

## **Traditional Music Performance in Destination Village Tourism of Pasar Kamu at Pantai Labu District Deli Serdang Regency North Sumatra**

Hizkia Julius Simanungkalit<sup>1</sup>, Panji Suroso<sup>2</sup>

<sup>1</sup>Universitas Negeri Medan

<sup>2</sup>Universitas Negeri Medan

**Abstract:** Traditional Music Performance in Pasar Kamu Tourism Destination Village, Pantai Labu District, Deli Serdang Regency, North Sumatra, Music Education Study Program, Department of Sendratasik, Faculty of Language and Arts, State University of Medan. 1) The objectives of this study are: To find out the existence of traditional music performances at Destination Of Pasar Kamu. 2) To find out the form of presentation of traditional music performances at Destination Of Pasar Kamu 3) To find out the function of music performances for visitors at Destination Of Pasar Kamu The theory used in this study is existence theory which discusses the existence of a performance, presentation theory which discusses the form of presentation of a performance, especially traditional music performances, and function theory which discusses the usefulness or function of a traditional musical performance. The population of this research is the leader of your market tourist destination and several art studios that are present at the location. The sample of this research is the Javanese art studio "singular pana". The research method used is qualitative research with qualitative descriptive research. Data collection techniques used in this study were observation, interviews, and documentation. The results showed: 1) The existence of Traditional Music at Destination Of Pasar Kamu can be seen from the Music Show which is held every week featuring several traditional music performances such as Malay Traditional Music Performances, Javanese Gamelan Traditional Music Performances, and angklung ensembles, which are made as entertainment media. tourists in your Market Tourism Destination. This is done so that cultural values can be maintained. 2) The Form of Presentation of Traditional Music Performances in the Destination Of Pasar Kamu which is seen through the research sample, namely the Presentation of Javanese Gamelan Traditional Music Performances which have characteristics in terms of artists, musical instruments, costumes and make-up, and places. 3) There are 4 functions of traditional music at Destination Of Pasar Kamu, namely: (1) communication function (2) entertainment function (3) physical response function (4) community integrity function.

**Keywords:** Performances, Traditional Music, Village, Tourism

### **Introduction**

Wisata Pasar Kamu or the abbreviation of "Breakfast Week by Young People" is one of the tours located on Jl. Pioneers, Denai Lama, Labu Beach, Deli Serdang Regency, North Sumatra. This tour was founded by "Kawan Lama Area", a community of young people from Denai Lama Village. You Market was first opened on November 09, 2020. This tour is designed like a traditional people's market that sells snacks from the past with culinary tours, cultural tours, agricultural tours, and so on. The location of your Market Tourism Location is around 32 Km from the center of Medan, and is only open on Sundays from 06.00 WIB - 11.00 WIB. Abdi Purnomo (2021).

Your Market is a traditional market that was built by one of the community leaders and three old friends who missed real traditional cuisine when they returned to Kampung Lama. The four friends, who have been active in the movement of civil society organizations in North Sumatra, then actively discussed how to change this alarming condition. They pay attention to rice fields,

rivers, and beaches as potential natural resources to become agro-tourism activities to improve the community's economy. In January 2020 the figure had the idea to create a special breakfast center on Sundays, which is seen from the potential of community traditions that should be passed down from generation to generation, but this is almost extinct, traditions such as cooking skills and make traditional cakes, such as cakes rasida, dangai cakes, kekaras cakes, plate torak cakes, baked pulut cakes, prosperous cakes and roasted chicken puluts, which are currently very difficult to obtain and even the millennial generation does not recognize this type of traditional Malay cake. . These cakes have also become real religious rituals and traditional events such as weddings, circumcisions, khatam Al-Qur'an, and kenduri descending Tanam (early planting of rice). Abdi Purnomo (2021).

Since then the four friends have developed your Market into a Traditional People's Market. The concept of the market in the context of the economy according to Stanton in Suryatno, S, et al (2020:45) is a group of people who have the desire to fulfill their needs, money for spending (disposable income) and the willingness to spend it. Based on the way market transactions can be divided into 2, namely traditional markets and modern markets. Traditional markets according to Malano in Suryatno, S, et al (2020:45) are markets which in their implementation are traditional and are characterized by buyers and sellers who meet directly. In accordance with the discussion in this study, the transaction system in your market tourism is carried out directly with a unique payment system by not implementing transactions in the form of Rupiah payments, but pieces of coconut shells that are carved and form a coin, which is called "Tempu".

