



The Compotition and Functionof “Heo”Musical Instrument At“Feotnai Insana Studio” Regency of North Central Timor, East Nusa Tenggara Province

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Abstract

Heo is a traditional musical instrument typical of the people of Timor, especially the Dawan Tribe, Insana District, East Nusa Tenggara, which is used as an accompaniment to dances, songs, and poems. One of the studio that still maintains this instrument specifically in its composition and function is the Feotnai Insana Studio. This study examines and analyzes the composition of the Heo musical instrument in Sanggar Feotnai Insana and its functions in society. The method used in this research is qualitative method. The technique of collecting data using observation, interview, document study techniques. The data validity technique uses triangulation methods / techniques. Data analysis techniques use the theory of music composition and the function of music in society. The results of this study obtained facts in the composition of the heo musical instrument playing: Allegretto Tempo: 106 bpm, the time signature using a 2/4 beat, the rhythm played using a Tambur with a Timorese rhyme, the melody played by the Heo and Fekoo and harmony played by the Leko Boko by using the C chord. The benefits of this study can expand the reader's perspective on the traditional music of the Dawan Tribe, Heo and provide information about the composition of the Heo musical instrument in the community which also supports Heo's existence.

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INTRODUCTION

Art and culture can not be separated from people's lives. Art becomes an inseparable part of religious activities and human life. Koentjaraningrat in (Triyanto, 2018: 1) explained that the perspective of human beings as social creatures cannot carry out all activities of their social life without uniting in a collective unity with a mutual agreement that forms a customary system that binds and becomes a shared identity as institutions to be able to interact sustainably and continuously in carrying out his life and lives.

Rohidi (2000: 115) explains that art is an integrative element that binds and unifies the different guidelines for acting into a rounded, comprehensive and operational design and also can be accepted as reflecting the configuration of the design. Art can become units of total integration in an organic manner where styles, aesthetic rules, social organization and religion, are structurally interrelated.

Traditional art in general cannot be known with certainty when and who is the creator. This is because traditional art or folk art is not the result of individual creativity, but is created anonymously with the creativity of the people who support it (Khayam 1981: 60).

Traditional music is music that is passed down from one generation to the next (Banoe, 2003: 289). According to Sedyawati (1992: 23) traditional music is music that is used as an embodiment and cultural value in accordance with tradition. Meanwhile, according to Tumbijo (1977: 13) traditional music is a cultural art that has long been hereditary and has lived and developed in certain areas. In other word it can be explained that traditional music is the music of a local community which is inherited in a regenerated or sustainable manner. Traditional art in general also cannot be known with certainty when and who is the creator. This is because traditional art or folk art is not the product of individual creativity, but is created anonymously with the creativity of the people who support it (Kayam 1981: 60).

In its development now, traditional art is very rare or even almost no longer found in some regions of "Nusantara". Even the current generation tends to lack knowledge of the art of their respective regions. Regional arts began to be abandoned by the younger generation due to advances in technology, and modern music. Regional art is considered as something ancient and out of date, even though the local art and culture owned by each region in Indonesia is an invaluable wealth and rich in educational values. One of them is the Heo musical instrument which is a typical instrument of the Timorese people, especially the Dawan Tribe.

Heo is a traditional stringed instrument of NTT (East Nusa Tenggara). This traditional stringed instrument is made of wood, while the part used as a swipe is made of a horsetail that has been strung together into a bond on a bow shaped wood. The string is made from dried intestinal cuscus / civet. Heo's traditional stringed instrument has 4 strings, and each is named: - string 1 (lowest) *tain mone*, meaning male string – string 2 *tain ana*, meaning child string (small) – string 3 *tain fetu*, meaning female string – string 4 *tain ena*, meaning that master string. The first string is pitched *sol*, the second string is pitched *re*, the third string is pitched *la* and the fourth string is pitched *do*.

