHODS

This study uses qualitative research methods, uses an interdisciplinary approach, namely combining two or more disciplines into one, using the disciplines of ethnomusicology and sociology. in the context of the relevance of the scope of the problem which is the object of study (Tjetjep, 2011). Qualitative method is a method used to describe, analyze, look for characteristics, as well as a phenomenon that occurs in a place (Suryana, 2010). This approach is a research strategy that refers to a systematic understanding and explanation of the relationship between the various phenomena presented. This study aims to find out what are the functions and how are the values in the context of the process of playing *Suling Te'dek* in the Rambu Solo' ceremony in Bangkelekila' North Toraja Regency. Musianto. Musianto (2002, p. 2) says that the qualitative approach sees multiple (plural) realities, the result of construction in a holistic sense.

The focus of this research is the *Te'dek* Flute music at the Rambu Solo' ritual ceremony in Bangkelekila' District, North Toraja Regency which is used as the material object. The researcher in determining the formal object is to focus on the function and value of education which is actualized in the form of the presentation of the *Te'dek* Flute in Bangkelekila District' related to the culture of the Toraja people, namely what is stated in the Rambu Solo ritual ceremony.

Data collection techniques used in this study consisted of observation, interviews, and document studies. This research was conducted by direct observation of the presentation of the *Suling Te'dek* and all forms of activities carried out by the people of Bangkelekila District' at the *Rambu Solo'* ritual ceremony. Furthermore, conducting interviews with the aim of obtaining information about events that cannot be observed directly by the researcher, because the actions or events observed occurred in the past or because of other factors (Tjetjep, 2011).

The results of the interviews can be used to collect data in accordance with the research problem.

Data obtained from the field will be selected and separated in groups according to the focus of research related to concepts in ethnomusicology to analyze the use of *Suling Te'dek* music in the context of functions and values that are actualized in the process of playing *Suling Te'dek* music at ritual ceremonies. Solo Signs'. Analyzing about how it is implemented, in this case the functions and values of the traditional musical instruments, the authors describe, analyze and look for characteristics and phenomena (Suryana, 2010) The author starts by collecting data and analyzing the data, namely *Suling Te'dek*.

## RESULTS ANDDISCUSSION

Talking about traditional music, you really have to understand what is meant by music. Music is an appreciation of the contents of the human heart which is then expressed in the form of sound that is regular in melody or rhythm and has beautiful elements or harmony. The term music by Hardjana (in Widhyatama, 2012) states that music is known from the Greek language, namely music which in ancient Greek methodology music has the meaning of a life that occurs and comes from the generosity of the gods which is then manifested as a talent possessed by the gods. man. The definition of music was emphasized by Pythagoras, that music is not just a gift (talent) from the gods, but music occurs because of the human mind in the form of conceptual theories and ideas (Widhyatama, 2012).

Traditional music according to Ketut, (2020) comes from the word music which means a thought that is issued in the form of an orderly sound, while traditional is a tradition or something that has been done for generations, meaning that traditional music is a type of music that was born and developed from a certain regional culture which is

inherited hereditary. Traditional music is also original music from an area that grows due to the influence of customs, beliefs and religion so that regional music has its own characteristics that distinguish one area from another, in which the types of equipment used are very simple as well as the materials and techniques used.

Traditional music is a form of music from the community that is passed down from generation to generation and is sustainable in the community of an area. Sedyawati (in Rachman & Lestari, 2012) said that traditional music is music that is used as a form or manifestation of cultural values and traditions that exist in each region. Traditional music according to Tumbijo is a cultural art that has long been hereditary and has lived and developed in areas (Rachman & Lestari, 2012, p. 13). So it can be understood that traditional music is music that is passed down from generation to generation orally, one of which is the traditional Torajan music, namely *Suling Te'dek*.

Furthermore, the author will dig deeper into one of the traditional music in Toraja where the musical instrument was originally believed to be worship of the ancestors by the Toraja people in ancient times.

