

CREATION AND PERFORMANCE OF MARCHING BAND BASED ON ETHNIC DIVERSITY IN NORTH SUMATERA

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ABSTRACT: *This article aims to discuss how the process of creating a model of performing arts in the marching band formation. The discussion in this article focuses on how to create and present marching band music based on ethnic musical idioms in North Sumatra. The method which is used in this study is the method of creation and performance, where the idea of creation that is strongly influenced by cultural messages attached to the characteristics of traditional arts in North Sumatra will be presented in the concept of marching band performance. The process of creating musical compositions based on ethnic diversity in North Sumatra is basically carried out by adopting the idioms of traditional music such as rhythm, tone scale, timbre (melody color) and melody ornamentation of traditional songs from ethnic Karo, Mandailing and Malay music. The creation of musical compositions based on North Sumatra's ethnic diversity of marching bands carried out several stages, including: 1) inventorying musical idioms of the ethnics tradition in North Sumatra. 2) processing musical idioms of the ethnics tradition in North Sumatra as a source of creation. 3) carrying out the transformation of melodic and rhythmic forms of traditional music on musical instruments used in marching bands. Furthermore, in the creation of ethnic diversity in North Sumatra marching band music also transform the traditional percussion rhythm model into Battery Percussion Drum Corps model of ethnic Karo, ethnic Mandailing and ethnic Malay. Moreover, the melodic model of Karo, Mandailing, and Malay musical tradition are transformed into brass musical instruments, after being matched in playing the traditional musical idioms into the musical instruments of marching band (percussion and brass), then the music creation of marching band is carried out with ethnic Karo style, ethnic Mandailing, and ethnic Malay. The performance of marching band with musical compositions and the use of theme of traditional music in North Sumatra utilizes the symbols of ethnicity to adjust their musical composition. Types of symbols which are used by ethnic Karo, ethnic Mandailing and ethnic Malay are in the form of a color symbol, sacred animal forms symbol, and symbol of traditional dance from those ethnics. The symbols of ethnicity is used in various elements of marching band presentation as a reinforcement of the concepts conveyed in the show.*

KEYWORDS: Creation; Performance; Marching Band

INTRODUCTION

North Sumatra Province is one of the provinces in Indonesia that has ethnic diversity. The large number of ethnicities in North Sumatra such as ethnic Malays, Toba Batak, Karo, Simalungun, Pak-Pak, Mandailing, Angkola, Nias, Coastal plus immigrant ethnicities puts North Sumatra as one of the multicultural provinces.

When exploring one of the Angkola areas, we will be able to quarrel with the cradle of a child. They call it *Turke-Turke*, Angkola community singing is an expression of the feeling of

joy of parents towards the health and growth of the child who is increasingly wise (Harahap 2004: 16). Still on the same plain, which is not far from the Angkola area, mothers from the Mandailing Region always recite advice wrapped in folkloric modes, in their terms called Marbue-bue. Not only Mandailing, the Karo people also have a divine touch in the famous dinner with the term *Didong Doah*. In Simalungun, there is lullaby entitle *Urma Lo Manuk*, song that are smooth and quiet rhythmic, to the winds of feeling relaxed and prosperous (Ancient 2004: 139).

The narrative above shows so many sound trajectories that have not been explored, there are still rhythms that have not been bound for composition. Fresh sound, melody and harmony are not yet interpreted to be given in the form of performance. Over time, even historians, art observers and even composers outside Indonesia made use of musical idioms to be processed. Then, take in a form that is not only entertaining, but also gives educational value. This phenomenon is a great thing for homeland lovers, observers and composers, to make North Sumatra a field in the process area for the presentation of art and also the presentation of art including marching bands.

The uniqueness of the other marching bands is in terms of performance. Every performance, each group of marching band is free to present their performance, from concepts, songs, choreography, fashion and artistic. This is where the ability of music, art, dance and sports are compounded to present musical offers that not only invite admiration, but also the confidence of the players. Starting from classic repertoire, baroque, popular even traditional songs are rearranged to show the identity of a group, even the characteristics of the nation.

