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Forms of Presentation of Ma'barutung Music Art in Parombean village, Curio district, Enrekang regency

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Abstract

Ma'Barutung is a traditional art inherited from our ancestors which is still being maintained by the people in Parombean village, Curio district, Enrekang regency. Ma'barutung is a traditional music that uses bamboo as the main musical instrument and the type of bamboo used is pattung tara bamboo with a size of more than 1 meter. This ma'barutung music is a routine activity of local residents and has become a tradition in Parombean Village which is performed at certain events so that this music becomes an important tradition in which there are musical performances consisting of players, singers, instruments, clothing and stage setting. Ma'barutung music is highly guarded by the people of Parombean village because this art is the only art inherited from their ancestors that has musical presentations that are different from other musical arts and has cultural values and character education values in the performances. This study aims to analyze and discuss the form of presentation of ma'barutung music in Parombean village. This study used a descriptive qualitative method and its research approach used an ethnomusicological approach. data collection techniques namely observation techniques, interview techniques and documentation. The results of this study provide answers regarding the form of presentation of ma'barutung music which is a musical ensemble consisting of players, instruments, singers, songs, costumes, make-up and stage. Based on the results of the research, the researcher's suggestion is that the art of ma'barutung music can still be further developed in terms of its performance, namely the formation and stage setting, as well as the infrastructure, so that the government pays attention to and facilitates the performers of the art of ma'barutung music so that it is more developed and its existence can be recognized and more appreciated.

Keywords: Form of presentation, Ma'barutung, Traditional music.

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INTRODUCTION

Music according to Jamaludin (1988: 1) is a work of art in the form of sound in the form of a song as well as a composition that expresses the feelings and thoughts of the creator through the main elements of music, namely harmony, rhythm, melody, and structure and form of expression as a whole. Music is a result of the expression of a person's soul which is poured through tones, rhythms and melodies that are born spontaneously either through individual voices or in groups with certain instruments. Sepdwiko (2022). Music began to exist when words were no longer enough to express something, so music was used as a powerful tool to control the atmosphere or want to influence the situation.

As for according to Banoe (2003:288) states that music is a branch of art that determines and discusses various sounds into patterns that humans have understood and understood. In the journal Mosizi & Marzam (2020) states that traditional music is music that is used as a manifestation and cultural values in accordance with the traditions of the region Sedyawati (1999).

Traditional music in journals Yelli (2017) according to Tumbijio (1977) is a cultural art that has existed for a long time and has lived and developed in certain areas for generations. Traditional music is music that develops and is born in an area, which in each region has its own characteristics and of course that music will be maintained and passed down from generation to generation Sepdwiko (2021). As for according to Arifin (1996:1) in his book entitled *South Sulawesi Instrumental Music Training* explains that music is a branch of cultural arts which has been used as a means of communication in a beautiful way, through the beauty of sound or sound to convey intentions from within a heart. A music really reflects the culture of a supporting community, therefore through formal, informal and non-formal forms music contains several values and norms that have become part of cultural enculturation in society. Therefore, music is very influential

and becomes part of the reflection of the culture of the people who support it, because music itself has distinctive forms and characteristics both from a structural point of view and from the point of view of its kind in the culture of society. The understanding that has been described above is related to the form of presentation of traditional *ma'barutung* music. Form can be interpreted as a form that is displayed.

In terms of the form referred to in the form of presentation expressed by Djelantik (1999:14) in a journal Winarko & Ariyarsa (2022). Meaning that form is a form that is fundamental to a performance. The form of the performance is the artists, musical instruments or instruments, costumes and make-up, the songs presented, the time and place of the performance, as well as the audience, observers, readers, listeners, and the general public. In the journal Yelli (2022) explained that there are forms that cannot be seen but can be heard, and that we can examine and discuss the structure of their composition, both music and singing.

