



## Thong Thong Klek Art in Structural Functionalism Studies

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### Abstract

Traditional Thong thong klek art is one of the traditional arts in Rembang regency. One team of Thong Thong Klek art is Gema Irama, which has an organizational structure that functions to regulate the organizational process of the team. Thong thong klek showis able torun well when all parts do their part well. The purpose of this study is to analyze and describe the structure of the organization and its function. Theoretically, this study uses a qualitative method with a monodisciplinary approach, namely sociology of art using structural functionalism theory. Data collection techniques were carried out by observation, interviews, and document studies. Checking the data validity were carried out by using source triangulation, followed by analyzing the data by reducing data, presenting data and drawing conclusions. The results of the study show that each part in the system of the arts organization can perform its functions properly and be mutually functional from one another. The Chairman has carried out his function well, but it turns out that there are also latent functions that are detrimental to the Gema Irama Thong Thong Klek Art. Other divisions encounter dysfunctions that hinder the development of the Gema Irama Thong Thong Klek art. Suggestions for Thong Thong Klek Gema Irama team is to be active in creating inovations according to the era development and always be consistent in prioritizing the values of simplicity and kinship as the identity of the people of Rembang Regency.

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## INTRODUCTION

Thong tong klek Art in Rembang regency is one form of non-material cultural heritage that has its own characteristics that distinguish it from other arts. Thong thong klek art is a reflection of the artistic creativity of the Rembang regency people. Creativity is the ability of people to perform an action to produce new and useful creations. In addition, creativity is an important thing seen from an individual or social aspect, and it can be explained by studying previous existing products to make products updated and be updated (Munandar, 1999: 3).

Thong Thong Klek Art has the populist characteristics of the Rembang Regency people, such as spirituality, family and spontaneity. Similar traits are evident in the makeup and costumes worn by players, as well as the familiarity of the relationship between the singer, the musician of Thong Thong Klek and the audience (Ministry of Education and Culture, 1980: 1). Rembang Thong Thong Klek as a media reveals the characteristics of the Rembang people, making Rembang Thong-thong Klek as an art product that is valuable and must be preserved the existence. According to (Mintargo in Maragani and Wadiyo, 2016: 48) that something valuable is something that is considered good or bad, or everything that interests human subjects.

Rembang Thong thong klek as a popular traditional art has existed since 1972, the existence of Thong thong klek is used to awaken the people to have *sahur* during the month of Ramadan, Merriam (2001: 299) in the book "Anthropology of Music" about the important function of music is the opportunity for various expressions emotional of it. The survival of Rembang Thong Thong Klek, from 1972 until now in 2019 is a proof that Rembang Thong Thong Klek is still enjoyed by the supporting community. Rembang Thong thong klek belongs to contemporary music that plays a variety of rhythms. Rembang Thong Thong Klek's rhythm has a distinctive characteristic of Nusantara music, so it is easily accepted by Rembang people, the above opinion is also reinforced by the opinion of Jarot Agung Pambudi (2013: 46) saying contemporary Nusantara works also have the same

characteristics as pop music, keroncong, national songs and struggle/ patriotic songs.

Thong thong klek is derived from the words "Thong" and "klek" which means that Kentongan which is hit with a "klek" sound. Kentongan is made of bamboo which is then given a hole in the middle to become a rhythmic instrument, Ahmadi, Wahyu Lestari (2011: 2) the element of rhythmic music has a very important role because the rhythmic elements are closely related to the rhythmic pattern, beat and tempo of a song, so that it is considered that rhythmic elements is a heartbeat of a song or music. According to Rahman (in Kurniawan 2009: 3) Thong thong Klek is a type of traditional art which source of sound comes from kenthongan. In the beginning, Thong Thong Klek was used to wake people up to eat Sahur.

According to Kurniawan (2009: 3) from the pleasure feeling of listening, the community finally tried to make the Thong Thong Lek music group by paying attention to the quality of the music. People are increasingly enjoying Thong-thong Klek music with various arrangements. In 2000, the government held the first Thong Thong Klek festival. The enthusiasm of the people towards the Thong-thong Klek traditional arts festival is momentous. The form of the Thong Thong Klek performance besides playing music also shows the formations in rhythmic beat of Thong Thong Klek's music, in this case the artist realize that what is displayed on the stage must look perfect from the music, motion and costume (Pambudi, 2015: 91). It is proven by the large number of viewers both from the Rembang community itself and from the community outside the city.