REVIEW OF LITERATURE

A marching band is a group in which instrumental musicians perform while marching, often for entertainment or competition. Instrumentation typically includes brass, woodwind, and percussion instruments. Most marching bands wear a uniform, often of a military style, that includes an associated school or organization's colors, name or symbol. Most high school marching bands, and some college marching bands, are accompanied by a color guard, a group of performers who add a visual interpretation to the music through the use of props, most often flags and rifles. Marching bands are generally categorized by function, size, age, gender, instrumentation, marching style, and type of show they perform. In addition to traditional parade performances, many marching bands also perform field shows at sporting events and at marching band competitions. Increasingly, marching bands perform indoor concerts that implement many songs, traditions, and flair from outside performances.

Performance Elements

The traditional music of the marching band is the military march, but since show bands also evolved from the concert and brass band traditions, music has always been varied. Often, music from other genres is adapted for the specific instrumentation of a marching band. Commercial arrangements that are tailored for the average band instrumentation are also available. Military and university bands typically have a repertoire of traditional music associated with the organization they serve. Some competitive bands use an arrangement of popular music varied for marching band, as well as music from a movie or other such theme.

b. Marching Technique

- High step is a style of marching used by many colleges and universities, including most bands of HBCUs and the Big Ten.
- The glide step, also commonly known as the *roll step*, involves bringing the heel gently to the ground with the toe pointed up, and then rolling forward onto the toes before lifting the foot to continue forward. While marching to the rear, the weight is placed continually on the ball of the foot with the heel elevated. This style is used by both marching bands as well as drum and bugle corps. The style, in comparison to high step, gives drill formations a more fluid appearance, allowing for better control of more difficult formations and various styles of music.
- Marking time, When a band is not moving, the members may *mark time*, or march in place. The step used usually resembles the step that is used for marching forward, though mixing a high step mark time with a roll step march (or vice versa) produces an interesting visual effect. For a typical mark time, the foot is raised to the ankle bone of the opposite leg. The toe should not come off the ground and the knee should not come out much past the still-straight leg.
- Lateral Marching, When band members are marching in one direction but want to focus their sound in another, they may rotate their bodies at the waist, so that only the upper portion of the body faces in the direction of play. This is known as *lateral marching*, but is more commonly known as either *shifting*, *traversing*, or *sliding*. A lateral march is not a change in the direction of march, only in the direction the upper body faces.

METHODOLOGY

The substance of the implementation of this activity is the creation and presentation, with the object of creation originating from ethnic North Sumatra. In order to be able to open the fabric of various dimensions which are interrelated with all the problems, several theories are needed, namely creation theory, melody science and presentation theory.

In creating and presenting ethnic-based North Sumatra Marching Band music, of course we will carry out the stages of exploration to expression to produce work values that are able to bring messages to the listeners. Bambang Sunarto emphasized that the creation of works of art involves three elements, namely (1) knowledge, (2) activity, (3) Method. The knowledge aspect, whose manifestation is in the form of thought, is in the form of the process of dialogue in the mind that uses abstract ideas about certain objects that become the wealth of knowledge possessed. (2) Activities, in the form of activities, activeness, and busyness of art creators in formulating artistic expression formats, arising from thoughts about knowledge in the form of abstract ideas about certain objects, and (3) methods, in the form of rational techniques and procedures for conceptualizing and realizing the values of goodness, beauty and truth that exist in that thought so that it becomes a form of artistic expression that is empirical, symbolic and can be enjoyed. In this case, the process of creating and presenting the band Marching will begin with the search for ideas, the concept of cultivation, forms of cultivation, selection of instruments, pre-composition to composition. In the search for ideas, composers will take a number of North Sumatra ethnic music idioms to serve as initial ideas. Then the tradition idiom is merged into the concept of claim to be used in the form and

format adapted to the theme to be worked on. Taking idioms can be in the form of rhythm, melody, harmony or color of sound. After the concept is completed, the composer will determine the quantity of the Marching Band instrument as the main medium in the show. After determining the instrument, the composer will make a pre-composition by selecting motifs to build a theme. After the motive is determined, the phrase developed by the composer will compose the actual musical structure in accordance with the aesthetic considerations of music. After the composition of music can be created, a marching band performance will be presented with a concept that links the symbols of ethnicity as an issue of the diversity of North Sumatra's local wisdom.