### A Brief History of *Suling Te'dek*

In modern Toraja language by Kobong (2008) "culture" is called pa'pana'ta', which is a modern term, but refers to old things because the root word is a'ta, which means "to stretch". Pa'pana'ta' is a noun in its expression of "something that is stretched". Pa'pana'ta' is something that is maintained by the Toraja people, regulated, guarded and developed which then is the result of a job, thus pa'pana'ta' implies culture, the result of activities based on ideas or beliefs'. there is one shared value which contains cultural values which are reflected in the ideas of Toraja culture, namely the Rambu Solo' Ceremony. Aluk Rambu Solo' comes from the word aluk which means ideas or beliefs as well as

activities (ceremonies, parties) and achievements (Kobong, 2008, p. 65). This ritual is commonly believed to be the path to immortality in the afterlife at a beautiful resting place called Puya. It is believed that the spirits living in Puya can not only transform into the Puang (god) of the to'mebali, but also bless their offspring and the entire Toraja region (Rivi et al., 2020) the series of ceremonies featured various artistic offerings, one of which was the *Suling Te'dek* (Daniel, 2020).

The *Suling Te'dek* musical instrument was first known in the Paniki area which is the place where marrakka appeared. The Te'dek flute or what Toraja people call the *Suling Toraya* was originally introduced by Ne' Karre who was the maker of the first *Suling Te'dek* in Tana Toraja. *Suling Te'dek* at the Rambu Solo' ceremony is played together with *Marakka*. *Marakka* is one of Toraja's arts that performs vocal music with Toraja poetry (Regar et al., 2022). Initially in the Rambu Solo' ceremony there was only *Marrakka Tungga'* (single vocal singer) performed by Berta Senga' who was Pa'marakka Tungga' and not accompanied by *Suling Te'dek*. As time goes by, the *Suling Te'dek* made by Ne' Karre (the designer of the *Suling Te'dek*) appears to accompany the *Marrakka* in the 'solo rambunctious event' because he thinks that *Marrakka* is better heard if accompanied by using Flute Te'dek. However, even though *Suling Te'dek* was made by Ne'Karre, it was Berta Senga' who taught how to play *Suling Te'dek* to the people in panic. This happened because Berta Senga' knew the melody line in *Marrakka*. This *Suling Te'dek* is almost found/played in every area in Tana Toraja, one of which is Bangkelekila' District.

So the *Suling Te'dek* originally emerged from the panic and was first used to accompany *Marrakka* in the panic area. As time goes by and the development of the times, many have been able to play the *Suling Te'dek* in accompanying the blooms among the people in a solo sign ceremony.

### Structural Suling Te'dek

The *Suling Te'dek* in its physical form has several very important parts, which can be seen from the function of each element. These elements such as, Beke'-beke' which is a component of the *Suling Te'dek* which is shaped like a ring and has the function of regulating the air entering through the blow hole. Another element is the hole, which is a place for blowing air to make sound, and six pitch holes, which are places for playing the notes of the *Suling Te'dek*. Furthermore, buffalo horn which is one of the decorations and also a place for air to escape. Buffalo horns are used to add more character to the sound of the *Suling Te'dek*. So, the elongated form of the *Suling Te'dek* has six tone holes, one blowing hole, beke'-beke', one air outlet below which has additional buffalo horns as decoration and also makes the sound of the *Suling Te'dek* more characteristic and resounding.

In making this Te'dek Flute, it has its own technique in its manufacture and is not easily done by people who are not experts. The Te'dek Flute has an elongated size and the size of the Te'dek Flute is not always the same. Although the Te'dek flute is not always the same, the lembang flute in general has a length of about 50 cm to 100 cm with a diameter of up to 2cm (Edy, 2006). At the end of the flute, buffalo or cow horns are generally attached to form a chimney. Sweetening hole as a source of sound, usually tied using rattan. There are 6 tone control holes, as well as how to play it by blowing it in a standing flute position. According to the size often used by Pong Ramma' in making the lembang flute. The technique for making *Suling Te'dek* must also pay attention to the type of bamboo, the bamboo used is "bulo" bamboo in Toraja terms, namely bamboo that is about 2-3 years old and bulo bamboo has been dried for approximately one month, so that the bamboo can be durable and long lasting. . can produce a good sound. In making a lembang flute, you don't need a lot of equipment. According to Pong Ramma', the materials and tools used for

making Te'dek Flute are quite easy to find in the community, namely beke'-beke' (rattan), machetes, saws, carving knives and pieces of iron.

