

## Pang Bas : a Musical Activity of Rindu Nada Bamboo Instrumental Group

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### Abstrac

This research reveals Pang Bas as a musical activity in the context of social exchange in Rindu Nada bamboo instrumental group in Sumillan village, Alla district, Enrekang regency. The research was made to analyze Pang Bas of Rindu Nada group. It used interdisciplinary approach, involving the disciplines of sociology under the paradigm of social behavior. The researcher employed qualitative research method to conduct the research. The data of this research were collected from observation, interview, and documentation. Then, the data were analyzed in data reduction, data presentation, and verification or conclusion. The findings showed that Pang Bas musical activity of Rindu Nada occurred during the rehearsal and stage performance collaborating with external parties. The activity initiated the social exchange causing aggression, praises, leadership, deprivation, and boredom towards Pang Bas. Meanwhile, during the play, Pang Bas generated social interaction to outsiders as intrinsic rewards, such as friendship, satisfaction, and social status. The extrinsic reward of it was a material thing in return. There was also a stimuli of generalization in the next meeting and discrimination prior to the success of past performance.

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## INTRODUCTION

Enrekang regency of South Sulawesi province possesses ethnic music. It is functioned as an entertainment and integrating medium for its fellow community. The instrument is an inflatable music ensemble. Enrekang people commonly calls it as Bas. However, it does not look like an idiophone stringed instrument like Bass. This varied size instrument is played by inflation.

The bamboo instrument of Bas in Enrekang is similar to bamboo instruments in Minahasa, North Sulawesi and Tana Toraja, South Sulawesi. According to Rumengan (2011:120), this instrument was brought by Dutch colonials to Minahasa. This belief is proved from the word Bas which is derived from the Dutch Brass (Miller, 2017:75). Etymologically, Pang Bas came from Pang and Bas. Pang means music player while Bas means an inflatable instrument. It is made of bamboo and tallang (bamboo with thinner surface).

Since 1950s, in Enrekang, Bas has already been used for competition (interview with Junus, 19th April 2018). The competition is usually held for elementary school students during the Independence Day celebration of Indonesia. From 2000s, bamboo instrument is no longer contested for elementary school students. It is because of lesser number of schools which teach students about it. Another factor of this is due to the increasing number of bamboo musical group performed by adults in the surrounding districts. Therefore, there is a shifting function to the music from being a contest medium to an entertainment.

In Safitri & Utomo, (2017:159), the shift of performers does not mean that the music is remote and immune from critics. Kapoyos., et al (2017:123) explains that changes happen after the internal factors of artists as an innovation and creativity apart from the influence of western culture. This innovation is also formulated by Rindu Nada band.

Rindu Nada is a band which has maintained its existence for more than a decade. The secret of this long time existence is due to

Subran's (40 years old) innovation. As the lead composer (Pang Palu), Subran is experienced and skilled in arranging popular song for the bands' performance based on audiences' musical taste. His creativity shows the uniqueness of the group to the other bamboo-based groups in Enrekang. This highlight led him to participate in the 8th National Bamboo Music Festival in Piringsewu, Lampung in 2014. The innovation of Subran's creativity and the existence of Pang Bas of Rindu Nada became the factor of idea exchange in the rehearsal or during the performance.

Hidayat & Pratiwi (2018:59-60) explains that exchange does not only happen for something in return, such as materials or social benefit. According to Homans, (1961:51), exchange includes cost and reward. In relation to this, the real exchange happens considering that Rindu Nada has become popular for Enrekang community. In details, it includes individual and group behavior based on social aspect.

Poloma (2010:80) quotes Blau's concept, that social exchange begins from micro level (individual) to macro level (group) in the interaction between individual with interconnected structure. Rindu Nada is a musical band which collectives results social action between Pang Bas and its fans. Thus, in social context, the action generates a complex problem initiating this research. The complexity of the problem stimulates the basis of analysis to the respective matters.

Individual interaction is defined by Homans as a micro level social exchange (Homans, 1961; Poloma, 2010; Wardani, 2016; Ritzer & Goodman, 2017). Wadiyo (2008:137) explains that social exchange in art happens between individuals or music players and their environment. It involves social and non-social objects. Later, musical activity in Rindu Nada will result social and functional exchange between Pang Bas and the stimulant of its surrounding.

Blau in Poloma (2010:81-82) explains that the social exchange should be goal-oriented from the interaction to others. The goals are extrinsic

(money, things, or services) and/or intrinsic (love, respect, care, affection).