DISCUSSION

The process of creating ethnic diversity-based marching bands in North Sumatra will adopt a traditional theme that is lifted from: Karo ethnic music traditions, Mandailing ethnic music traditions, and ethnic Malay musical traditions. Each ethnic taradisi music has different musical idioms. Karo ethnic music in this case uses a minor tone scale, Mandailing ethnic music uses a major pentatonic tone scale, while Malay ethnic music uses a mixolydian tone scale and a zigana minor. The difference in tone scale is certainly expected to provide an atmosphere of music that is very exotic and new in the composition of marching band music. In addition, each ethnic music has its own ornaments. In Karo ethnic music, it has *renget* ornaments, in ethnic music Malay has *grand* ornament, and ethnic Mandailing has *ende* ornaments. These ornamental tones are quite unique if they can be transformed into brass instruments (trumpet, trombone or tuba). There will be difficulties in using this traditional musical idiom, besides this it will be difficult to be applied in the brass instrument. Besides the tones played tend to come out of diatonic scales which are commonly used in the instrumentation of marching bands, even though diatonic tones can still be arranged so that melodically can approach or resemble these ornamental tones.

Pre-Composition by Determining Ethnic Music Idioms of North Sumatera

Based on the determination of North Sumatra ethnic music idioms contained in the scope of this study, the ethnic music chosen for this composition is ethnic music from ethnic Karo, ethnic Mandailing, and ethnic Malay. The musical idioms that will be the basis of the musical composition of the marching band are obtained through the observation of the ethnic music.

a. Karo Music Idioms

To inventory the original idioms of karo music protect against several forms of songs such as instruments such as the drum of five *sedalanen*, drum *telu sedalanen*, drum fifty and two, solo instruments such as *kulcapi*, *surdam* and *balobat*, and vocal music such as *katoneng-katoneng*, weeping-crying and *io-io art*.



Figure 1: Ansambel Gendang *Lima Sedalanen* (Pulumun P. Ginting's Documentation)

One of the ensembles in karo ethnic music is Ansambel Gendang *Lima Sedalanen* consisting of five karo musical instruments including: *sarune*, *gendang singindung*, *singanaki drum*, *penganak*, and *gung*. The five musical instruments are played together with various roles and functions in the ensemble. Drum *Lima Sedalanen* usually plays a number of songs including *simelungen rayat*, *odak-odak*, and *patam-patam*. From the songs played with the drum of *Lima Sedalanen*, the basic elements of the music are taken so that the musical idioms can be obtained as follows:

1. Rhythm

From observations and analysis of the rhythm patterns of karo music, the rhythm patterns in karo ethnic music can be divided into *simelungen rayat rhythms*, *odak-odak*, and *patam-patam*. The name of the rhythm is taken from the name of the song being played. In the Karo community the mention of the song is the same as the mention of the rhythm pattern. The following are the rhythm or rhythm patterns commonly played

in the drum ensembles *lima sedalanen*.