Based on the background of the problems and preliminary findings obtained, this article examines how performance management of a group of artists prepares and performs Thong Thong Klek musical performances well. The purpose of this study is to analyze and describe the organizational structure and functions of the Gema Irama Thong Thong Klek team so as to produce interesting performances.

Rembang Thong thong klek Art group, Gema Irama was studied using structural functionalism theory proposed by Robert K. Merton. Structural functionalism theory has the

view that in a system there are interrelated and functional parts of each other. Besides, structural functionalism also has 5 basic concepts, namely manifest function, latent function, dysfunction and balance. Function is observable consequences that lead to adaptation or adjustment in a system. Manifest function is an expected function, latent function is an unexpected function, dysfunction is negative consequences. (Alimandan 1992: 25-27)

## METHODS

Methods of data collection in this study are interviews, observation, and documentation. Rohidi (2011: 168). This research was conducted in Rembang regency. In Rembang Regency is divided into 14 districts and 294 sub-districts or villages. The target of the study was the Gema Irama Thong Thong Klek group which was then assessed using structural functionalism theory proposed by Robert K. Merton which has five concepts in it, namely function, manifest function, latent function, dysfunction and balance. This study uses a qualitative method with a monodisciplinary approach, namely sociology by using the theory of structural functionalism as a knife of analysis with its object which is Thong thong klek Art. Qualitative research data is data in the form of descriptions so that in the search for data, the method used are observations, interviews and documentation studies. Descriptive interview data certainly can cause confusion because it is necessary to test the validity of the data by using the source data triangulation technique, which is between data one and the other compared to data from various sources, so that the validity of the data can be tested.

The collected data is then reduced to sort and sharpen the data about the problems in this study, Examination of data validity using data triangulation, sources and methods. Data analysis techniques by reducing data, presenting data and drawing conclusions.

## RESEARCH RESULTS AND DISCUSSION

According to Kurniawan (2009: 34) in 1972, the music of Thong Thong Klek was first played by the youths of Rembang Regency during

the month of Ramadhan to awaken people to eat sahur which later inspired the government to provide gamelan instruments as supporting musical instruments for Thong Thong Klek Art, Rembang regent was then Hadi Sanjoto, SH

Seeing the artistic potential of Thong Thong Klek which can be a cultural heritage of Rembang Regency and has the values of life of Rembang regency people, Arshan, Totok, Triyanto (2017: 50) a work of art produced contains the values of life. In addition, the art presented in society contains aesthetic expression activities that are classified into the integrative needs, namely the needs that arise because of the encouragement of human beings who essentially want to reflect their existence as beings who are moral, intelligent and having feeling (Rohidi, 2000: 28).

In 2000 the government took the initiative to hold a Thong thong klek arts festival which could be followed by villages in the Rembang regency until now in 2018. The government's aim to hold a Thong thong klek festival was to entertain the Rembang people. The function of the show is to provide a performance dish for the next expected to be able to get a response from the audience (Supardjan 1983: 25).

The Thong-thong Festival in 2018 was assessed by a jury who had an art background, one of whom was Soejati as a judge as well as an actor in the art of Thong Thong Klek who had a very good understanding of the art of Thong Thong Klek. based on (interview: November 5, 2018) said that Thong thong klek art not only performed rhythm or beat but also included dance and vocals. According to Anggraeni and Cahyono (2016: 46) music is an element that cannot be separated from dance performances, the role of music is so important in accompanying dance movements. According to Mr. Eridnato (Interview: 7 November 2018) said that the Thong thong klek art festival was divided into two rounds, namely the preliminary round and the final round. The preliminary round is held on the 2nd Eid al-Fitr, the technical preliminary round using a modified truck becomes a stage and the team participating in the festival goes around the town square of Rembang and ends at the Rembang regency stadium, the time taken by each team is two hours away. The final round of the Thong Thong Klek art festival was held at the

Rembang regencytown square on the stage provided by the Rembang regency government.

### **Thong Thong Klek Art**

Thong thong klek art can be considered as a system that has parts or elements that are interrelated and mutually functional with each other, which is if one of the elements cannot perform its function properly there will be an imbalance that affects the whole system. The inner part in the Thong thong Art class includes the chairman, artist or member of the Team, the supporting community, and the Community. These parts are examined using structural functionalism proposed by Robert K. Merton with 5 concepts in it, namely, function, manifest function, latent function, dysfunction and balance.

### **Chairman**

The chairman in the Thong thong klek Art system has functions, which are manifest functions and latent functions.