### Suling Te'dek Game Process

In the presentation of every performance of a show, the most important thing is the occurrence of an interaction between the performer and the listener of the music. The next requirement for social interaction is a form of communication. The communication is in the form of someone's actions giving interpretation to others (which is manifested in the form of speech, gestures, body or attitude), as well as the feelings that the person wants to convey without making physical contact (Rakanita et al., 2015).

In the process of playing the Suling Te'dek, it is played by sitting in an upright position or standing but not bending over. Te'dek flute is played by two or more people which is known as Passuling Toraja. However, until now there has been no special scale or patent used in Toraja. So that the author in describing the scales for a while is to write them down into the arrangement of the types of melodies that are often played in the musical presentation, namely Do, Di, Re, Mi, Sol, La as the arrangement of notations in Te'dek Flute.



**Figure 1.** Te'dek Flute at the Rambu Solo ceremony

The Te'dek flute in the Rambu solo' ceremony in Bangkelekila District' has an important role, namely as an accompaniment to the Marakka song (a song in the Toraja language/poem). The flute is played side by side with the Marakka song which is sung to lead the family into the living room (Lntang

karampuan) to greet guests who come to the funeral home. When they were seated in the living room, a Ma'papanggan ceremony was held (serving siri and areca nut) which had the meaning of respecting, appreciating and rejoicing for the presence of the guests (Jemi & Rati, 2020).

### Sound tuning system

Giving the tone to Suling Te'dek only relies on hearing which is then transcribed by the researcher into the form of scales. the ear model is one method used. the ear method (Widodo et al., 2021) is a method used in internalizing teaching materials by relying on the sensitivity of hearing and the music of reason. In these activities the use of musical notation is not emphasized. The naming system for the sound of the Te'dek Suling game is uncertain because the tone produced depends on the size of the bamboo used. One of the sizes of the Te'dek Flute made by one of the craftsmen and Te'dek Flute players is Pong Ramma' measuring 60 cm which produces the notes B, C#, D#, E, F#, G#, A#. In the sound tuning system, the researcher uses one of the musical aids, namely the keyboard to harmonize the sound of the Te'dek Flute.

### How to play the lembang flute

The *Suling Te'dek* when played by putting six fingers on the tone hole and one finger on the hole each have their respective roles in playing the melody of the *Suling Te'dek*. In addition, to produce a sound or tone that will be played by the fingers, the *Suling Te'dek* player blows on the blowing hole at the top end of the bamboo which has been arranged and wrapped in a ring-like *beke'-beke'*.

The technique of playing the *Suling Te'dek* is not so easy because in playing the *Suling Te'dek*, what you need to know is the technique of *menawa sule* (breathing in). This *menawa sule* technique can be trained for approximately 5-7 days if routine. In playing the *Suling Te'dek*, it is not just about blowing and playing the notes, but what you also need to pay attention to is how to blow the *Suling*

*Te'dek* with good technique so that the sound produced by the *Suling Te'dek* is in accordance with its character.

### **The function of the Suling Te'dek for the Community**

In the process of playing the *Suling Te'dek*, it is played by sitting in an upright position or standing but not bending over. The *lembang* flute in the community is better known for its use, which is used to accompany the *maraka*, which of course is full of values and functions in the process of playing in the Rambu Solo ceremony. The following will discuss some of the functions of the *Suling Te'dek* game.

#### **Te'dek flute as a livelihood**

In preserving the use of music from *Suling Te'dek*, it takes a reliable workforce in making and teaching it to the younger generation who want to learn it. Besides, the processing and loading of the *Suling Te'dek* can be used as a means of economic livelihood. The process of making the *Suling Te'dek* uses traditional processes and does not use sophisticated technology, but the *Suling Te'dek* can still be used as a means of income for the people who make it.