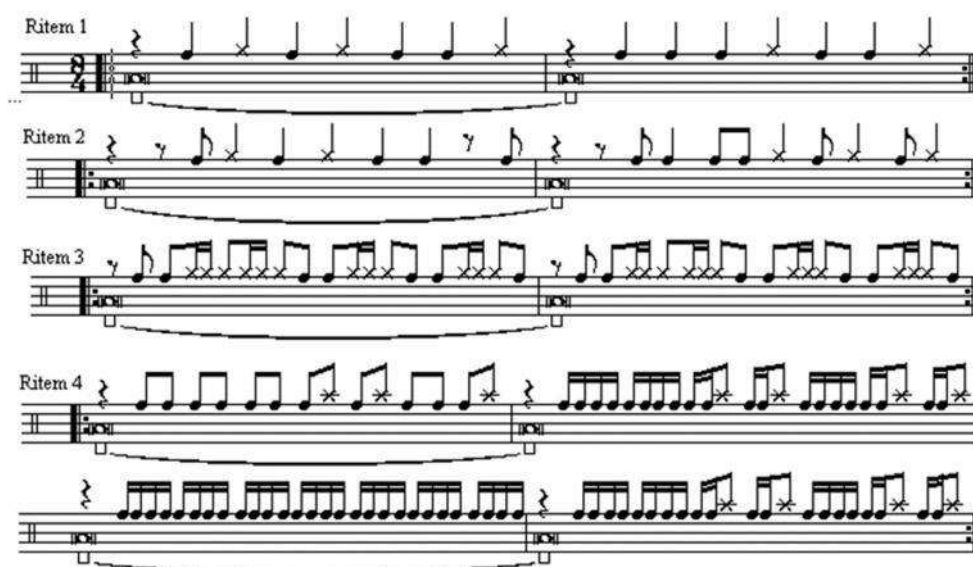


Figure 1

Rhythm Pattern or *Irama Simelungen Rayat*

Rhythm Pattern of *Simelungen Rayat* has several variations that can be seen in Figure 1. The four variations are played alternately following the flow of the song. In addition to the rhythm pattern of *Simelungen Rayat*, there are also rhythm patterns for people like the following:

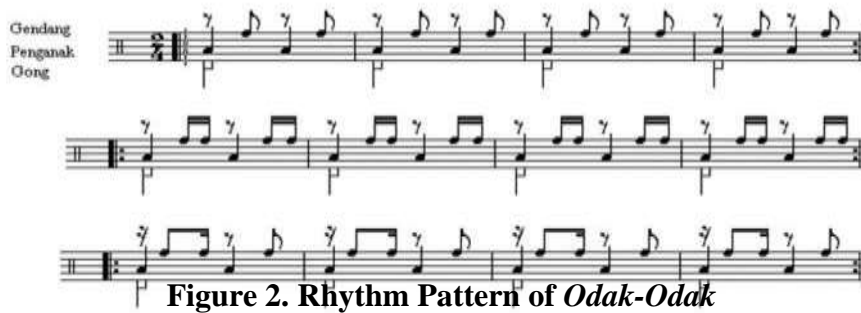


Figure 2. Rhythm Pattern of *Odak-Odak*

In contrast to the *Simelungen Rayat* rhythm pattern, the rhythm pattern of the people, known to the Karo community with a moderate tempo, means that between 93-96 bpm, the number of tones is worth a quarter for one minute. The rhythm rate of *odak-odak* is two times faster than the rhythm of *simelungen rayat*. The rhythm of the *odak-odak* has three variations. These three variations can be seen as shown in 2. The rhythm *odak-odak* always ends with the rhythm of *patam-patam*. The rhythm of the records can be seen as follows:



Figure 3 Rhythm Pattern of *Patam-Patam*

The rhythm of *patam-patam* has three different variations which have a tune of two times faster than the rhythm of *odak-odak*. This can be seen mainly from gung and penganak instrument games that function as bearers of a constant rhythm pattern. The three rhythmic patterns of *simelungen rayat*, *odak-odak* and *patam-patam* do not have a key sign because they are played by percussion instruments that do not have melodies.

2. Modus

Modus of ethnic karo music uses pentatonic tone scales with a tone distance of 2 - 1 / 2- 1 - 2 - 1/2. The sarune karo nada game used is described as approaching with a 5 # diatonic tone scale, i.e.

B – Dis – E – Fis – Ais – B



$$2 - \frac{1}{2} - 1 - 2 - \frac{1}{2}$$

Figure 4. Tone distance as capital / modes in Karo ethnic music

In addition to the notes on the pentatonic tone scale, there are also ornamental tones or *rengget*. In the Karo ethnic music tradition these ornamental tones are played occasionally but provide the uniqueness of Karo songs. The ornamental tone of karo music is the low Ais tone

and the Gis tone with the tone position as follows.