Tempu is a coin with carvings with pictures of rice plants which have meaning as a means of life and survival, bowed rice leaves that represent wisdom, Three stalks of rice symbolize the symbols of the three realms, namely Land, Sea, and Air, while the three dots above depict devotion to truth and side with the people. This uniqueness has become a habit in regional culture. According to Carol R. Ember & Melvin Ember, "Culture is a learned way of acting; culture does not depend on biological transmission or inheritance through genetic elements" Ihromi, T.O (2006:18).

The existence of your Market Tourism Destination Serves as a forum/job opportunity for the local community, so that the Kampong Lama people can become market owners and are no longer subject to taxes, and do not depend on loan capital from any business entity. As the opinion of Yunitasari & et al (2014:2) "Tourism development will not be optimal if in a sector it is only influenced by private entrepreneurs for their own interests". Cultural tourism will provide positive economic and socio-cultural benefits, as well as provide economic benefits to local communities, Wibawa, Made Indra & I Gede Sudjana Budiasa (2018:1669).

North Sumatra is one of the provinces in Indonesia that has a cultural diversity of various ethnicities that inhabit this region, in addition to local ethnicities which there are at least 8 ethnicities, namely Toba, Malay, Mandailing, Simalungun, Pak-pak, Karo, Angkola and Nias. It is also inhabited by other ethnic groups such as Java, Banjar, Padang, Aceh, China, India, and so on, and makes North Sumatra an area inhabited by a heterogeneous community.

The cultural diversity possessed by these various ethnicities can be seen in the various works that they make for various purposes which are realized in various forms and are intended for certain purposes. Art as a cultural product that produces various works, becomes a medium needed by the community, in an effort to convey the will. The art forms they produce are used in various activities and are manifested in various works of art from music, dance, fine arts, literary arts and so on. This is reinforced by the writings in Mack's book (2001: 100) which states that all environments give birth to various basic structures that are very natural for each culture from the point of view of climatic-geographical, historical and social conditions.

Traditional music is music produced by a group of people, for a particular purpose that is passed down from generation to generation, which develops according to its era. The people of North Sumatra have been introduced and exposed to their regional music, each of which has its own uniqueness.

Based on Initial Observations, your Market Tourism Destination features several traditional music performances such as Malay traditional music, Karo traditional music and Javanese traditional music, which play a role in the development of your Pasar Kamu Tourism Destination, which has a good impact on inviting more visitors, as according to Wibawa, Made Indra & I Gede Sudjana Budiassa (2018:1668) "In forming a quality tourist destination, several supporting aspects are needed, such as (1) accessibility in the form of local transportation and telecommunications (2) accommodation, restaurants, tour guides and (3) several attractions such as interesting natural scenery, cultural arts, historical heritage, and performing arts". Based on the phenomenon above, there are several questions that want to be studied more deeply, such as:

1. Purpose. The existence of a traditional market in your market tourism destination village.
2. Benefits of Existing Traditional Markets Your Market Tourism Destinations for the surrounding community.
3. The presence of traditional music performances at your market tourism destination.
4. Forms of Presentation of Traditional Music Performances at Your Market Tourism Destination.
5. Function of Traditional Music Performance for visitors to Your Market Tourism Destination.

On this basis, the authors are interested in conducting further research on the process of presenting traditional music performances that are applied in your Pasar Kamu Tourism Destination, with the research title "Traditional Music Performance In Destination Village Tourism of Pasar Kamu At Pantai Labu District Deli Serdang Regency North Sumatra".

## **Method**

The research method used is descriptive qualitative research method. Sugiyono (2016:15), said that "Qualitative research is a research method based on the philosophy of post-positivism, which is used to examine the condition of scientific objects". The data analysis technique used observation, interview, and documentation techniques. The results of data efforts as material to get answers to problems that arise in research.

## **Results And Discussion**

### **Destination Of Pasar Kamu**

Pasar Kamu or the abbreviation of "Breakfast Week by Young People" is one of the tours located on Jl. Pioneers, Denai Lama, Labu Beach, Deli Serdang Regency, North Sumatra. You Market was first opened on November 9, 2020 which was founded by one of the community leaders, namely Mr. Dedy Sofian who is also the leader of the "Kawan Lama Area" Community with the Deli Serdang Tourism Awareness Society (Masata) and Kampong Lama young people who became the driving force Pasar Kamu which is a breakfast center based on traditional food preservation. Market activities are carried out specifically every Sunday at 06.00-11.00 WIB. Pasar Kamu has become a tourist attraction that attracts many tourists because some of them are really interesting that utilize local wisdom such as real traditional food, children's games, real rice fields tourism, and some traditional music performances.