Scales that can be played by heo musical instruments are diatonic scales (do-re-mi-fa-sol-la-si). Diatonic scales are usually associated with harmony systems in the form of chord progressions, as the main characteristic of western music (Takari, 2005: 16-17). Related to the writings of Wajongkere (2019) which explains that the diatonic scale of the mayor is the arrangement of tones that have a distance of 1 semitone on the 3rd and 4th tones, and the 7-1 (octave), and the distance of the other tones is 1 note (overall -tone). The natural major scale is the major scale whose notes have not changed. The composition of the mayor's scales that have not changed are the notes of the white board on a piano instrument. Same case with the Heo musical instrument which is a diatonic musical

instrument in the mayor's scale, with intervals of 1, 1, ½, 1, 1, 1, 1, ½.

One of the institution that still maintain the existence of this musical instrument is the "Feotnai Insana Studio" which is located at SMA N 1 Insana, Insana District, North Central Timor Regency, East Nusa Tenggara Province. At the studio, this heo musical instrument is still often used in accompanying dances and regional songs performed in an art performance, competitions, ceremonies, welcoming big guests, and other activities. The composition of this heo musical instrument consists of several other types of musical instruments that always accompany it namely *leko boko* (small guitar), flute and drums.

What makes researchers interested in conducting research is the elements of music contained in the composition of the Heo musical instrument which is a composition of traditional musical instruments made manually with materials that can be processed from nature in such a traditional way as well, but able to produce a musical composition that is harmonious and distinctive.

Related to the composition of Heo musical instrument is in line with the writing of Senu (2016) who found that the success of the learning process depends on several factors. These factors come from both the teacher and students. This is also in line with Bhagaskoro's research (2014) which explains that the musical compositions of the *Singo Ronteg Ulung* are: (1) Free Music Illustration, (2) Smooth Gendhing, (3) Kenong Telo.

Based on the phenomena that occur, researchers are interested in conducting research due to several fundamental reasons, which is : 1. The Heo musical instrument has begun to be forgotten by the younger generation, 2. Heo is a traditional musical instrument typical of the Timorese people especially the Dawan Tribe as a community identity that needs to be preserved, 3. The composition of Heo musical instrument play has different characteristics from the composition of other musical instrument. 4. There is no research that specifically examines the composition of the Heo musical instrument

play. Researchers are interested in analyzing the main elements and expressions of the composition of the Heo and its function in the community as well as to reintroduce and promote the typical Dawan musical instrument. So that the formulation of the problem in this study is how the composition of the Heo musical instrument at Feotnai Insana Studio?

METHODS

The method used in this research is descriptive qualitative method. According to Bogdan and Taylor (in Moleong, 2002) that qualitative research is a research procedure that produces descriptive data in the form of written or oral words from people and observed behavior. This research was carried out in Feotnai Insana Studio, Insana District, North Central Timor Regency, East Nusa Tenggara Province. Data collection techniques are observation, interview and document study. Observations were made to see the form of Heo musical instrument composition. In-depth interviews were conducted with Mr. Gregory Taub who was a Heo player, the second speaker was the head of the studio, Feotnai Insana studio, and the third speaker was a young artist who was also a heo player and violinist. The document study technique is used as a reinforcement, documentation when the composition of the heo musical instrument is played, history, and art activities related to research.

The data validity technique is based on credibility criteria, with the method triangulation technique. Data analysis techniques using music composition theory including the main elements of music and the elements of musical expression, with data analysis steps starting from data collection, data reduction, data presentation and data verification.

RESULT & DISCUSSION

The compotition of Heo Musical Instrument

a) Tempo

Tempo is a term derived from Italian which means time. If used in music terms it shows sooner or later. The movement of music can be divided into three, namely the movement of music at very, medium, or slow speeds, as well as in various levels among them (Miller, 2017: 26). Benward & Saker (2008: 393) which states that the tempo is the speed of the rhythm in music, which can be stated in general or in beats per minute.