Ais – B – Dis – E – Fis – Gis – Ais – B

Figure 5. Ornamental Tone on Ethnic Karo Music

3.Melody

In the Karo ethnic music the melody is played according to the song's good song *simelungen rayat*, *odak-odak*, and *patam-patam*. In drum ensembles *lima sendalanan*, the main melody is played by sarune instruments. Here are some examples of melodies in Karo ethnic music on songs of *odak-odak* which can be transformed into trumpet games on marching bands:

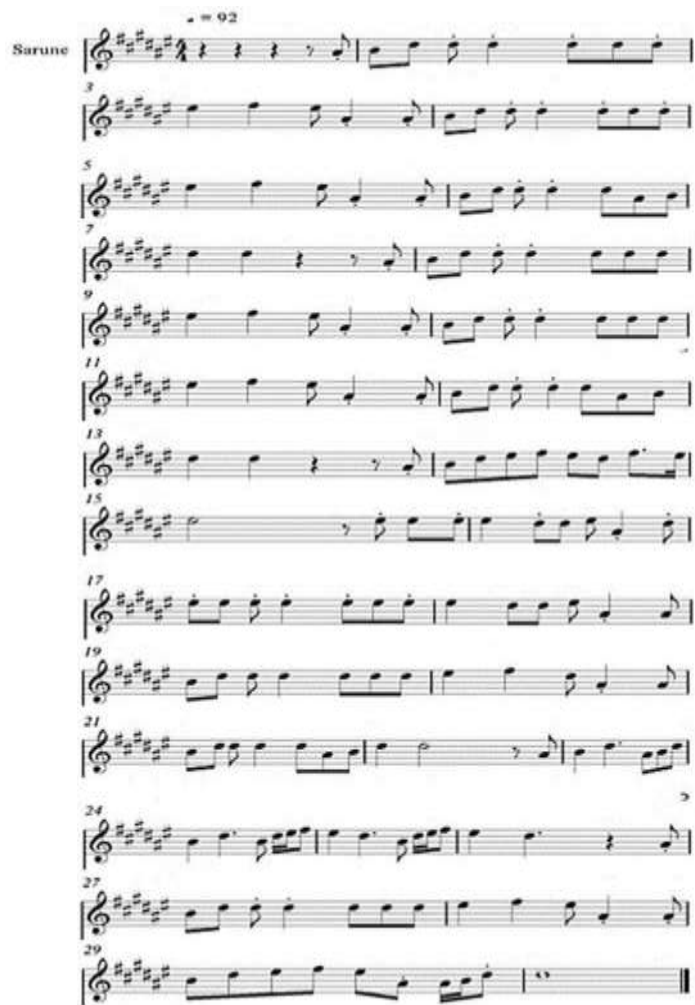


Figure 6. Melody of Odak-Odak Song on Ethnic Karo Music

4. Timbre (Sound Color)

Timbre (color of sound) in ethnic karo music is unique that distinguishes it from music in other ethnic groups in North Sumatra. Timbre (color of sound) on instrumental Karo music such as drum ensemble of *lima sedalanen*, drum *telu sedalanen*, drum lima puluh kurang dua, and solo instrument such as *kulcapi*, *surdam* and *balobat* are influenced by the sound character of the instrument. For example, the Karo gong has a sound color that is different from the gong in Mandailing ethnic music because it has different shapes and sizes. Likewise with the wind instrument, the membrane punch device, which will be different from the sound of similar instruments in terms of the source of sound in other ethnic music. The sound color of Karo ethnic vocal music is much influenced by the pronunciation of the Karo language so that it forms a unique sound, this can be observed in *katoneng-katoneng* singing.

b. Mandailing Music Idioms

In Mandailing ethnic music, there are two types of ensembles known, namely *gondang dua* ensembles and *gordang sambilan*. *Gondang dua* ensembles is a small ensemble while *gordang sambilan* ensemble is a large ensemble.