The same opinion was also expressed by Edi Sedyawati (1981) stated that performing arts initially involved a group work and both of them needed the presence of two parties, namely the presenter and the recipient. In this sense it can be concluded that in an art performance it can be carried out well when there are performers as presenters and spectators as recipients. According to Jazuli (2008) Supporting or complementary elements in a presentation are fashion, make-up, and venue.

Murgyanto (1992) stated the same thing as Jazuli that the elements of performances related to an appearance in a musical performance include namely; music,, players, instruments, performances, staging equipment, staging places and presentation sequences. According to Andijanings Tyas (2007) the meaning of presentation in a field of art, especially in the art of music is to present a work of musical art in front of the public who watch or witness it.

Next according to Shin Nakagawa (2000) the performance or presentation of music is

body expression, or what can be said as expression with the body in singing, playing instruments, dancing, and others.

Related to the history of the emergence of ma'barutung music, it started with the Parombean people who were waiting in line to collect water from a well in Parombean Village, the bucket used to collect water from the well was a bucket made of bamboo called lampa in Parombean language, when people are queuing who are carrying the bucket or lamp, one of the residents accidentally hits the bucket or lamp on the ground, from that beat the person realizes that there is a rhythm and rhythm resulting from the beating of the lamp. Then in the process of its development, several buckets of bamboo appeared, besides the lampa now present, namely pongke and suke which also produce sound from their beats, it's just that the suke is made of small bamboo which is played by tapping side 1 and side 2 like someone is clapping hands. It was during this incident that ma'barutung emerged and was developed by the people of Parombean village.

Related to the performance of Ma'Barutung music, it is performed during traditional ceremonies, weddings, entertainment and traditional celebrations for the local community Hamrin & Anggita (2018). This ma'barutung music functions as entertainment, and also as a livelihood for the people of Parombean village, as well as integrating society, because Ma'barutung music which is played together has built a closeness and togetherness for both the musicians and the audience. those present witnessed it. Likewise with the people in Parombean Village who have high values of togetherness. This was because the Ma'Barutung musicians and the audience united with each other when Ma'Barutung's music was performed.

The above phenomenon is the reason why researchers are interested in studying Ma'Barutung music because it has not been studied much by researchers so that the form of presentation and performance has not been described, because in traditional Ma'Barutung music performances there are three bamboo

musical instruments, namely lampa, pongke and suke which have not been The form of music study is described, therefore the author is interested in studying the form of presentation of traditional Ma'Barutung music in Parombean village, Curio district, Enrekang regency.

The data collection that the author did in the field was carried out by means of textual and contextual related to traditional ma'barutung music, researchers used qualitative research with descriptive methods. Observations were made on the process of the show, supporters, artists, and also the audience Life & Son (2021).

The research approach uses an ethnomusicological approach from theory Bruno Nettle (2012) which includes the musicology of the form of presentation of ma'barutung music. Ethnomusicology is a science that covers several disciplines such as anthropology and musicology. Deep Merriam Nettl (1964:7) defines this science as the study of music within a culture. The refore the data collected in this study is always related to aspects of human behavior in music. The music itself is then collected to be analyzed as a code of public behavior in a culture. Deep cannon Nettl (2012) Nathalian Putra's translation suggests six main areas that must be considered by those who study a musical culture, namely: 1) Instruments, 2) Lyrics in songs, 3) Typology and classification of local music, 4) Role and status of musicians, 5) The function of music in relation to other cultural aspects, 6) Music as a creative activity.

Deep Kinkeldey Siagian (2012:79) describes the notion of musicology in a broader sense, namely scientific or scientific activities to investigate and understand facts, processes, developments, and impacts of the art of music. Further explanation of musicology can be seen from the two explanations in Palisca Sentosa & Siagian (2012) firstly, musicology "has the characteristics of scholarly activity in the humanities and does not include fields of study that have social science methods"

(p.108), and secondly, "musicology is basically a historian" (p.119).

Merriam (1969:82) explained that music in the field of anthropology is seen as a cultural activity. Thus, the concepts and theories of social and cultural anthropology are used in conjunction with ethnomusicology.