Heo musical instrument are generally analyzed based on video and direct observation by researchers at the time of observation it can be concluded that the Heo musical instrument use the Allegretto tempo. Siswanto (2018) explained that Tempo included; (a) Largo: very slowly = MM 46-50, (b) Adagio: slow = 52-54, (c) Lento: not later than Adagio = MM 56-58, (d) Larghetto: not later than largo = MM 60 -63, (e) Andante: run regularly = MM 72-76 (f) Andantino: faster than andante = MM 80-84, (g) Moderate: medium = MM 96-104, (h) Allegretto: slower than allegro = MM 106-116, (i) Allegro: fast, alive, happy = MM 132-138, (j) Vivace: alive, happy = MM 160-176, (k) Presto: fast = MM 184-200, (l) Prestissimo: very fast = MM 208. Heo musical instrument uses allegretto tempo which means the tempo sign is rather fast and cheerful with a speed of 106 bpm, (Banoe, 2003: 23).

Do = C

Allegretto : 106 bpm



b) The Time Signature

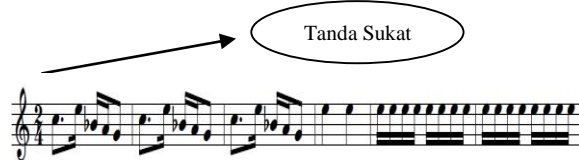
The time signature is a term in the composition of music which is also commonly called the meter, is the number of beats that exist in each bar and is generally written at the beginning of the bar in a musical score sheet music.

Based on the results of researchers' observations then writing music notation in the form of transcript notation can be concluded that the composition of the Heo musical instrument play uses meters or 2/4 the time signature, meaning that in each bar there are 2 beats. This is supported by Siswanto's statement

(2018) which states that, when the bar has 2 beats, it will be called a duple meter; how to count is 1-2, 1-2, etc. Vertical lines in the notation signify the beginning or end of the bar. The first beat is called a heavy beat. In music or songs that have a 2/4 bar, the heavy accent is on the first count.

Do = C

Allegretto : 106 bpm



c) Rhythm

Rhythm is a time element in music that results from duration and accent. Rhythm is a sequence of series of motion that is formed from a group of sounds and silence with a variety of lengths of time or short lengths, which form a rhythmic pattern that moves in swing measure (Jamalus, 1982: 58).

In the composition of the musical instrument Heo uses the rhythm or punch typical of Timor music that is different from the rhythm of other regional music. This is the most striking feature which shows the typical rhythm of Timor is the playing of drums. As revealed in Hanifah's research (2019), that rhythm is produced by two factors, which are : 1) Accent, as pressure or emphasis on the tone to make a louder sound and 2) short note length or duration, that is, musical notes that vary in that period of time supporting them. Various combinations of tones of different duration produce rhythm. In the composition of Heo's musical instrument, the drum musical instrument as a rhythm gives an accent at a certain moment. Can be seen in the following pattern. The tambour rhythm pattern can be seen as follows.



d) Melody

Melody is an arrangement of notes (sounds with regular vibrations) played in sequence and rhythm and understanding (Jamalus, 1988: 16). In the composition of the

Heo musical instrument, 2 types of musical instruments are provided in playing the main melody and the contents (fillers), namely Heo and Fekoo. Suardi (2018) links what melody represents one of the insignificant music that makes the biggest and most prominent attraction in a musical work. Heo and Fekoo have distinctive sounds so that the compilation played will give an impression and special appeal to the game. Related to Wulandari's research (2017) which states that melody is a collection of tones that is formed from changes in tone prices in relation to rhythm, tempo, shape and so on. The melodies in music Jatung Utang spend 1 and 2. Jatung Utang 1 and 2 are played simultaneously from 1 bar to 8 bars then repetition or repeat this melody on the elise, keep repeating until it finish. It is the same as the composition of the music Heo only uses melodies played simultaneously and is repeated over and over until the dance or poetry is finished.

The scale used in this song is the diatonic scale with the interval of each note is 1, 1, $\frac{1}{2}$, 1, 1, $\frac{1}{2}$.

1. Heo Melody



As explained in the previous discussion, the Heo musical instrument has a unique sound which is typical Timorese music. In Ardini's writing (2017), it is said that musical nuance is a slightly different taste of pop music which usually refers to the style of a particular region outside of Balinese pop music. Nuance means "very little difference". Called musical nuances because the music in general is still Balinese pop

music but there are musical touches from other regions that enter it. In this case, Heo which is a typical Timorese music with thick Timorese nuances, especially the Dawan tribe, but influenced by the Portuguese, this is because NTT is one of the territories colonized by the Portuguese so that both arts and culture are also influenced by the Portuguese including the existence of this Heo musical instrument.