1. Rhythm

The rhythm pattern in Mandailing music is played by *gordang sambilan* musical instruments. *Gordang sambilan* consists of nine large drum pieces. The unique from *gordang sambilan* is the use of interlocking techniques, namely the rhythm that fills each other between each drum. The ensemble of battery percussion marching band *gordang sambilan* rhythm patterns can be applied to the bass drum game. Because of the use of different pitches for each bass drum so that the rhythmic pattern of the marching band can be applied.

2. Melody

Melodies on Mandailing ethnic music are sung with vocals like those found on the song *Onang-onang*. In general singing in the Mandailing community uses a major pentatonic tone scale with ornamental tones that emerge from the tonality of western diatonic music. The following are examples of *onang-onang* song notations presented in the form of beam notation:



Figure 7. Melody Flow in Mandailing Ethnic Music

c. Malay Music Idiom

1.Rhythm

The instrument that plays the rhythmic pattern in the Malay music ensemble is *Malay drum* or *drum ronggeng*. *Malay drum* is included in the category of drum frames which are beaten by hand. Malay drum serves as a signer in the accompaniment of Malay dances.



Figure 8. The Malay Drum on the Ethnic Malay Music ensemble



Figure 9. Dance Rhythm Pattern in Malay Ethnic Music

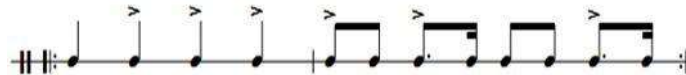


Figure 10. Rhythm Patterns in Malay Ethnic Music

2.Melody

Melodies in Malay songs tend to use legato which gives a resonance or characteristic to Malay music. The scale of the tones commonly used in ethnic Malay music that approaches western music is the minor zigana tone scale on Malay zapin songs and the mixolydian tone scale on the original songs. The presence of ornamental tones or *grenek* gives resam on the tone scale. Here is one example of the melodic flow in Malay singing.



Figure 11.Example of Melody Flow of Malay Ethnic Music

3. Timbre

Timbre on Malay music can be recognized by the musical instrument drum ronggeng with the silabi bunyi tung - tak - ding - dang. The sound pattern of the drum timbre forms a Malay rhythmic pattern. For melodic and harmonious musical instruments, the musical ensemble of ethnic Malays uses violins and accordions using diatonic tone scales. Timbre on Malay songs is unique which distinguishes it from other ethnic songs in North Sumatra. This uniqueness is due to the presence of ornamental tones or what grandma calls the Malay music culture.

The Process of Marching Band Music Composition Based on Variety of Ethnic Music in North Sumatra

a. Determining of Marching Band's Instrumentation for Variety-Based Music Composition of Ethnic Music in North Sumatra

Determination of musical instruments in the Marching Band composition can use the approach using rhythmic patterns, and melodic or mode patterns. The combined results are processed without losing anything. The discussion this time will talk about ethnic music in North Sumatra, namely ethnic Karo, Malay, and Mandailing. These considerations are expected to provide different colors that are more specific than can be done in North Sumatra in Marching Band Music Price. Through it, it is necessary to use identical music or describe Karo, Malay, and Mandailing ethnic groups by looking at the rhythm, and melody or capital.

b. Transformation of the North Sumatra Music Rhythm Pattern on the Percussion Marching Band Battery

The patterns of Karo, Melayu, and Mandailing ethnic music rhythms are applied to battery percussion in marching bands, because consideration of instruments in this section acts as accents, and musical illustrators and the main features of non tonal instruments are focused on producing timbre and rhythm. Seeing this, this consideration will have an impact on resam reinforcement through ethnic music aesthetics in the composition of marching band music more accurately. The following is a form of transformation of the North Sumatra ethnic music rhythm pattern to become a format for battery percussion in the marching band ensemble.