#### **Manifest function**

The chairman, or in other terms can be called a leader, is a person who is trusted to be able to lead a group, able to be responsible for everything related to his group. The leader or chairman according to Kartono is a person who has the skills and strengths in a field so that he can influence someone to jointly carry out certain activities for certain purposes (Arifin 2011: 40). According to Nawawi and Martini in Arifin (2011: 26) leadership has several functions, namely instructive, consultative, participatory, delegating and controlling functions. Instructive function is a function ordered, as said by Nawawi instructive function is a function that is one-way, the leader as decision maker functions to govern its implementation to its members.

The consultative function according to Rivai in Arifin (2011: 38) is a function of consultation in determining decisions that can be in the form of leaders consulting to members or members consulting to leaders. Participatory function is a function of leaders who must also participate in each group's activities rather than just giving instructions. The function of the delegation is that the leader or chairman must be trusted to represent the group in any relationship with the outside environment of the group. The

control function is the function of a chairperson to coordinate the activities carried out by the group, this function is the function most often found in each chairperson, or existing leadership. In the art of Thong Thong Klek, each team has a chairman who acts as chairman, one of whom is Pak Toro from the village of Gedong Mulyo. As Chairman, Mr. Toro must be able to carry out his duties so that his Thong Thong Klek art team can perform the best performance so that later they will win with the reputation of their village.

The decisions taken almost always come from Mr. Toro, rarely born from the members, but all members always obey and support ideas and ideas from Mr. Toro. According to the researchers, this was at least influenced by all members of the Gedongmulyo village, most of whom were still around 16-30 years old, while Pak Toro could be said to be the same age as the parents of young members, so that a higher respect for Mr. Toro became one of the reasons for all members to obey and always support Mr. Toro's ideas and ideas.

The ideas that emerge from Mr. Toro are not come up without reasons, that is because Mr. Toro has many colleagues and relations who provide more inspiration and new information about both the organization and the work creation. The process of interaction from one community group which then raises a new idea is often called a cultural process. The process of incorporating new discoveries into culture is called a cultural process (Raho 2016: 309). Such a process is possible because culture is a dynamic system that is constantly being penetrated by new elements, continued Raho. What happened in the Thong Thong Klek art team in Gedong Mulyo village was that Mr. Toro carried out his function well as chairman in terms of creating new ideas. This was caused by the extensive environment of Mr. Toro, which enabled him to make a contact with the outside environment of the village of Gedong Mulyo, which then contributed to up new ideas which were then included or realized in the Thong Thong Klek Team of Gedong mulyo, both in management organization or work creation.

#### **Manifest function**

The function manifest or function expected from the chairman can be interpreted as a function expected from the selection of Mr. Toro to be the

Team Leader. The criteria for leadership are already in Mr. Toro, but different cases with other art studios. If the other team that is usually chosen as the leader is someone who is proficient in the art field who is in charge, then the Thong Thong Klek Team in Gedongmulyo Village is the one who can become a funder, in concern with the funds needed when the training process and everything needed for the show. This was revealed by Mr. Toro himself that he was not an artist at all like the other Team Leaders, but in a Team was also needed a person who arranged the Team.

Another expected function is that the chairman can bring up creative ideas in the work creation. This function can be given by Mr. Toro as chairman on how he cooperates with his partners who are indeed artists who are experts in their field. In Thong thong klek arts, the hit patterns of Kentongan and the gamelan tones played by Mr. Toro's colleagues, so that in every performance, Thong thong klek always follows the patterns that have been made earlier. Mr. Toro as chairman is also expected to be able to market and find markets for arts in Gedongmulyo village, including the Thong Thong Klek. It can also be done by Mr. Toro as evidenced by the large number of Thong Thong klek performs in the celebrations and also Thong Thong Klek has the opportunity to perform regularly at a famous hotel in Rembang.

#### Latent function

The chairman of the Thong Thong Klek arts team in Gedongmulya village performed his functions well. It can be said that the Team Leader was very functional as part of the sustainability system of the Thong Thong Klek Arts in the village. However, researchers found a result that was not realized by the chairman or other Team members. Mr. Toro is not an artist, so Mr. Toro does not have art skills like the Team Leader in general. In terms of organizational management and marketing, indeed Mr. Toro as the chairman has a vital and very functional role for Thong Thong's Art life in his village. Mr. Toro, as chairman, has become the decision maker for the art studio, but in terms of creativity related to art texts, Mr. Toro has disadvantages. The creativity and ideas of Mr. Toro are still limited to concepts that he cannot practice so that it needs help from partners to create a work plan.