#### **Suling Te'dek in the community**

In a society, especially the Toraja people, the function of music as an integration of society is as a form that can unite the community, as has been said by several informants that music is a forum for associations of citizens or communities to interact with each other and establish kinship in society through the flute musical instrument. *lembang*, when played and can invite or make the community unite, establish kinship and sit together, both fellow *lembang* flute players or fellow listeners.

The use of music in social institutions in the community is as a tool to meet the needs of cultural arts in society, especially in Bangkelekila District' as the identity of the Toraja people such as the presentation of

*Suling Te'dek* and *Marakka* in the Rambu Solo ceremony'. In addition, *Suling Te'dek* in the Ramu Solo ceremony can make people interact with other people such as the interaction between the players, namely *Passuling* (*Sulin Te'dek* player) and *Pa' Marakka* (singer in Toraja poetry). Subsequent interactions by players and their families as well as guests who were present also shared feelings of emotion and sorrow, namely through the meaning of lilting lyrics and melodies that added to the impression of deep sadness from the family contained in the game of Flute *Te'dek*. *Permanan suling te'dek* is a representation of the expression of the heart's content in the memory of a deceased relative.

The function of music as a means of communication in society has its own meaning and significance in a culture in each region. In Toraja culture, the function of musical instruments such as the *lembang* flute as a means of communication has an important role to represent the feelings of the grieving family through the resulting melodies.

#### **Suling Te'dek as a means of entertainment**

In a society, music has a function as a means of entertainment, both when in a state of sorrow or joy (Guntara et al., 2016). In a culture especially in mourning, music is needed to comfort a grieving family. The *Suling Te'dek* plays a very important role in comforting the bereaved family by playing meaningful melodies that can strengthen the family. The process of playing music can make the body move because music can stimulate human nerve cells. According to an interview with Pong Ramma' (puspa, 2022) when the *Suling Te'dek* is played the body will automatically move until the normal eye is closed because our nerve cells are influenced by the melodies produced from the *Suling Te'dek*. This can be seen when the *pa'marakka* is accompanied by a *Suling Te'dek*.

#### **Suling Te'dek in Aesthetic function**

The use of music through aesthetic values is a matter that discusses how the

beauty of music and how the beauty of the music can be conveyed, understood by the listener. As stated in the playing of the *Suling Te'dek*, its beauty can be heard through the melodies that come out that seem limp, depicting a deep sadness that makes anyone who hears it dissolves in that sadness. There is also one of the beauties contained in the *Suling Te'dek* game in collaboration with Marakka, namely the use of language which is a strain of music that can be conveyed by language or sound from the melodies produced by the music, so that it is easily understood by the Toraja people.

The function of aesthetic appreciation in playing the lembang flute is heard and felt because it contains a beauty or melodies that can be felt because of the beauty of the melody played from the lembang flute. People in general really like the sound or melodies produced from the lembang flute because of its beauty.

## CONCLUSION

*Suling Te'dek* in the Rambu Solo ritual is generally played in conjunction with vocal music (Pa'marakka). The form of presentation of *Suling Te'dek* music includes playing a melody that is sometimes adapted to the song *Marakka*. However, the *Suling Te'dek* game is generally improvised with a certain lilting melody that creates a sacred impression. The *Suling Te'dek* game can strengthen the singing of maraka so that the text that has a sad meaning is sung through the flow of the song that seems sad, the more sad it is with the presence of the *Suling Te'dek* game. It can be said that the *Marakka* song will not be present when the flute is not present, which of course the *Suling Te'dek* has an important role and value in every Rambu Solo 'ceremony in Bangkelekila' District. The researcher found a unique thing that the presentation of *Suling Te'dek* has become a must in a series of traditional ceremonies, namely Rambu Solo' in Lembang Bangkelekila'.

In society, the relationship with music is very close, it can be seen from the *Suling Te'dek* game and its several functions, namely as a means of communication, entertainment, aesthetic appreciation, physical, social norms, symbols, social validation and religious ceremonies, as cultural continuity, as emotional expression, as the integration of society, and has a fairly good use in society such as use with material culture, with social institutions, with humans, with nature, and with language.

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