1. Battery Percussion Drum Corps Etnis

Karo Bass Percussion

Cymbal




Snare Percussion




2. Battery Percussion Drum Corps Etnis


Melayu Bass Percussion



Cymbal

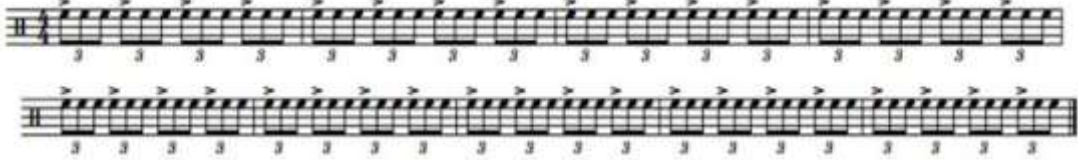


Snare Percussion




2. Battery Percussion Drum Corps Etnis

Mandailing Bass



Cymbal



c. Compilation of Motives using North Sumatra ethnic music idioms on the Marching Band Pitch Percussion

Pitch percussion is used to play the melodic patterns of ethnic Karo, Malay and Mandailing music given the function of the pitch percussion in the Marching band which acts as a form of harmony, a bearer of the melody, and gives a sound effect that gives certain characteristics. In addition, tonal instruments also have the main characteristics of melody processing, forming harmony, and having a tuning system. Thus, the main characteristics of ethnic music can be applied to the Marching Band instruments without losing melamik ethnic music while at the same time still showing the performance of the Marching Band. The following is a form of transformation of the North Sumatra ethnic song to be a format for the pitch of the marching band ensemble.

1. Pitch percussion Drum Corps with Karo Music Melody Motives

Marimba



Vibraphone

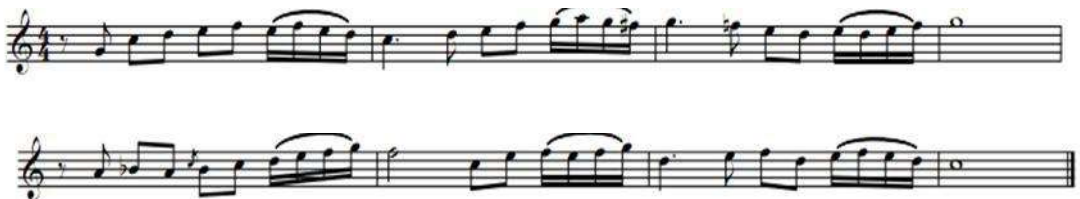


2. Pitch percussion Drum Corps with Music Melody Motives

Melayu Marimba

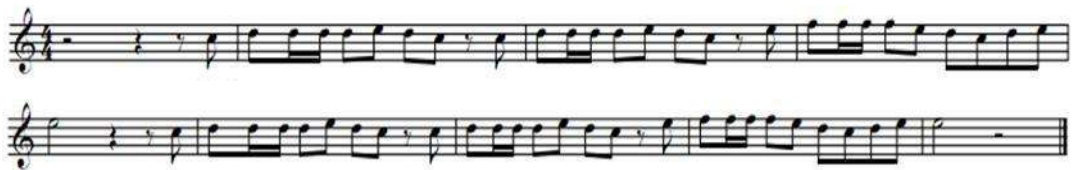


Vibraphone



3. Pitch percussion Drum Corps with Music Melody Motives

Mandailing Marimba



Vibraphone



d. Compilation of Motives using North Sumatra ethnic music idioms on the Marching Band Brass Section.

One of the aesthetics of the marching band is the use of an instrument that has a funnel leading to the front. Then the element of the melodic pattern can be allocated to this part of the instrument considering the function of the inflatable instrument is to bring melodies, form harmony, and give the impression of the formation of space commonly referred to as musical effects. So that the aesthetics of Karo, Malay, and Mandailing music became stronger in the Marching Band music composition. That way, there will be a strong ethnic musical character in North Sumatra. In the presentation of the Marching Band music composition. The following is the form and structure of the music composition of ethnic North Sumatra-based marching bands

1. The Form of Karo Ethnic Music Marching Band Composition

The musical score is presented in two systems of staves. The first system includes four staves: Trumpet in Bb, Trombone, Euphonium, and Tuba. The second system includes five staves: Snare, Tenor, Bass, Cymbals, and Maracas. The music is written in 2/4 time and features a strong rhythmic pattern with many eighth and sixteenth notes, characteristic of marching band music. The score is arranged in two systems of staves. The first system includes Trumpet in Bb, Trombone, Euphonium, and Tuba. The second system includes Snare, Tenor, Bass, Cymbals, and Maracas. The music is written in 2/4 time and features a strong rhythmic pattern with many eighth and sixteenth notes, characteristic of marching band music.