The Thong Thong Klek art team in Gedongmulyo village is one of the members of the Thong Thong Klek art communities in Rembang regency, which has an impact on Mr. Toro. The mindset and decision making certainly have boundaries that must be in accordance with the agreement agreed upon by all members of the Thong Thong art community in the Rembang regency. Mr. Toro said that the art community of Thong Thong Klek Art were collaborated with the Rembang regency government to foster the development of Thong Thong Klek art in Rembang regency. Funding activities are usually from the results of membership fees and sometimes the government helps in the form of places and snacks, in this case between the members of the community and the government were established a good communication so that Thong Thong Klek art can develop rapidly.

Mr. Toro explained the idea to incorporate band musical instruments into the performance of the Thong Thong Klek Art, It is meant to attract young people from Rembang Regency to be interested in playing Thong Thong Klek art, according to members of the community it is very interesting and unique, combining traditional musical instruments and modern musical instruments in the performance of Thong thong klek art. Mr. Toro conveyed to the government the idea and the government agreed to the idea of Mr. Toro. The band's musical instruments are used including, drums, electric guitars, bass and keyboards. After trying and showing it in front of the Rembang regency people, it turned out that there were a few comments from art doer who had seen the art of Thong Thong Klek from the past, they thought Thong Thong Klek's art should only be knocked, no string or piano elements. hearing criticism from people, Pak Toro gave the understanding that the art of Thong Thong Klek had to develop in line with the era development, Mr. Toro promised to modify the Thong Thong Klek music without changing the essence of the music.

#### Artists or Members

Artists are performers of art, in this case the musical accompanist, and vocalist of Thong Thong Klek art. Artists have a central role because artists are people who experience direct contact

with the community in the sense that artists are people who directly communicate with the audience with the media of their art. Artists or members in the Thong Thong Klek Art have a role in functions, manifest functions and latent functions.

#### Function

(Kapoyos, F, & Utomo, 2017) Changes in form and function are important aspects for artists in responding the problem of economic value and the existence of society associated with popularity. The function of artists for the Thong Thong Klek Art is to continue creating an update for the Thong Thong Klek Art so that it is always in demand by the community so that artists are an important part of Thong Thong Klek's sustainability system. This function is done well by artists. They have always been creative to make updates on the Thong Thong Klek Art. The results of the artists' creativity generally manifested themselves in a movement formation in the art of Thong Thong Klek. Accompanying music is made in accordance to the song being played, according to one of music artist player, accompaniment must have good dynamics so that vocalists can explore their voices.

Artists as members of the Thong Thong Klek Arts certainly must follow and uphold the interests of the team. Artists of Thong Thong Klek are still young so they are easy to accept something new. Mr. Toro as an elder and respected figure by community members is very happy with the enthusiasm of young people in Rembang, because they have the initiative to develop and introduce the art of Thong Thong Klek.

#### Manifest function

The visible function of artists in Rembang Regency is that artists are able to create works both from the artists themselves and from outside help. In Thong thong klekart, artists are able to implement the kentongan hit patterns and gamelan tones that have been made by other people, in this matter, Pak Toro's partner. Because musical instruments are actually made to express themselves (Arbi, F, & Utomo, 2017). Artists and members also have a high responsibility when there is a schedule for their training, they are on time and comply with the agreed schedule.

The manifest function of other artists is that Thong Thong Klek artists are expected to be able to be creative in adjusting market interests and always provide touches of renewal in every appearance. This was shown by the artist Thong Thong Klek, who was also creative in the form of presentation at each of his performances, both in terms of the formation of movements, costumes, and small innovations involving the audience. So that it can keep the interest save of Thong Thong Klek lovers.

#### Latent function

The latent function of artists or members for Thong thong klek art is an artist or member who is always obedient and comply to the chairman to be an obstacle to the development of Thong thong klek. Most members of the Thong Thong klek are 16-30 years old, which means that they are much younger than Mr. Toro who acts as Team Leader. All decisions are very dependent on the decision of the chairman, if only the members also have a large enough contribution to determine the direction of decision making, problems such as the unavailability of Thong Thong Klek instruments can be overcome by being a little more open to the government. Government assistance allows the team to get musical instruments and places to practice.

Artists who are too obedient to the decisions taken by the chairman also make the work of Thong Thong Klek not be their own original, the process of the making Thong Thong Klek concepts is the conceptualized work of Mr. Toro's colleagues. The creativity of the artist in performing the Thong thong klek also seems to stagnate, walk in place, as evidenced by each appearance which always plays the same hit patterns and the same songs as previously worked without a touch of renewal in terms of hit patterns and gamelan tones. Touches of renewal and creativity from artists or members of the studio are only limited to outward appearance and package offerings.