METHODS

The research method used to examine the form of presentation of traditional ma'barutung music is using a qualitative approach method, namely research on data collected and expressed in the form of words and pictures, words arranged in sentences, such as sentences from interviews between researchers and informants as well as case study designs that will examine the phenomena that occur. The case study in this research is interpreted as a qualitative research method with specific, special, and local scale properties Salim (2001). This design includes the following steps; (1) identification of cases, (2) selection and sampling of cases, (3) field work, (4) as well as interpretation and presentation of study results. A research approach is a conceptual and procedural plan for research that will cover steps from assumptions to detailed methods of data collection, analysis, and interpretation. Therefore the author uses qualitative research data types.

The method used in this study is qualitative data analysis using three stages, namely data collection, data reduction and data presentation. Data collection in this study was carried out by means of observation, interviews and document studies. Observations were made, namely the researcher went directly to the field, namely in Parombean village to witness the rehearsal process firsthand and during the ma'barutung music performance while at the same time seeing the presentation of the performance at the time of the performance to obtain objective and comprehensive data. Then interviews were conducted with the respondents, namely the ma'barutung music

supervisor and ma'barutung music players to obtain information related to the form of the presentation of ma'barutung music which was observed together. Then after all the data is collected, then the researcher carried out data reduction and data presentation with three stages of the procedure. The data obtained from these sources were examined together and analyzed. From the analysis of these data will obtain conclusions or findings of researchers that can be used as a basis for the development of ma'barutung music.

RESULTS AND DISCUSSION

The form of presentation of ma'barutung music

The form of music presentation is an appearance that is shown in front of the audience or those who witness it through a predetermined procedure. Ma'barutung is a traditional music from Parombean village which uses a bamboo as the main musical instrument or the main instrument in the traditional art of ma'barutung music. The type of bamboo used is a special bamboo that only exists in Parombean Village, namely Pattung Tara Bamboo with a size of more than 1 meter. In his performance, Ma'Barutung uses a bamboo as his instrument and there are three bamboo instruments in his performance, namely lampa, suke, and pongke, but each of these three instruments has a different size and the other instruments are tambourine, drum and taumborine.

Player

We often see performances of traditional music arts firsthand that there is a presentation of music in the show, in ma'barutung music performances there are also presentations in the show, namely instrument players and singers.

Ma'barutung musical instrument player

From the results of the data, when the researchers went directly to the field and witnessed firsthand the phenomenon that

occurred, that the instrument players in the ma'barutung music performance consisted of 32 players, namely 12 women and 20 men. Of the 32 instrument players, they were grouped into 12 light instrument players, 2 players on the suke instrument, 5 players on the pongke instrument, 8 players on the tambourine instrument, 4 players on the tamborine instrument, and 1 player on the drum instrument. Likewise with data from interviews with respondents, namely Mr. Kalbuddin as the supervisor of ma'barutung music, stated that "Ma'barutung music consists of a minimum of 25 people and a maximum of 40 people, 40 people include 1 singer, as well as when the show consists of 25 person.



Figure 1. The ma'barutung musical instrument player
(Researcher documentation, January 2023)

Picture above is a musical instrument player ma'barutung totaling 32 people consisting of 20 men and 12 women. The ma'barutung musicians who were involved in the show were not just men but there were several women who proved that a woman in the village did not only play a role in the kitchen area but the role of a woman in the Parombean village community was able to also play music "said Mr Abdurahman as Head of Parombean Village.