### **The existence of Traditional Music at Destination of Pasar Kamu**

The existence of Traditional Music must be preserved so as not to disappear. There are many ways to preserve Traditional Music Shows such as those carried out at your Pasar Wisata Destination which makes a marketing strategy by displaying several Traditional Music performances which are made as a medium for tourist entertainment at your Pasar Wisata Destination, thus forming an existence and preserving the Traditional Music.

### **Malay Traditional Music Performance**

Malay Traditional Music is a genre of Traditional Music that originated and developed in the east coast of Sumatra, Kalimantan and the Malay Peninsula. This music is usually sung by people from

the Malay ethnic group, what is interesting about this genre of music lies in its composition which consists of song lyrics containing poetry adapted to everyday life and full of teaching instructions (moral messages), filled with voices. or cengkok Malay vocals, and neatly arranged musical arrangements.



**Picture Of Malay Traditional Music Performance  
(Source Of Hizkia Julius Simanungkalit)**

- **Javanese Traditional Music Performance**

Javanese traditional music is one of the legacies of our ancestors passed down orally for us to maintain and preserve its existence as a means of ritual, or public entertainment. As is the case with your Market Tourism Destination, where the existence of Javanese Traditional Music is again presented as a means of entertainment for tourists visiting your Market Tourism Destination.



**Picture Of Javanese Traditional Music Performance  
(Source Of Hizkia Julius Simanungkalit)**

- **Angklung Traditional Music Performance**

Angklung Including traditional musical instruments that are commonly found in Central Java and West Java provinces, Angklung includes traditional musical instruments made of bamboo which are usually played as a melody carrier. Since the days of the Sunda kingdom, this musical instrument has been recognized by the Sundanese people where this musical instrument acts as a generator and driving force for the people of that mass.



Picture Of Angklung Traditional Music Performance  
(Source Of Hizkia Julius Simanungkalit)

Forms of Presentation of Traditional Music Performances in Denai Lama Village  
Destination of Pasar Kamu

### 1. Malay Traditional Music Performance

Destination of Pasar Kamu Presents the Archipelago Cultural Saung Studio (Pakpung Meburan Meletop) as a filler for Malay Traditional Music Performances. Traditional Malay Music Performances are usually every week according to the Tourism Theme that is there, this show is usually held from 07.00 WIB - 11.00 WIB and is interspersed with rest for music players. Based on the theory used by the author, Malay Traditional Music Instructions also has Elements of Musical Performance Forms in accordance with field facts obtained when carrying out research, namely:

#### a. Artists

Artists in Javanese Traditional Music Performances come from the Saung Budaya Nusantara Studio which consists of several prominent Malay music artists, namely Mr. Heru Winarto, Sofyan Andi and Yulia Moningga, who take part in taking part in the presentation of tours that have been conceptualized by the market founders with the aim of dissolving atmosphere and strengthen the sense of tradition when exploring your Market Tour. We can immediately enjoy the form of Malay Traditional Music Performances that are presented at Destination of Pasar Kamu.

#### b. Instrument

The musical instruments used are several Malay Tradition Instruments such as the Gendang Pak-Pong, Accordion, and Violin.

##### 1) Gendang Pak-Pong

Gendang Pak-Pong is a type of traditional instrument from the Malay tribe. The Pak-Pakpong drum is played by Mr. Heru Winarto which has a function as a musical bar accompaniment with distinctive beats from the Malay tribe.

##### 2) Accordion

The accordion is an organ-like keyed instrument. This accordion is relatively small and is played by hanging from the body. This instrument is played by pressing the keys with the fingers with the help of pushing and pulling on the back of the accordion in order to channel air into the accordion tongues to produce sound.

##### 3) Violin

The violin is a stringed instrument that is played by swiping. This instrument is one of the melodic carrier instruments in the Malay Traditional Music Game at Your Market Tourism Destination. However, the presence of this instrument is not always present because sometimes the Malay Traditional Music Show only presents 2 traditional musical instruments, namely the Accordion and Gendang Pak-Pong.