Besides Heo, which plays melody in the composition of it is a Fekoo musical instrument. Fekoo melodies can be seen in the following notation.

2. Fekoo Melody



e) Harmony

The meaning of the word harmony in music is harmonious sound, or knowledge of the relationship of the notes in the chord as well as the relationship between each chord. Chord is a series of 3 or more notes that are sounded simultaneously and produce harmonious sounds (Kodijat, 1989: 32). In the composition of this Heo musical instrument that functions as harmony (chords) or accompanist is the Leko Boko musical instrument. Leko Boko only plays one chord using the C chord from the beginning to the end of the song. This causes a monotonous impression on its presentation, but the resulting blend comes to life because the accompaniment used is a typical Timor accompaniment that is dynamic and vibrant.

In the science of music harmony is also defined as something or something related to the harmony of the sound mix, both between fellow sounds and the overall shape based on concepts and functions and relationships with each other (Syafiq, 2003: 133). This was also explained by Sugiarta (2015) that the construction of the four basic elements of music (melody, rhythm, dynamics, tempo) can create harmony. Related to the things stated above, the researchers also found the same thing in this study regarding the

beauty, balance and harmony of sound (harmony) produced by the combination of some traditional musical instruments typical of the Dawan (Timor) tribe namely Heo, fekoo, tambur, and leko boko.

The Function of Heo Musical Instrument in the Insana Community, East Nusa Tenggara Province.

The existence of music can not be separated from people's lives, especially in people who still hold fast to traditions and rituals that use music as a means of ceremony. This is also in line with Fahmi's writings (2017) which revealed that in ritual ceremonies there are several interrelated functions between myths and also as symbols, among others, as a medium of community friendship which is carried out every year.

Alan P. Merriam (1964: 218) in his book "The Anthropology of Music" states 10 functions of music in society 1). Emotional Expression Function, 2). Aesthetic Appreciation Function, 3). Entertainment Functions, 4). Educational Functions, 5). Mining Function, 6). Community integration function, 7). Cultural Sustainability Function, 8). Ratification of Social Institutions and Religious Rituals, 9). Functions of Physical Reaction, 10). Functions Relating to Social Social Norms. The function of Heo musical instrument play in the Insana community, East Nusa Tenggara based on the theory of Allan P. Merriam can be explained as follows.

1. Emotional Expression Function

Insana community groups usually greet them by chatting, enjoying lunch together while singing poems. In line with Kusuma Dewi's research (2018), explained that in the art of *Kentrungan*, in the game the players and singers broadcast their expressions by observing in playing instruments and singing *shalawat* songs. *Vis Neno* (God) for the abundant harvest with poetry using local languages containing *Dawan* and accompanied by Heo musical instruments.

Sunarto (2016), revealed that the feeling of pleasure, happiness, and joy in listening to music is not always determined by a particular

composer. The voice of a farmer pounding rice in the countryside, or the sound of a shepherd's flapping, may be more able to stimulate feelings of solitude, emotion, and beauty, for one's ears than for a symphony. For a listener without basic training or music education, the element of feeling plays a very important role in determining the value of a music. The simplicity of the Insana community, which is the majority as a farmer and works in the garden, causes their lives to be very close to nature so that the music they enjoy is mostly from nature.

2. Aesthetic Appreciation Function

Heo is a traditional stringed instrument that is played with feeling. In the game, this instrument can only be played with feeling so that it cannot be played by just anyone, only certain people and must be lived in depth so that a sound that has its own beauty with a distinctive traditional nuance that is not possessed by the other instrument.

3. Entertainment Functions

As individual human beings, the role is to realize things such as protecting and maintaining their dignity and status, striving for the fulfillment of basic rights, etc. It is undeniable that every individual needs entertainment for himself, fulfills his rights as an individual creature who has the right to be happy and expressing and realizing his full potential or just to entertain himself, unwind after returning from work. Likewise with the Insana community who use Heo as personal and group entertainment, as a fatigue and entertainer from daily routine, as well as entertainment in weddings, parties, and others.

