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Development of Music in Indonesia

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ABSTRACT

Purpose: This article aims to discuss the problems that occur in the music industry in Indonesia, namely in the order of production, reproduction and marketing. **Methods:** This article uses a literature study method obtained from various sources. **Results and discussion:** production, reproduction and marketing arrangements must be handled professionally to establish harmony within the music industry network in Indonesia. Competition from several music industry players in the world does not prevent Indonesia from looking for formats to develop its music industry. The strengths that exist between government, academics, business and community are sectors that must be strengthened in developing the music industry in Indonesia. **Implication:** development of the music industry in Indonesia from upstream to downstream so that large areas of Indonesia can be reached in the music industry. Apart from that, we should also pay attention to some of the potential of music that exists in several regions in Indonesia which can be used as a mainstay in developing a music industry that is unique to the Indonesian nation.

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INTRODUCTION

Music has become part of people's daily needs. In this case, music is no longer central to culture but music has become part of other pop culture, such as books, films and other cultural products (Nugroho, 1998: 154). This brings music closer to being a human creation. This happens because music is the most beautiful traditional heritage, traditional music is also related to tourism art packaging, traditional music is a regional identity.

Judging from the music subsector, an understanding of the meaning of music is very necessary to be used as a reference for research related to the related subsector. According to kbbi.web.id, music is (1) the science or art of arranging tones or sounds in sequence, combination and temporal relationships so as to produce compositions (sounds) that have unity and continuity; (2) tones or sounds arranged in such a way that they contain rhythm, singing and harmony (especially those using instruments that can produce these sounds). With this definition, the concept of music becomes a reference for the field that will be the object of his work. But music mapping is necessary to understand the field itself. Understanding in this field will be part of efforts to optimize the development of the creative economy because music is basically a supporter of the creative economy. In this case, the music genres that can be mapped are those related to the creative economy, such as pop music, keroncong, dangdut, Western classical music, and so on. Creative economy-based Western music can be identified through determining notation, instrumentation and vocalization. This can be seen through pop music with rock rhythms with drum set instruments, keroncong music with ukulele and bass string instruments, dangdut music with Malay drum instruments.

Instrumentation in the realm of the Creative Economy can also be packaged as a type of blended music or hybrid music. The presence of hybrid music combines ethnic music instrumentation with Western music performances. This mixing of instrumentation playing forms will give rise to Indonesian ethnic idioms which will become an art form with an Indonesian character.

Apart from being conceptualized within the framework of characteristics with Indonesian ethnic nuances, the scope of the music subsector cannot be separated from the types of music categorized as industrial music and non-industrial music. Industrial music tends to be attached to popular culture with the characteristics: many people like it, low-level work, work that pleases people, and culture that people create for themselves. This characteristic is represented in popular music. This concept is contrary to the characteristics of non-popular music. However, the development of the creative economy does not give up non-popular types of music because the existence of non-popular music is also a wealth of creativity for artists. Therefore, it is necessary to develop non-popular music that can be accepted by society in the same way that society accepts popular music.

The issue of the development of music in fact cannot be separated from the definition of music itself. According to several music and social experts, it can be said as follows: Merriam in the book "The Anthropology of Music" (1964: 32-33), music is a symbol of things related to ideas and behavior of society. According to Boedhisantoso, S. in *Kesenian dan Nilai-nilai Budaya (Arts and Cultural Values)* (1982: 23) and Melalotoa in *Pesan Budaya dalam Kesenian (Cultural Messages in the Arts)* (1986: 27), Music is a universal human need that never stands alone apart from public. Revest (1954: 220) says that music is something that is assumed to be the existence of a number of tonal patterns that are articulated rhythmically, more or less constant, and found in various melodic combinations. Rooger Kamien "Music Appreciation" (1980: 2) states that music is part of sound which is formed by four components, namely pitch (height of the tone), dynamics, tone color, and duration, as stated below:

“ music is a part of this world of sound, an art based on the organization of sounds in time. We distinguish music from other sound by recognizing the four man properties of musical sounds : pitch, dynamics (loudness and softness), tone colours, and duration.”