Ma'barutung music singer

Ma'barutung music in the show also includes a singer who is an important element in the form of presentation. Singers in ma'barutung music performances are people who use their voices with beautiful tones to convey song lyrics that are sung during

ma'barutung music performances. Singer in musical performance ma'barutung consists of 1 singer who My name is Muhammad Ihsan Class VIII students Mts. Al-Hikmah Parombean. This singer conveys a moral message through song lyrics that are sung during ma'barutung music performances. The following is the documentation of the ma'barutung music singer;



Figure 2. Ma'barutung music singer
(Researcher Documentation, January 2023)

The picture above is a ma'barutung music singer whose name is Muhammad Ihsan. From the results of the interview with the respondent, Mr. Kalbuddin as the supervisor of the ma'barutung music, said that "To get a singer who will perform folk songs from Parombean Village during the ma'barutung music performance is so difficult, because it is very rare for the children of Parombean Village to know and proficient in local languages, because of the coincidence that the grandfather of Ananda Muhammad Ihsan uses the regional language in his daily language so that this child knows and understands the Parombean regional language quite well, as well as his voice which has a foundation in singing, it's just that it still needs to be honed and developed related to vocal technique.

Regarding the song that is sung with the title "We Mo To Parombean" from the results of interviews with respondent Mr. Kalbuddin as the supervisor of the ma'barutung music said that "the meaning in

the lyrics of the song explains that we are Parombean people like this, we have passed it down from generation to generation following the advice and messages messages from our ancestors or ancestors that we have carried out and taught to our children from generation to generation.”

The following are the song lyrics and their translations sung in the ma'barutung musical performance;

Kami Mo To Parombean (We are Parombean People)

Cipt. M. Cewa L

Kami mo to parombean (we are parombean people)

Di pa ulunna duri (at the very edge of the land of thorns)

Irrombei tanah duri (head of ground of thorns)

To tallu batu papan (included in the three kingdoms of thorns)

Impamesa' kan kadangki (putting the conversation together)

Tangla si salah-salah (not disputing)

Mesak to makada tongan (one person speaks the truth)

Turu nasang tau buda (everyone listens)

Ref:

Mamase puangla ta'laa (God always gives blessings)

Pajagai allo bongi (guarding day and night)

Indek nasang moka mai (here we are)

La imbangi kampongki (which will build our area/village)

Iya pepasan nenek ki (that's a message from our grandmother/parents)

Tatta ki toe mandik (we always hold tight)

Mesak kada diputuo (one word makes us alive/United)

Pantan kada dipusolang (if there are many wrong orders, it will make us broken/divided)

(back to ref)

Instrument

Instruments are one of the main elements supporting the course of a performance, the same is the case in the presentation of ma'barutung music. The instruments contained in ma'barutung music are somewhat unique because in ma'barutung music only uses bamboo but has a different size for each bamboo instrument that is played, but the sound produced is the same from the bamboo. Here are the three bamboo instruments namely lampa, suke, and pongke. Then other instruments namely drums, tambourines and tambourines. The following are the instruments in ma'barutung music;

Lampa instrument

Lampa is an instrument made of bamboo with a diameter of between 1.1 and 1.3 meters with a loud sound and is played by being stomped on the ground. This instrument includes one of the large bamboo musical instruments in ma'barutung music. In the ma'barutung music performance, there are twelve players who use the old instrument.



Figure 3. Lampa instrument
(Researcher Documentation, January 2023)

Pictureabove is one of the bamboo instruments in ma'barutung music performances known as lampa. The way to play the lampa instrument is by stomping it on the ground with a regular rhythm pattern according to the rhythm pattern that has been determined in ma'barutung music.

Pongke instrument

Pongke is the largest bamboo instrument played in ma'barutung music.

Based on the results of research, Pongke is an instrument that is larger in size than other instruments. This pongke is 1.7 meters in size, has a softer or more bassy sound and is played by being stomped on the ground. In the ma'barutung music performance, there are five players who play the pongke instrument and the five players are men.

The following is a picture of the pongke instrument played in the ma'barutung music performance;



Figure 4. Pongke instrument
(Researcher documentation, January 2023)

The picture above is the largest bamboo pongke instrument in the ma'barutung music performance. This pongke instrument is so large in size, the rhythm pattern in playing is different from the old instrument, the rhythm pattern of the pongke instrument is slower but according to the rhythm that has been determined in ma'barutung music performances.