Besides that, heo music instruments are also awaited by the community because they are often used to accompany rhymes that provide entertainment to the public. The poem used mostly ABAB rhyme. Firmansyah (2015) The first two lines of the poem are called *sampiran*, and the last two lines are the contents. Pantun texts in art are always in regional languages. The composition of the musical instrument Heo always uses the local language in conveying rhymes as entertainment in the community.

4. Educational Functions

Poetry, rhymes, and song lyrics sung in a particular event, for example in a traditional house ceremony, in addition to being an embodiment and thanksgiving to the spirits of the ancestors and to God, the lyrics that are sung also contain the teachings of the great ancestors, about how humans live together, please help, tolerance, cooperate, love one another, and still maintain and preserve the art and culture they have.

Related to Ginting's research (2017) which explains that the function of each art is different which is related to the historical background of the art itself. In essence the function of the art provides entertainment, but in entertainment it often contains the intention to convey a certain message to the audience. The message delivered can be in the form of advice, teachings about behavior, criticism and so on. In the composition of the Heo musical instrument, aside from being entertainment it also functions as an educational tool because in its appearance there are always inserted teachings and educational values because music is an effective educational tool. The same thing was also conveyed by Yahya (2017), that music can increase students' learning interest through memorizing material that is easier with singing. The enthusiasm of students when singing then restarts the concept of the material contained in song lyrics to be an indicator of student interest and convenience.

5. Mining Function

Heo musical instrument in the Insana community has a very strong symbolic function. In every ceremony and events in the community, this instrument has a very important role even though Heo's instrument is not part of a ceremony, but this instrument becomes a symbol of an event. The tempo of the game, as well as the lyrics of the song, symbolize the situation and conditions as well as the ongoing event, if the tempo is played quickly and the spirit symbolizes the ongoing happiness event and the lyrics being sung express happiness and gratitude, and vice versa.

6. Culture Sustainability Function

Koenjtaraningrat (2003: 145) argues that the process of enculturation is a process of learning and adjusting the mind and attitude towards customs, norm systems, and all the rules contained in a person's culture. Effendi (2006: 146) also suggests that, since childhood the process of enculturation has begun in the human mind, first from the family environment, then the playmates, the community environment. Heo musical instrument enculturation process is done early on in children. They were introduced to this instrument since childhood, though to play it was done when they were teenagers. Since childhood Insana children are accustomed to hearing and seeing Heo's musical instruments and watching Heo's musical instruments playing at various events. This is certainly a process of cultural inheritance so that cultural continuity occurs.

7. Function of Physical Reaction

Heo musical instrument are usually played together with other musical instruments such as *leko boko*, flute, and drums. The combination of these musical instruments brings a rhythm and a unique atmosphere that is able to arouse the audience's enthusiasm to participate in accordance with the rhythm played. Related to the writings of Fathurrohman (2017) which states that every *Jamjaneng* performance, *Jamjaneng* music is able to make the audience dance. If the music with slow tempo the audience dances gracefully, if the music is with a fast tempo then the audience will also dance with a fast movement to follow the music. In this case the Heo instrument acts as a melody in the composition of the music, the unique sound produced by this instrument unconsciously and instinctively will arouse the enthusiasm and enthusiasm of the audience to participate in dancing in accordance with the tempo and rhythm of the music being played.

CONCLUSION

Based on the results of this discussion it can be concluded that the main elements that exist in the composition of the heo musical

instrument play are 1. Tempo allegretto: 106 bpm, 2. The Time Signature uses a 2/4 beat, 3. The rhythm is played by a drum instrument with a typical Timor rhythm, 4. The melody is played by the Heo and Fekoo instruments, and 5. The harmony is played by the Leko Boko instrument by using the C chord from the beginning to the end. Heo musical instrument composition has a function in society as: 1. Emotional Expression, 2. Aesthetic Appreciation, 3. Entertainment, 4. Education, 5. Mining, 6. Cultural Sustainability, 7. Physical Reaction.

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