An interesting statement was put forward by Soeharto in *Kamus Musik (Music Dictionary)* (1992: 86), the definition of music is the expression of ideas through sound, the basic elements of which are melody, rhythm and harmony with supporting elements in the form of ideas, nature and color of sound. However, in its presentation, it often includes other elements, such as language, movement or color. A melody is a series of a number of notes or sounds, which are responded to based on differences in pitch or rise and fall. It can be a series of a number of tones or sounds, which are responded to based on differences in pitch or rise and fall. It can be a complete form of expression or only a fragment of an expression. Rhythm is a regular movement that flows, due to the constant appearance of accents. Beauty will be felt more by the interweaving of differences in the values of sound units (duration) which are also called rhythm, rhythm, or rhythm. Harmony is about the harmony of the combination of sounds. Technically, it includes the arrangement, role and relationship of a combination of sounds with each other, or with the overall form. Such understanding will vary depending on each perspective. Based on the opinions above, it can be concluded as follows, music is a branch of art that uses sound as a medium that contains rhythm, harmony and melody. The growth of music can develop well if it is

supported by a development that leads to an industrial form. The definition of industry is closely related to products (results). In relation to music in Indonesia, the music industry implemented in this nation must adapt to industrial patterns in general which have developed well in developed countries, such as the United States, Germany, Korea, Japan, England, France, Australia. , and so forth.

Music cannot be separated from beauty. It is an artistic and cultural product that combines the aesthetics of tunes, poetic verses and the soul of a musician in one aesthetic work. If asked about what we enjoy from music, maybe some would answer the instrument, the notes, the beauty of the singer's voice and some might be more interested in the beauty of the lyrics which often correspond to the mood. Music is interpreted differently by each personality. Humans become more familiar with prices and start to lose value. Almost all human activities are oriented towards fulfilling material needs, including culture. The cultural products produced are no longer merely the actualization of aesthetic values, but are also directed towards economic goals. In this case, industrialization, as a common phenomenon in the contemporary world, plays its role as a controller of economic-cultural activities. Music as part of a cultural product is also not immune from this phenomenon. Further information will be explained about the meaning of the music industry.

METHODS

This research uses narrative as an approach strategy to explain the dynamics of music development in Indonesia. The choice of narrative strategy, because discussing the development of music in Indonesia depends on the effort and style of defining the ontological nature of music, adopts what was conveyed by Clandinin and Connelly (2000) that narrative strategy is how researchers provide a view of the summary and construction of expert opinions. or that is related to the development of music. Based on this, data collection was carried out by means of literature review studies and interviews. The literature study is intended to examine the opinions of experts regarding the dynamics of music in Indonesia, factors such as history, technology and economics that influence it, while interviews are carried out with colleagues who work in the field of music. Data analysis uses domain context to explain the index of transformational changes or dynamics of music in Indonesia.

RESULTS AND DISCUSSION

Discussing cultural industrialization, or more specifically music industrialization, also indirectly discusses the phenomenon of popular culture (hereinafter referred to as pop culture). The term 'pop' itself in popular culture theory has four definitions, namely many people like it, low-level work, work done to please people, and culture that people create for themselves (Storey, 2004: 10). In this article, we focus on the first definition, namely that many people like it. This definition will also have implications for the three definitions that follow. Pop culture here is a culture that is liked by many people, or in cultural studies it is known as mass culture.

The industrialization of music is determined by musicians who are the main supporters of its development, besides being a test of the idealism of musicianship. The industry and musicians in this case are in a position of mutual support, each controlling different values. The industry seeks to make a profit through music production, which works in determining the exchange value of musical products. In the industrial world, music is treated as a commodity, whereas for musicians, music is born as an expression of an aesthetic spirit whose orientation is more towards use value. Industry has hegemony over the mass media, so that they are able to record musical tendencies or tastes that are popular with the public. Furthermore, the industry will exploit this type of music in mass production. Adorno, in an essay entitled *On Popular Music*, stated this event as a process of standardization. Music is standardized in its values for the sake of satisfying the market. Once a musical and/or lyrical pattern is successful, it will be produced continuously until it reaches commercial exhaustion (Storey, 1994: 202). For example, in recent years, the trend in Indonesian teenagers' musical tastes has been heavily influenced by the Korean-style girlband and boyband fever. The existing music production and music concerts are filled with names like SM*SH, CERRYBELLE, JKT48, and the like.