Suke Instruments

Furthermore, Suke a bamboo instrument that is different from other bamboo instruments. Suke is also one of the bamboo instruments used in ma'barutung music. Based on the research results, the researcher explained that the suke has a small size compared to other bamboo instruments, where the suke is 10-12 cm in size and is played by snapping side 1 to side 2 using the hand, as is the case when someone is clapping their hands, but with a defined rhythm pattern.

The following is a picture of the suke instrument in the ma'barutung music performance;



Figure 5. Suke Instruments
(Researcher documentation, January 2023)

Related to the picture of the suke instrument above, in the ma'barutung music performance there are two players of the suke instrument and the players are men.

Based on the explanation above the authors conclude that the three instruments above are both made of bamboo which has its own sound from each instrument and has different sizes. It's just that lampa and pongke are played by tapping on the ground, while suke is played by tapping side 1 and side 2 by tapping. Furthermore, other instruments in the ma'barutung music show, namely;

Rebana Instrument

Rebana is a percussion instrument that is classified in the membranophone group or a musical instrument whose sound source comes from the membrane or the skin of animals such as buffalo, goats and cows. This instrument is sometimes also called by the name redap, fiddle, kompangan or tambourine drum. There are various shapes and sizes, the frame is made of wood which forms a circle with a diameter of 25 to 30 cm on one side covered with tanned goat skin and nailed to the edge of the frame Sopandi & Atik (1992). In the journal Bektiarso (2023) stated that tambourines have many types of sizes, but there are also tambourines that have sizes with smaller or larger diameters, namely tambourines in the form of hexagonal prisms and octagonal prisms. Referring to the theory

and statement above that in ma'barutung music there are also several instruments used, rebana is also one of the instruments in ma'barutung music.

The following is a picture of the rebana instrument in ma'barutung music;



Figure 6. Rebana Instrument
(Researcher documentation, January 2023)

In the ma'barutung music performance, the rebana instrument is played by eight women, as the author has observed that with the tambourine, ma'barutung music is stronger in terms of accentuation.

Tamborine Instrument

Tambourine is a semi-circular, crescent-shaped musical instrument, rectangular in shape with a metal kerinci plate around the circle, which has been covered with a membrane on one side or both sides and is played by hitting and shaking it in various ways. Based on the research results, tambourine is also an instrument played in ma'barutung music.

The following is a picture of the tamborine instrument in ma'barutung music;



Figure 7. Tamborine Instrument
(Researcher documentation, January 2023)

The tamborine instrument is also one of the instruments that strengthens accentuation in ma'barutung music performances. It's the same with the tambourine instrument, because that's why this instrument is always present in the presentation of ma'barutung music. In the ma'barutung music performance, there are four tambourine players and the players are women.

Gendang Instruments

In accordance with the results of interview data with researchers with respondents, namely the players and coaches of ma'barutung music, this instrument is called the gendang. Gendang is a membranophone instrument that has a surface made of cowhide and a hollow wooden body. The covers of the two drums, made of buffalo or cow skin, provide a characteristic regarding the color of the sound of the drum. Even though the sound color does not have a tone like in a gamelan, the sound of the gendang can be adjusted in pitch by adjusting it to the gamelan tones used in the performance.

The following is a picture of the gendang instrument in the ma'barutung music performance;



Figure 8. Gendang Instruments
(Researcher documentation, January 2023)

Judging from the picture or shape, this instrument is almost the same as the bongo, it's just that the instrument used in ma'barutung music only uses 1 tube while bongo uses 2 tubes. The gendang in ma'barutung music plays the role of captain or

leader who determines when to move and change music in ma'barutung music performances.