### **c. Costumes and Make-Up**

Costumes and make-up used during traditional Malay music performances use clothes that are not too prominent where the artist uses traditional Malay clothes without any uniform demands and only uses a few accessories such as black caps and sometimes artists also use accessories such as Malay songket cloth and Malay hats or Kopyah when Your Market Tour uses a Malay Theme. In the midst of a tight performance schedule, it is not uncommon for the personnel to take off their accessories but still harmonize with their costumes.

### **d. Show Venue**

Saung Budaya Nusantara Studio continues to carry out traditional music performances without a special stage. We can see from the pictures that the performers only use benches without the aid of sound or other means of supporting the performance, and the show is held on the ground with the background of a house wall with a typical Malay motif

## **2. Javanese Traditional Music Performance**

Presentation of a traditional music performance can be seen according to several forms of performance such as single music presentations, limited group presentations, orchestral music presentations, and electric music presentations. Researchers took one sample from Javanese traditional music performances because it was in accordance with field facts encountered by researchers when conducting research at your Market Tourism Destination. This Javanese Traditional Music Performance is usually called Kuda Lumping which has characteristics in terms of artists, musical instruments, costumes and make-up, songs presented, and places.

### **a. Artists**

Based on the author's observations, the number of personnel of Javanese Traditional Music performed by the studio "Tunggal Pana" consists of 6 people with details of one player each on each instrument such as Gong, Saron, demung, bonang, bonang successor, and drums. In general, the players look for a playing position facing the visitors and provide a little place as a place to dance both personnel from the studio and visitors who want to dance. currently the musicians are prepared with the latest strategy and have experience that is still quite new too, the training of the musicians is still running for almost a year, but the musicians can already play well, in terms of cohesiveness and harmony between players in playing musical instruments and are able to invite tourists to dance together.

### **b. Instrument**

The tools used in Javanese Traditional Music Performances are a set of Javanese Gamelan Traditional Music Instruments, each instrument has a role and function in accordance with the division which will be described as follows:

#### **1) Gendang Jawa**

Gendang Jawa is a musical instrument made of wood and leather, which belongs to the type of Membranophone music that has a sound source from a membrane or skin. This instrument is played by hitting it by hand. In this study the Javanese drum was played by a member named Andre Maulana.

#### **2) Saron**

Saron is one of the traditional Javanese instruments belonging to the Idiophon type of music where the sound source comes from the musical instrument itself. Saron is made of bronze and how to play it by hitting it with a hammer made of wood. Saron is divided into 2, namely Saron Pelog and Saron Slendro which function as melody carriers in one Gamelan Ensemble. In playing Saron, the right hand hits the wilahan with a percussion and the left hand holds the blade that has just been hit to remove the sustain from the Saron. In this study, Saron was played by a member of the Sanggar named Ristan.

#### **3) Demung**

Demung has a voice an octave lower than Saron. This type of instrument is also classified as an Idiophone Instrument which produces a sound source from the

instrument itself. How to play this instrument is also the same as Saron by being hit. Demung is also divided into 2, namely demung pelog and demung slendro. Demung has a thinner but wider area than Saron. In this study, demung was played by a member of the studio named Oscar.

#### **4) Bonang Barung**

Bonang Barung belongs to the type of Idiophone Instrument which has a sound source from the tool itself. Bonang Barung has a medium size that has the achievement of middle to high notes which includes the opening instrument in the ensemble. Bonang is played with the shelled wasp technique, the tone patterns that always anticipate the tones that will be presented demanding songs from other instruments. In this type of gendhing bonang, bonang baruang functions as a gendhing opener that determines the flow of the gendhing being played. However, this does not work in the payback wasp technique. In this study, Bonang Barung was played by a member of the studio who was often called Roy.

#### **5) Bonang Penerus**

Bonang Penerus also belongs to the type of Idiophone instrument. Bonang successor is played by being hit. This instrument is one of the Gamelan Ensemble instruments. Bonang Penerus has a smaller size than Bonang Perus and has a high octave. In the shelled wasp technique, the successor Bonang has a pattern twice as fast as the Barung bonang. This instrument plays intertwining song patterns. In this study, Bonang Penerus was played by a member of the studio who was often called Yon.

#### **6) Gong**

Gong is an instrument that we can find in various traditional music ensembles, especially gamelan ensembles where the gong has an important role, the gong is likened to a heart in traditional music games. Gong is played by being hit according to the tempo of the game. In this study Gong is played by Mr. Boyadi who is also a coach in the Tunggal pana studio.