This is where the musician's idealism is at stake. If we want to exist in the music scene, like it or not, the music presented must follow the dynamics of the market which continues to develop. Marcuse, in his *One Dimension Man*, believes that with the existence of mass culture, the progressive aspects of classical art (including music in it) have been erased to become mere industry. Art only becomes an operational value and the desire for happiness is replaced with false or false needs in this consumerist society.

In pop culture studies, music that is included in the realm of industrialization is called pop music. Pop music is not only a rhythmic music genre as currently understood. Pop music is not only the music played by a number of top Indonesian bands, such as NOAH, UNGU, PADI, ADA BAND, and others, the music genres Jazz, Country, Rock, and so on which are popular and mass produced, are also included in realm of pop music.

An interesting view in the study of pop music here is the phenomenon of industrialization. Music cannot be separated from industry, because it is produced and introduced to audiences by and through industry. Singers as big as Michael Jackson, John Meyer, Celine Dion, would find it difficult to be known to the world if their works were not packaged and produced by the music industry. The social criticism echoed by Iwan Fals and Slank through their music is also disseminated at the expense of the music industry. It can be further explained about the definition of the music industry which relates to several aspects ranging from music composition, recording, music, promotion, publishing, music performances, and music education, which can lead to problems and applications of these objects. In relation to the definition of the music industry, in England it refers to activities in the performance, creation, production, recording, promotion and sale of music. Germany focuses more on its music industry on sound recording and music publishing. The United States more broadly defines the music industry as activities related to music performances, music composition, distribution, promotion, production, training and music education (Kemenparekraft, 2015: 4-5). Based on the results of the FGD from the music subsector from the Ministry of Tourism and Creative Economy (May-June 2014), it was concluded that the definition of the music industry is all types of business and creative activities related to education, creation/composition, recording, promotion, distribution, sales and performance of works. music.

History and Development of Indonesian Music

Making vinyl records in Indonesia began at the end of 1920. This business was run by Thio Tek Hong, one of the well-known companies at that time in Jakarta. In 1957, long play vinyl records were produced by Irama Records. The 12 inch LP contains instrumental music played by Nick Mamahit. In the early 1940s, the three main types of music that developed in Indonesia were Keroncong, Gambus and

Hawaiian music, plus semi-classical and classical music from orchestras which were favored by the Dutch and the elite of the native land. At this time, songs with a spirit of nationalism, full of idealism, such as "Halo-Halo Bandung" were the main thing played on radio. According to Bens Leo's notes (Newsmusik, 04/2000), the history of the recording industry in Indonesia began in two places: Lokananta in Surakarta and Irama in Menteng, Jakarta. Lokananta is a government-owned recording company, which produces regional songs. Meanwhile, Irama has produced many entertaining songs. Names such as Rachmat Kartolo, Nien Lesmana, and Patty Sisters have recorded there, which was originally a small studio in a garage in the Menteng area, Central Jakarta. The recording events occurred around the 1950s until well into the 1960s.

The history of the Indonesian music industry, according to an article published in *Prisma* magazine, Edition 5 written by Suzan Piper & Sawung Jabo in their article entitled Indonesian Music from the 1950s to the 1980s, states that music in Indonesia is divided into several significant time periods. The emergence of the Record label in Indonesia began in 1954 when Irama Records was founded. Other record labels: - DIMITA - Remaco - Lokananta, state-owned record company - Hins Collection - Nirwana - TOP - Eterna - Contessa – Akurama. In the early 1950s, the rise of entertainment music (entertainment music). At this time, pop songs began to become the forefront, and pop songs took a place alongside the rhythmic songs Keroncong and Seriosa as one of the types of categories in the radio star selection event which was held every year since 1950. 1951 by Radio Republik Indonesia (RRI). In the early 1960s, Western influence became increasingly felt on Indonesian music. Famous artists at this time were: Titik Puspa, Rhamat Kartolo, Lilis Suryani. The songs mostly reflect love and sadness. In the early 1970s, under the New Order government, Western music emerged freely. The emergence of music groups operating on the hard rock Talent route, as well as Production & Distribution.