Poloma, (2010:59-60) assumes that from Homans' theory of social exchange, individual is involved in the action of maximizing reward and minimizing cost. It shows that the theory is proposed with various propositions, including success, stimuli, value, differentiation-toxicity, and aggression-praise (Ritzer in Alimandan, 1992; Wadiyo, 2008; Jazuli; 2014; Wirawan, 2014; Ritzer & Goodman, 2017). Related to this research, Pang Bas of Enrekang becomes an interesting object to be interpreted as a factual study.

Initial research done by Swasti (2017:356) describes that Pompang of Tana Toraja with its chromatic notes was considered proper to be categorized as a music instrument. The device underlies the use of 7 chromatic notes of do-re-mi-fa-sol-la-si-(do) (1-2-3-4-5-6-7-1). Somehow, Swasti has not revealed the art phenomenon from its social behavior.

Based on Salman & Taryoto (2016:1), their research to Petambak community finds relevant discussion to this research as it concerns on social relation. Since, the research is consistent in using Homans and Blau's theory, as it becomes the reference to analyze the social interaction between Pang Bas and bamboo music fans in Enrekang. This research was conducted to analyze the social interaction from the musical activity of Pang Bas to the music group of Rindu Nada.

## METHODS

This research used qualitative method. (Rohidi, 1992). The analysis was conducted using interdisciplinary approach (Rohidi, 2011; Arshad, 2016). The data were presented using analytical descriptive based on fields observation and interpretation referring to the concept and/or theory of social exchange. The focus of the research and the collected data in this research was related to the research problems.

The design of the research was phenomenological qualitative research (Denzin & Lincoln., et al, 2009). The data in this

research were obtained from primary and secondary data. The secondary data came from observation, interview, and literature review (Sogiyono, 2015). The data was validated by data credibility test by Sumaryanto (2007). The data were analyzed using the analyzing system of Miles and Huberman, or the interactive analysis model starting from data collection, data reduction, presentation, and verification (Rohidi, 2011).

## RESULT AND DISCUSSION

### Pang Bas in Rindu Nada Group

Utomo (2013:113) explains that musical activities include listening to music, dancing to the music, singing, reading music notation, playing musical instrument, and arranging music. The music activity of Rindu Nada is divided into two part, during the rehearsal (responding and playing the instrument related to social and non-social object) and the performance (with external parties).

Rindu Nada consists of music players from different background, such as farmer, entrepreneur, teacher, and civil servant. These musicians have different experiences of playing Bas. Some of them already known Bas since they were a child, while the others just known the instrument during the formation of Rindu Nada in 2007.

Specifically, this research focused on Sumillan village as the basis of Rindu Nada. Generally, locals of this place are still familiar with Bas. Sumillan village is located in Alla district, Enrekang regency, South Sulawesi. The data of the statistic center in Enrekang mentions that Alla district is the most populous among other district in Enrekang (BPS Kabupaten Enrekang, 2017). From the data, Sumillan community were mostly agrarian which are close to bamboo instrument as the medium of artistic expression and appreciation.

Musicians of Rindu Nada consist of Pang Palu (leader), Pangsuling (flute), Pang Gangdang (drummer), and Pang Bas. In total, there were 34 musicians performed with the detail of 1 Pang Palu, 9 Pang Suling, and 23

Pang Bas. The divisions of music in Rindu Nada were melodic Bas, tenor Bas, retten Bas, and stem Bas. The domination of Pang Bas gives important role in musical activities. Thus, the role of Pang Palu is very important. Without Pang Palu, Pang Bas cannot know their turn in playing their instrument. As stated by Herman (47 years old), “we cannot play the Bas without the direction of Pang Palu, because we cannot play without any command. So, we only focus on Pang Palu’s direction” (interview, 8th May 2018).

Saleh (51 years old), the melodic Bas personnel said that “the recent bamboo instrument is different to the bamboo instrument in the past. Now, the bamboo has different tone or melody. Different song will have different tone” (interview, 24th April 2018). The musical activity of Rindu Nada group formed an interaction of relation between individual or between Pang Bas of Rindu Nada. This interaction is interpreted as the structure of social exchange in the whole musical activities of Rindu Nada.

### **Pang Bas in the Context of Social Exchange of Rindu Nada group**

Pang Bas of Rindu Nada group consist of adults in the age of 32 to 65. The rehearsal of this group is informal without specific rule of scheduling. Mostly, the group will rehearse of there is an offer to perform from external parties.