Stage Arrangement

Padmodarmaya (1983) in theory reveals that the performance of traditional Indonesian music is divided into 3 forms namely arena, proscenium and mixed. The stage is a place or stage used in an art performance. The place or stage used in the ma'barutung music performance is the arena stage which is the simplest stage form compared to other forms of stage. The form of arena performances is characterized by simplicity and closeness between the ma'barutung musicians and the audience, namely the people of Parombean Village, who can be said to have no boundaries at all. There are several forms of arena stage, among others; arena stage, central, horseshoe stage, U-shaped arena stage, circular arena stage, L-shaped arena stage, semi-circular arena stage, square arena stage and so on. The arena stage used in ma'barutung music performances is the U-shaped arena stage where the middle part of the stage is occupied by bamboo instrument players as well as drum players and singers while the left side of the stage is occupied by tambourine and tambourine players as well as on the right side of the stage occupied by tambourine and tambourine players .

The following is a picture of the stage layout in the ma'barutung music performance;



Figure 9. The U shaped arena stage in the ma'barutung music performance
(Researcher Documentation, January 2023)

The picture that the researcher describes above is a ma'barutung music performance that uses a U-shaped arena stage.

Fashion

Clothing is clothing worn by performers or performers in a performance. In the ma'barutung music performance, the clothing used is very simple, only wearing uniforms, uniform pants and wearing a hat (tangla') which is the hallmark of Parombean Village.

The following are the clothes used in the ma'barutung music performance:

Uniform

The uniforms used in the ma'barutung music performances are so simple, the clothes used are actually different from music arts performances in general, which use traditional clothing in the area and which are adapted to the theme of the musical arts, the clothes used in the ma'barutung music performances are only uniform shirts in army colors with simple white screen printing attached to the clothes. Regarding the results of the researcher's interview data with Mr. Kalbuddin as the supervisor of the ma'barutung music, he said that "in the show we don't use traditional traditional clothes, because basically we don't have traditional traditional clothes, unlike music arts in other regions. who may use traditional clothes during the show"

The following is a picture of the uniform t-shirt used during the ma'barutung music performance;



Figure 10. The uniform is seen from the front
(Researcher Documentation, January 2023)



Figure 11. Uniform seen from behind
(Researcher Documentation, January 2023)

Uniform Pants

Pants are also a part of clothing. The trousers used in the Ma'barutung musical performance are also very simple, namely trousers with a brown color that is almost the same as the scout school trousers.

The following is a picture of the uniform pants used by the performers in the ma'barutung music performance;



Figure 12. Uniform pants
(Researcher Documentation, January 2023)

In accordance with the results of field research, these pants are used by ma'barutung music players during performances documented by researchers in the field.

Hat/ Tangla'

Based on the results of an interview with Mr. Kalbuddin as the supervisor of the ma'barutung music, said that "Tangla' is a special hat used in ma'barutung music performances, a hat or tangla' is a hat made from elephant grass stalks which is processed to form a hat. Tangla' is one of the typical clothing from Parombean village which is always used in ma'barutung music performances. Whatever clothes are used, tangla is still used in this performance," said the Ma'barutung music coach.

The following is a picture of the hat or tangla' used during ma'barutung music performances;



Figure 13. Hat or Tangla'
(Researcher Documentation, January 2023)

It was also added that from the results of the researcher's interview data with the Head of Parombean Village, Mr. Abdurahman, he said that "I can guarantee that this hat or tangla' is the only hat that is only used during ma'barutung music performances and the only hat that is only in Parombean village" hearing this statement, the researcher can conclude that tangla' is a typical attire that only exists in Parombean village, especially when performing traditional ma'barutung music.

CONCLUSION

Based on the results of the study, the authors conclude that traditional ma'barutung music is a musical ensemble consisting of 33 players, namely 32 instrument players and 1 singer. The presentation consists of musical elements, namely musical instruments/instruments, singers, songs presented, costumes, and stage setting. The instruments used are special instruments that are only played in ma'barutung music performances, namely lampa, suke, and pongke, but the other instruments are drums, tambourines, and taumborine as well as the songs presented, namely traditional songs from Parombean Village whose lyrics contain meanings the meaning or messages in it are sung by a man named Muhammad Ikhsan and the costumes used are simple uniforms.

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