Meanwhile, entering the early 1970s, in the South Bandengan area of Jakarta Kota, Dick Tamimi founded the DIMITA recording studio. This recording studio is also a pioneer in recording pop songs, because in this place the famous names Koes Bersaudara, Panbers, Dara Puspita, Rasela, recorded. The unique thing about this studio is that when recording was in progress, it had to stop for a moment because a train was passing by. At that time, recording technology still relied on a small number of tracks, 8 tracks. Considering the condition of the recording studio which does not

yet have a maximum dampening system, the recording results took quite a long time. After that, the king of Indonesian recording studios emerged, and later was considered a legendary producer who controlled the largest market share in Indonesia, namely Yamin who owned the Metropolitan recording studio, now Musica Studio and Eugene Timothy who owned Remaco. Remaco was once the largest recording company in Indonesia, with strong access to relationships in the international recording world. In the Remaco studio, big names were born such as Bimbo, D'Lloyds, The Mercy's and also the Koes Bersaudara, who in 1967 changed their name to Koes Plus and moved to this place.

When the Remaco studio collapsed in the early 1980s and Eugene was left to rely on a number of master recordings that he still owned, both from the era of vinyl records and cassette recordings, Musica changed to showing its dominance. Through a good management system, many musicians have been able to survive for a long time and have had long-term contracts with Musica, such as Chrisye, starting from his solo album *Sabda Alam* (1978) to the album *Badai Pasti Berlalu* (1999), which was recorded at the Musica studio.

Around the 2000s, the Indonesian music and recording industry was marked by the presence of branches of BMG, Universal, EMI, Warner Music Indonesia and Sony Entertainment, which controlled the music industry in Indonesia. As five world-class music industries, these five recording authorities approximately get 40-50 percent of the turnover of the Indonesian recording industry. The total turnover of the music industry in Indonesia is around IDR 850-900 billion per year, of which 40 percent is for foreign music, whose royalties are controlled by the five companies, while the remaining 60 percent is for Indonesian music.

The threat to the music and recording industry in the country is the problem of cassette and CD piracy which has increased sharply. In fact, according to the Indonesian Recording Industry Association (Asiri), piracy reaches up to 100%. Meanwhile, with the presence of the internet and MP3 technology, now we can get your favorite songs easily and cheaply. we can imagine, on one MP3 CD which can be purchased for less than IDR 10 thousand, we can enjoy hundreds of songs from your favorite artists. The increase in piracy has found a solution with the significant development of the telecommunications industry. Some things that keep the music and recording industry alive include ringtones and, in particular, ring back tones. This

is quite interesting. Because RBT is a service provided by cellphone users to the person they are talking to who wants to contact them, by replacing the sound that is just a conventional telephone ringing into various songs according to the choice of the cellphone owner. With a subscription price of IDR 5,000-IDR 7,000 per song every month, we can imagine how much money is made from this service. An interesting phenomenon was that when Mbah Surip's song with the title "Tak Gendong" became an epidemic, it was said that RBT from this song made billions of Rupiah, even though Mbah Surip only got a little. Of course, it's not just "Tak Gendong" songs that are included in the "Top 40", even religious songs sung by Oppick, such as "Tombo Ati" or those with a nationalist theme such as Gombloh's "Kebyar-Kebyar", also get added value from the program this RBT.

Cell phone users of around 160 million people are certainly a promising market for gaining profits. It is not surprising, if it is mentioned, that the music and recording industry benefits quite a lot from industry and telecommunications, especially what is quite interesting is that RBT cannot be hijacked, so IPR is highly respected in this service. Although, regarding distribution, there may still not be a balance between the parties involved.

The history of the development of indie music (according to the original word, namely independent, which means independent, independent, free-spirited and independent), can be interpreted in two ways regarding indie bands thriving in the country. First definition: Their works are outside the mainstream or different from the styles of songs that are currently selling well on the market. Second meaning: the music group records and markets its own songs. This group usually has songs that can be accepted by the market, but when producing an album, it usually does not involve a major label or record company that already has a name. Indie music grows naturally in Indonesia because foreign music groups are idolized. Almost all music in Indonesia is the epigone of foreign music. They started their career by performing songs from foreign music ranging from Koes Plus, God Bless to several music groups in the early 1990s. Some music groups play their songs without seeing it as something worth selling because the most important thing is idealism first. Whether or not it is accepted by the music industry is not an issue.