The whole musicians of Rindu Nada are Sumillan’s locals. They rehearse in the evening after their morning hour shifts. Usually, the rehearsal starts at 20.30-23.00 WITA.

According to Subran “in the past, we have routine schedule of rehearsal. However, in these recent years, the intensity decreases”. He added that “the musicians were interested to rehearse after the arrangement of new song” (interview, 9th May 2018). The rehearsal will be done routinely after the offer from the clients to perform. If they ask to arrange new songs, the rehearsal will be done in Wednesday and Saturday even if it is still tentative.

There is a structural interaction between Pang Palu and Pang Bas. Pang Palu prepares the

materials in transcribed notation to ease Pang Bas in performing new song. Hence, it builds the familiarity of the personnels to the non-social object, transcribed notation.



**Figure 1.** Rindu Nada’s Rehearsal

A research conducted by Ardini (2016:54) shows that popular music has economic benefit of impacting the exchange rate and social impact with its advantage. Subran, the Pang Palu, has a background of teaching music which makes him able to arrange song. Ruswanto & Adimurti (2017:26) quoted Stanley Sadie that arrangement is recomposing the music in different nature. In Westrup & Hurrison, arrangement is defined as an adaptation of song to be performed in different formation. Subran’s arrangement focuses on the current popular song. Usually, the song is requested by the clients or after Subran’s initiatives.

In the context of music, social interaction between Pang Bas can be seen in the rehearsal. The rehearsal is done by reviewing the song in two or three times practices. The duration of the rehearsal is approximately two hours. The solidity and togetherness of Pang Bas are reflected on the interpretation of rhythm, such as in the melodic strand of E chords (I) in the note of (1-3-5), A chords (IV) in (1-4-6), and B chords (V) in (2-5-7). In the melodic strands, four players perform Bas in two notes of (1-7), (3-4), (5-6) and another one performs in (2). Then, the harmonization of the song can happen between Pang Bas.

Pang Palu of Rindu Nada was led by Chaeruddin (61 years old) until 2009. After 2009, it is led by Subran. Chaeruddin arranged

the music for the musicians. Somehow, he was not familiar to modern pop music. Thus, he asked Subran who are more comprehensive to western music. In this case, Chairuddin was unwilling to tell the rest of the group of Subran's help, since it will endanger his position as the Pang Palu of Rindu Nada.

Based on Homans in Ritzer & Goodman (2017:453), a person who is in need of help and unwilling to tell it to the crews will endanger his or her chance of promotion". The description of Pang Palu showed that Chaeruddin expected a help from Subran. Nevertheless, the expectation created a negative result that he was changed by Subran. This negative result influenced Chaeruddin that he did not join the music group after the transition of leader. This means that if a person does not get what they want, they tend to be angry and act aggressively (Poloma, 2010:64-65). In relation to Chaeruddin, social exchange theory defines it as punishment. It is a negative consequences after a bad action of an actor (Ritzer & Gooman in Alimandan, 2010; Wardani, 2016).

As the leader, Subran has more experiences and can work well and quickly. He is better in skill than Chaeruddin. Therefore, Subran helped Chaeruddin, for he got praises from Chaeruddin. They exchanged helps and praises. According to Chaeruddin, the current pop song performance of Rindu Nada was arranged well by Subran (interview with Chaeruddin, 1st May 2018).

Based on Winkel in Aini., et al. (2016:1878), praise is a positive reinforcement as well as a good motivation. From this reward, individual tend to act good again with positive emotion. This proposition is called by Homans in Ritzer & Goodman (2017:457) as "if people receive rewards after a good deed, they will do the good things again as this reward is important to them". It is interpreted from Subran's action which arranged pop song and be respected by Pang Bas of Rindu Nada.

Regarding values of arts, Septiana (2016:147) shows that "the artistic performance gives meaning of happiness, respect, and responses of people's stratum". The transition of

leader in Rindu Nada began with the different values shown by different Pang Bas. Poloma (2010:82-83) explains that this difference will create differentiation. If group needs have been fulfilled by each Pang Bas, there will be a distribution of status to each member. The obtained status will get social agreement on the group. In the group, it can be seen from how Subran changes Chaeruddin as the Pang Palu. This principle resulted leadership and intrinsic outcome of happiness, position, and respect received by Subran.