2. Forms of Malay ethnic Marching Band Music Composition



3. Forms of Mandailing ethnic Marching Band Music Composition

The image displays a musical score for a marching band, organized into two systems. The first system includes staves for Trumpet in Bb, Trombone, Euphonium, Tuba, Snare, Timpani, Bass, Cymbals, and Maracas. The second system includes staves for Tpt., Tbn., Euph., Tba., S.D., T.D., B.D., and Cym. The score is written in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The title "Mandailing" is written below the first system, and "Ritm. Mandailing" is written below the second system. The score is divided into measures by vertical bar lines.

Performance of Marching Band

In the context of presentation, the composer will work with various practitioners to build elements of the marching band performance. Practitioners of dance, artistic, sports instructors, trainers line up, fashion designers were involved to translate the sound of musical compositions into movements within the marching band. The dance trainer is in charge of making movements that are adjusted to the traditional theme that is raised. In this case, it is also used as a flag (color guard) accessories. The artistic team is given the task of making narratives in the form of visual effects in the form of property (colorful cloth symbols of ethnicity, and some other traditional symbols) that can be used as a beauty effect in the field during the performance. The line coaches were functioned to form various line formations so that they did not seem monotonous. Fashion designers are involved and assigned to give strength to the banders (members of the marching band players) to demonstrate collectivity and uniformity.

The presentation of the marching band has its own challenges, because it involves quite a lot of people. No fewer than 50 to 60 people are involved. In this case, the presentation of marching bands with musical compositions with the theme of traditional music in North Sumatra utilizes the symbols of ethnicity to adjust to the composition of the music. Symbols used such as the symbol of the ethnicity of the Karo tribe, the Mandailing tribe and the Malayu tribe in the form of a color symbol, a symbol of sacred animal forms and symbols of traditional dance movements in each ethnic group. The symbol of ethnicity is used in various elements of the presentation of the marching band as a reinforcement of the concepts conveyed in the show.

CONCLUSION

Based on the results of the discussion, some conclusions can be drawn as follows:

The process of creating musical compositions based on ethnic diversity based in North Sumatra basically adopts and transforms the idioms of Karo traditional music, the Mandailing tradition and Malay traditions in tang musical instruments used in the marching band .The process of creating North Sumatra ethnic diversity based marching band music compositions carried out is:

- a. First to do the Pre-composition, namely by selecting the idioms of taradisi music that will be used such as rhythm, melody, timbre (the color of sound) on the ethnic Karo, Mandailing and Malayu.
- b. The second performs the composition process, namely: determining instrumentation, transforming the traditional rhythm pattern on the battery percussion, composing the melodic motif by adopting traditional musical idioms into the pitch percussion instrument and compiling the melody motif in the brass section

The result of North Sumatra's ethnic diversity-based marching band music creation is finding:

- a. Model Battery Percussion Drum Corps.
 - Ethnic Karo Battery Percussion Drum Corps,

- Mandailing Ethnic Battery Percussion Drum Corps,
- Ethnic Malay Battery Percussion Drum Corps

b. The whole musical composition model of marching band with ethnic Karo style, ethnic Malay, Mandailing ethnicity

The presentation of North Sumatra diversity ethnic-based marching band performances involved quite a lot of people. No fewer than 50 to 60 people are involved. In this case, the presentation of marching bands with musical compositions with the theme of traditional music in North Sumatra utilizes the symbols of ethnicity to adjust to the composition of the music. Symbols used such as the symbol of the ethnicity of the Karo tribe, the Mandailing tribe and the Malayu tribe in the form of a color symbol, a symbol of sacred animal forms and symbols of traditional dance movements in each ethnic group. The symbol of ethnicity is used in various elements of the presentation of the marching band as a reinforcement of the concepts conveyed in the show.

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