Many Indonesian musicians adopt Western culture in their work, but economically they lag behind many developed countries. Finally, lower class music

from Western culture was adapted by the middle class in Indonesia because the middle class had more opportunities to see developments in the world of foreign music at that time. Historical records show that President Soekarno once imprisoned the music group Koes Plus because their music was accused of being synonymous with the culture of international capitalism. Koes Plus is also not wrong in adapting music which he thinks expresses freedom. The development of music in Western culture accelerated rapidly in the 70s, spurring the development of Indonesian music. Good Bless, Gang Pegangsaan, Guruh Gipsy, Giant step, The Rollies, and so on, are a series of names that can be said to be the founding fathers of Indonesian music at that time, apart from that they also popularized the spirit of independence (bava indie), in their work. At that time there was no good music management, but with the limited experience they had started to build a network, this was done in order to expand their music.

In the 90s, underground music in Indonesia developed rapidly, the alpetura and metalica groups emerged which influenced young Indonesians. Faced with a mainstream industry dominated by Malay rock (female artists), the underground route was chosen. Underground culture was increasingly widespread, alternative music sections were built at that time. Big cities also became places where underground music communities developed at that time, metal music also became an alternative treat. Apart from that, there is a lot of music that dares to express itself by placing political issues in its lyrics. There are many albums, including compilation albums, released together by music groups at that time. Small stages are often held in cafes, this is in line with the development of youth industries, such as clothing and distros.

The term indie only became popular in the mid-90s, at that time underground was replaced by the term indie, perhaps the term underground was too synonymous with metal songs, so the term indie gave the impression of being somewhat modern. Pure Saturday, became a pioneer of music with genres other than metal and made its own recording album. This music group printed its first album in 1995, entitled "Not A Pup E.P". The success of recording this album was followed by a series of other bands, such as Waiting Room, Pestol Aer, Toilet Sound, and so on. Furthermore, the indie boom became even more intense, after MOCCA (swing pop music group from Bandung) succeeded in breaking the number above 100,000 copies in sales of its cassettes. Mocca's success also had an impact on the development of indie bands.

Several bands such as THE S.I.G.I.T, The Upstairs, The Brandals, Bench Park, White Shoes, Efek Rumah Kaca, The Adams, Goodnight Electric, and others, have found a place in the hearts of music lovers. In 2008, eight albums released by indie labels were included in the 20 best albums by Rolling Stones magazine. This proves that the quality of Indonesian indie music is very good. When compared with 10 years ago, it is now clear that this movement is bigger. More clearly, the globalization of information is driven by cyberspace (the internet). Nowadays everything is easy with the internet, everything is accelerated to the maximum. Ten years ago there were few indie labels, now there are many, although there are still a few that do business well and correctly.

The concept of developing the music industry in the context of the creative economy refers to four domains, namely:

1. Creation Realm:

The realm of creation is the realm of ideas to produce a musical product that will be able to create differentiation from other musical products as well as building a system that will mobilize the production movement until it reaches consumers.

2. Production Realm

The production realm is the realm of looking at products from two sides, namely the idealistic side and the commercial side. These two paths will create alternative trajectories for each other. These two paths are the art music genre and the mainstream music genre. Apart from that, the realm of production is not just focused on work production but is expanded to the level of work documentation. Documentation of this work is carried out in connection with archiving the work. This broadening of the starting point is important in relation to the understanding that the presence of a work does not result from a cultural vacuum (Teeuw, 1983: 11). The emergence of a work can have a big influence on the emergence of another work or it may also be possible for the emergence of a new musical phenomenon in Indonesia. Therefore, archiving will be proof of cultural richness, especially in the Indonesian music subsector.

3. Distribution Realm

The distribution domain is related to markets, academic spaces and media. This realm also opens up greater opportunities, not only in the direction of consumption but also in scientific development through the academic space. Apart from that, the development of academic space will also be expanded through derivative activities in

the form of coaching for the arts community in the music sub-sector. This coaching is expected to be able to develop the concept of the built environment (nurturance environment). However, the media sector also plays a vital role in the realm of distribution considering that technological developments are always entering the media realm. Apart from that, mastering the media is a practical way to open distribution channels for the promotion of works.