Referring to Hefni (2012:24), two way communication is a special communication between two parties, specifically between superior and inferior parties. This communication happens to Rindu Nada between superior Pang Palu and inferior Pang Palu. Subran who previously became Pang Bas, were promoted to be superior after his innovation of song arrangement. Whilst, Chaeruddin is called inferior after his lack of innovation and idea to the performed song, making him demoted from Rindu Nada.

Homans' social exchange theory in Ritzer & Goodman (2010:365) contains the proposition of deprivation-toxicity. It means that if people get a worthy reward in a relatively short time, the next price will be less meaningful. In this proposition, it is interpreted as a musical activity in Rindu Nada. During his reign, Subran led his group with Pang Bas play when he was a child or when he was in the elementary school. This experience resulted a deprivation or dissatisfaction to the played song in the rehearsal.

In two years, the group only played traditional song or folks with no innovation of new song. It is admitted by Herman that in the past, the musicians were bored to the old existing song in the group. This problem decreased the value of the song which later resulted boredom towards Pang Bas. That is to say, the more the song played, the more boring it will be played by Pang Bas.

Beside cost, Homans in Ritzer & Goodman (2010:365) said that social exchange advantages people through the bigger reward

than the spent cost. The arrangement of new songs by Rindu Nada is advantageous for it. Various kinds of music genre by Subran awarded it many things. They get more prizes after participating in bamboo music festival. These things are coming from their action. Therefore, it is in line with Homans which rearrange the proposition of deprivation-toxicity as the high benefit of a person comes from his action, this group has done this action more (Ritzer & Goodman, 2017:364).

### **Rindu Nada Group in the Context of Social Exchange to the Holder of the Event**

Blau in Poloma (2010:81-82) says that people's behavior is oriented to intrinsic and extrinsic reward. Antin., et al (2018:81) say that intrinsic reward is an achievement, glory, and improving satisfaction, while the extrinsic is the relation between human in getting award.

Homans (1961:53) opines that proposition of success is the more award achieved, the more action is done. The context of exchange between Rindu Nada and the organizer of an event. In this case, it is related to the activity held by Enrekang regency's Commission of Election on 21st April 2018, under the theme of "Cultural Art Performance to Welcome 1 Year Countdown of 2019 General Election". According to Subran "we often participate in government's event if there is an invitation and agreement of the payment" (interview, 9th May 2018). Nonetheless, the group get different amount of money. Usually, the reward is different depending on the external parties (government or other clients). He also says that the group gets money, t-shirt, certificate, and transportation cost.

This lucrative relation between the organizer and Subran and Pang Bas are repeatedly occurred. According to several Pang Bas of Rindu Nada, as stated by Muhardi (32th) "we usually earn more money in government's event than in bridal event" (interview with Muhardi, 15th April 2018). This is the same with what is said by the Pang Suling. Nurhaeda (51th) says that "usually, in governmental event, we get a uniform in the form of cloths which we

sew using our cash cost" (interview with Nurhaeda, 15th April 2018).

The organizer of the event is the social object. As in Wadiyo (2008:141), the social objects are the appreciator, government, and society. Subran has the role of setting the request of the organizer for the sake of the performance. Based on the theory of social exchange, this thing happens between Rindu Nada group and Enrekang government officials.

In line with that, Salman & Taryoto (2016:16) uses the concept of Levis-Strauss regarding general exchange with the pattern of A-B-C-A. The exchange happens between Commission of Election (A), District Committee of Election (B), and the leader of Rindu Nada group. According to Usman Abdullah, the invitation to the group is based on the offer of District Election Committee as the longest running group in Enrekang (interview, 26th April 2018). Therefore, Sudarmin as the member of the committee informed the group. This information is a general exchange with the pattern of Commission of Election-District Committee of Election-The Leader of Rindu Nada group-The Commission of Election.

Rindu Nada group obtained intrinsic rewards from the event which were friendship, satisfaction, and social status. The social status is related to the intensity of Rindu Nada in participating in government's events which also becomes the promotion to external parties or the audience.

Extrinsic reward of Rindu Nada group gives the group value proposition. Homans (1974:54) explains that value proposition is related to reward concept, that a positive deed will be rewarded more if it is continuously done. Before the performance, there was a negotiation between District Election Committee to the leader of the group. The agreement between them is related to the cost of which the committee was going to bear the transportation cost to the performance. However, the result came beyond the expectation that the performers got money, t-shirt, and food (interview with Subran, 2nd May 2018). Subran says that "we did not expect that we can get a t-shirt from the

event". Therefore, there was a positive value to the action which they already did. The performance in the event can be seen in Figure 2.