#### Society

Societies are a large number of people who live in the same geographical area and have a level of daily interaction (Jazuli, 2014: 41). Furthermore, society is a set of ways of behaving that are interrelated with what already exist,

integrates into psychology and individual behavior, and controls all that is humanly distinct from them, both language, morality, religion, economic activities and their mind working. More clearly, society is referred to as an organized grouping with the consistency of clear and concrete interactions. Society is part of the Thong Thong Klek Arts which has functions, manifest functions, latent functions, and dysfunction.

#### Function

The Rembang regency people is a society that is proud of the arts found in Rembang regency. As well as providing support by borrowing a set of Gamelan instrument and band musical instrument that voluntarily lent by members of the Thong Thong Klek art team. The instruments used are kendang, gong, kenong and kethuk, saron, bonang barung, bonang penerus, and peking (Kristanto & Florentinus, 2018). the society strongly supports the development of Thong Thong Klek art and always participates in Thong Thong Klek art festivals.

#### Manifestfunction

The manifest function of the society for the art of Thong Thong Klek is that the society is expected to be able to give a positive appreciation to the artists and their work. For the society around what is expected by Thong Thong Klek art is the society can participate in helping to develop the arts by giving a lot of input to the artists who in this case are artists who are also part of the society. For the audience, in this case, those who use Thong Thong Klek performance are expected to be able to appreciate the demands of artists. These demands are needed by artists as motivation to continue on working and always provide renewals that are adapted to the demands and changes of the times and changes in the tastes of the audience.

The expected function of the audience is certainly from an economic perspective. When the holder of event wants to display Thong Thong klek in an event, surely connoisseurs must negotiate with regards to the price that must be paid. The connoisseur community who hired is certainly entitled to demand the performance or appearance that suits their tastes. For example, in an Islamic boarding school environment, Thong Thong Klek will adjust itself in terms of costumes that are tailored to the religious nuance of Islamic

boarding schools. With this, the creativity of artists will also continue to be honed so that they can continue to make renewals in every appearance.

#### Latent function

The latent function that occurs in society is that when the community is very accepting and likes the art of Thong Thong Klek, the popularity of the arts will rise even to the people outside the region. Thong thong klek music performances in the form of festivals held by the government to celebrate Eid al-Fitr, played around Rembang regency and spectators were alongside the road that was passed by all the teams that participated in the Thong thong klek music festival, they followed the music of Thong thong klek by dancing and singing, of course this is increasingly making Thong Thong Klek music players excited. This is in line with (Supardjan 1983: 25) that everyone can actively participate in dancing is a coveted hope.

The presence of Thong Thong Klek Arts which was very well appreciated by the community also turned out to have functions that were not visible or unexpected. The function is the lack of demand for performances for Thong Thong Klek in the area of the community itself. This is precisely because of the popularity of the name Thong thong klek art which has soared out of the area.

#### Dysfunction

Disfunction that occurs in the Thong Thong Klek Art life system originates from the Community. More precisely, the supporting community which had been supporting by providing loans in the form of a set of Gamelan instruments, now no longer lends a set of Gamelan instruments. The research conducted did not succeed in revealing entirely what was the reason for the sale of a set of Gamelan instruments that had been lent and used for the Thong Thong Klek Art. From the information obtained, the biggest possibility is the sale of Gamelan equipment related to the difficulties of economic factor experienced by Gamelan tool owners as a result of social change, especially in the fields of economics and agriculture in Rembang regency.

Disfunction that occurs is one of the supporters of the basic assumption of structural

functionalism which states that in a system there are parts that are mutually functional with each other. If one part of the system is not functional or has a dysfunction it will disrupt the balance of the entire system. There are two possibilities that occur namely the part is lost by itself or the system that stops and changes with a new system that does not need the disfunction part.

## CONCLUSION

Gema Irama Thong thong klek Art of Rembang can only run as desired if each part of the art life system can perform its functions properly and is mutually functional from one another and minimizes latent functions that are detrimental and there is no dysfunction. The chairman performs its function, which is to lead and determine decisions but has a latent function, namely not being able to be involved in the work of the art work creation. Artists carry out their functions to continue to be creative but also have a latent function that is too obedient and lack the courage to spark different ideas from Mr. Toro. Societies run as appreciator and economic functions. The dysfunction that occurs in the community with the sale of gamelan instruments is a major factor in the death of the art of Thong Thong Klek Arts. This is in accordance with the views of structural functionalism theory proposed by Robert K. Merton.

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