4. Commercial Realm

This domain leads to advanced processes from the level of packaging of work production, the use of media, to the process of turning the product over to the consumer. In this case, there are two alternative paths that form the concept of work production. These two routes have different market segmentations. Therefore, the production domain must be reviewed with its link to the market.

A good music industry ecosystem has an impact on the music business in generating a lot of income. Indonesia has great potential which must be worked on seriously so that the Indonesian music industry is more advanced. In connection with the issue of resources and the development of competitive creative entrepreneurship, it is necessary to develop new entrepreneurship in the music industry. Apart from that, the problem of financing and market expansion needs to be built with a network for marketing music industry products. The threat to the music and recording industry in the country is the problem of cassette and CD piracy which has increased sharply. In fact, according to the Indonesian Recording Industry Association (Asiri), piracy reaches up to 100%. Meanwhile, with the presence of the internet and MP3 technology, now we can get your favorite songs easily and cheaply. we can imagine, on one MP3 CD which can be purchased for less than IDR 10 thousand, we can enjoy hundreds of songs from your favorite artists. The increase in piracy has found a solution with the significant development of the telecommunications industry. Some things that keep the music and recording industry alive include ringtones and, in particular, ring back tones (RBT). This is quite interesting. because RBT is a service provided by cellphone users to the person they are talking to who wants to contact them, by replacing the sound that is just a conventional telephone ringing into various songs according to the choice of the cellphone owner. With a subscription price of IDR 5,000-IDR 7,000 per song every month, we can imagine how much money is generated from this service.

Cell phone users of around 160 million people are certainly a promising market for gaining profits. It is not surprising, if it is mentioned, that the music and recording industry benefits quite a lot from industry and telecommunications, especially what is quite interesting is that RBT cannot be hijacked, so IPR is highly respected in this service. Although, regarding distribution, there may still not be a balance between the parties involved. To support an innovative business climate and technological development, there needs to be synergy between business actors and technology makers in the music industry.

Currently, many record companies have started collaborating with start-ups in the technology sector. The hope of this collaboration is to create new products from music mixed with the use of technology. Many labels no longer want to wait for surprises from the technology sector, but they now want to take the initiative to develop music products. Streaming services already have full support from record labels with large catalogues. In all regions, including Indonesia, it is impossible for music businesses to rely solely on digital. People who say digital is the future are right, but very generic. The basis that must be understood is how music business people find a sustainable business model, which is supported by the availability of streaming or download services that are easy to access. The most debated issues currently in the recorded music market are:

- Sharing revenue from digital music between labels and artists. Many artists are demanding that the split be different (a split of at least 50-50).
- Format between Download or Stream, Ownership or Access, Subscription or A La Carte, and Subscription or Ads.
- YouTube is a big concern for labels, as people, especially the younger generation of music fans, are becoming accustomed to enjoying music for free. Meanwhile the royalties paid are very small.
- Global licensing is required.

The most important factor is actually the fact that digital channels are able to provide more songs to more global consumers. Apart from that, attention to educating the market and how the market can consume digital music without making it difficult is a solution.

The state must not underestimate or ignore values, creativity & industry. This means not looking down on things, especially when this is related to state income.

Music is also a form of industry that can reduce poverty and unemployment. The music factor provides foreign exchange for the country through taxes (income tax and sales tax), apart from that, poverty and unemployment are reduced from music.

CONCLUSION

Music is a universal language that does not need to be translated into words, but can be understood by the audience. It is almost certain that everyone likes music. According to Anggito (2016) there will be a way of live in the field of music. Recently, Indonesian music has dominated in its own country, this has become a matter of pride for musicians. This is a particular concern for the government, because the music industry can contribute huge income to the national economy. This is because there are many VAT sources that can be obtained from the music industry, including music CDs and software. Apart from that, musical instruments such as guitars, pianos and so on must be exported and produced in Indonesia. If musical instruments can be exported, it will be big for the country's foreign exchange earnings, exports of guitars or pianos are big, not to mention domestic consumption, so if this creativity is killed then the source of value, creativity will go down, industry will go down.

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