**Figure 2.** The Performance of Rindu Nada Group in the Commission of Election's office

Homans (1961:53) explains that the lesser the time between action and rewards, the bigger the chance of individual to repeat their actions. In contrast, the longer the time between action and rewards will make the tendency to do the action decreases. It is true that the more the reward is received, the action will be done more. This discussion cannot be done without limit. In certain time, Pang Bas cannot act as frequent as they can. In the other words, the rewards come in irregular time as what happened to Rindu Nada group with the invitation of performance by clients and its rewards. Regular rewards result boredom and tiredness (Wirawan, 2014; Ritzer & Goodman, 2017). Meanwhile, the reward which was obtained in irregular time as in Pang Bas creates the repeating cycle of actions.

Proposition of success in the performance is the stimuli of the previous performance. Stimuli, in social exchange, means that if there are sequences of stimuli of people to be rewarded, the stimuli will frequently occur in the same way, whether in the past or in the present (Homans in Ritzer & Goodman, 2017; Masithoh., et al. 2018).

Past stimuli experienced by Rindu Nada occurred in the 8th National Festival of Bamboo Music in 2014. The success of the group of participating in the event makes them want to

come back again in the event in the future. This tendency is called as generalization by Homans in Ritzer and Goodman, (2017:455). This example is the generalization which stimulates the group to experience the same thing.

Through the festival, Pang Bas acquired intrinsic value of happiness from the nationwide event (interview with Subran, 2nd May 2018). The above description is the explanation of value proposition in the context of social exchange between the group and the organizer. The result of the exchange is an intrinsic value where the higher the intensity of of action the stronger the tendency of the condition. As what has been shown by Homans (1974:54) in the concept of reward. According to Wirawan (2014:176), reward is a return of social validity to satisfy and motivate people and collectives. For instance, the reward of Pang Bas in the group of Rindu Nada in participating in the 8th National Festival of Bamboo Music is satisfaction. Besides, the motivation makes the Pang Bas to repeat their same actions.

Through the festival and the reward, Rindu Nada participate Massenrempulu Festiva; which is held by Enrekang regency at 14-17th December 2017 in Baraka district. Their participation resulted an achievement of topping the rank. In this research, the rank is related to social validation or reward.

However, the proposition of stimuli also generates discrimination where the actor does the similar thing which is proven success in the past (Ritzer & Goodman in Nurhadi, 2017:455). Before the festival of Massenrempulu, Rindu Nada has already gained fame by getting the first rank in Buntu Kalobong Festival in 2011 (interview with Subran, 18th May 2018). The other stimuli are the success of the group in the bamboo music competition in Pasui village, Buntu Batu district for the celebration of Indonesian Independence in 2017 (interview with Jumasang, 10th May 2018). The above stimuli are the discrimination which are explained by Homans in Ritzer & Goodman in Alimandan (2010:364). Discrimination happens after the success of stimuli in the past which makes the actor becomes very sensitive to the

stimuli, especially when it is very worthy to the actor.

The proposition of the stimuli where Pang Bas gets the achievement has a tendency to be repeated again. It turns to become a generalization and discrimination in the context of social exchange in Rindu Nada of Sumillan village.

## CONCLUSION

The musical activity during Rindu Nada's rehearsal causes aggression from the Pang Palu needs of help to Pang Bas. Somehow, Pang Palu did not get the reward he expected. Thus, there was a transition of leader in the group. Pang Bas' action of arranging some songs were praised as a value in return. Then, the obtained value was the difference of status. The status became superior which previously was inferior with intrinsic reward.

The musical activity of the group also created deprivation and toxicity. It is deemed as a deprivation after the absence of innovation or update causing boredom, dissatisfaction, and gap.

In terms of social exchange, Rindu Nada experiences general exchange. The orientation of performance by Rindu Nada group was the achievement of intrinsic and extrinsic reward. The intrinsic reward was the friendship, satisfaction, and social status. Meanwhile, the extrinsics were materials, like money, t-shirt, and foods. The rewards from the organizer was a positive reward beyond the expectation of the performers.

The exchange of music activity with the performers was not in routine that it created stimuli. Stimuli pushes Pang Bas of Rindu Nada in generalization. Somehow, not all of the stimuli creates generalization. It also generates discrimination from Pang Bas' past success.

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