#### **c. Costumes and Make-Up**

Costumes are part of the Traditional Music Performance which gives the impression of beauty and the characteristics of the Performance. In the Javanese Traditional Music Performance at your Pasar Wisata Destination, the personnel wear Javanese traditional clothes with the Surjan Lurik motif. This costume has a fairly thick line pattern with a blend of black and light brown, in general this costume has other accessories such as the blangkon and slempang which the researchers also encountered when conducting the research.

#### **d. Show Venue**

Javanese traditional music performances from the Tunggal Pana studio do not require a luxurious and grand stage. Based on the results of an interview with Mr. Harianto who said "wherever we play as long as the location is adequate and has a few yards for the dancers, it is not a problem for our studio". He prioritizes the presentation of the show that is carried out so that it can be enjoyed by the audience.

### **3. Angklung Traditional Music Performance**

Mustika Angklung Studio is an Angklung Traditional Music Group who migrated to the Pantai Labu District, where they carry out traditional music performances by singing at several tourist locations around Pantai Labu District. The form of the Angklung Ensemble Performance is also not much different from the Javanese Traditional Music Performance and the Malay Traditional Music Performance. We can also see this based on the theory used by the author, where a traditional music performance has elements of the form of the performance such as artists, tools, costumes, makeup, and also the venue as follows:

**a. Artists**

The Angklung Traditional Music Performance has young personnel, based on the documentation and data obtained by the author. There are 6 personnel in the studio, but the show is at your Market Tourism Destination. The number of personnel is 4 with the roles and instruments played by each. Based on the information obtained by the author through the social media of the Mustika Angklung music group, this group often travels around the city doing many street performances, such as performing Traditional Music Performances at your Market Tourism Destination.

**b. Instrument**

The instruments used are a set of Angklung Bamboo as Song Carrier and some simple instruments made from used goods such as paralon pipes, rubber motorcycle tires, and ropes. On Music Shows in Your Market Destinations. The instruments are:

1) Angklung



**Picture of Angklung  
( Souch By Hizkia Julius Simanungkalit )**

2) Arumba



**Picture of Arumba  
( Souch By Hizkia Julius Simanungkalit )**



3) Ketipung Paralon



**Picture of Ketipung Paralon**  
( Souch By Hizkia Julius Simanungkalit )

4) Bass Drum dari tong



**Picture of Bass Drum dari Tong**  
( Souch By Hizkia Julius Simanungkalit )

5) Tripok



**Picture of Tripok**  
( Souch By Hizkia Julius Simanungkalit )

6) Markis



**Picture of Markis**  
( Souch By Hizkia Julius Simanungkalit )

### **c. Costumes and Make-Up**

The costumes used by the Mustika Angklung Music Group are not fixed, they often use costumes that match the place where they perform. The costumes used are usually Batik patterned, but occasionally they use compact black clothes like the ones they use when carrying out the Angklung Music Show at Destination Of Pasar Kamu. This group rarely uses Makeup in their Street Performances, but there are some data that describe the form of makeup used by this group. Seen some makeup such as sarongs and headbands that are used as decorations for appearance and of course give a traditional impression in accordance with the existing Group Theme.

### **d. Show Venue**

Performance venues are not a problem for the Mustika Angklung Group, because basically this group carries out Traditional Music Performances by going around several cities and using the busking method in places that are often crowded such as tourist attractions.

## **The Function of Traditional Music at *Destination of Pasar Kamu***

Every work of art has a function for both individuals and groups that contain content, meaning, values or moral messages. So is the case with Traditional Music Performances which of course have a meaning function that is implied in the strains of sound and lyric poetry that is used.

In this study, the author takes Suroso's Theory, et al as a supporter of the discussion, while the theory says that, The function of a certain social habit is the contribution it makes to social life in total as a function of the total social system. This view implies that a social system has a certain kind of unity, which we can call a functional unity. Just like Traditional Music Performances at your Pasar Wisata Destination, which get a lot of contributions from tourists and visiting tourists, the response of the audience and musicians further enhances the atmosphere of the show. In this case we can see a socialization that is formed into a unit (Unity) which we can call a functional unity.

The author also takes reference to the function theory of Alan P Mariani who says function is the contribution made by partial activities to the total activity that is part of it, in general Traditional Music Performances are played not only to be heard by a group of people or for players only, but This traditional music performance is held or performed to be enjoyed by many people. The data obtained in the research that relates to the content of the theory include: (1) Communication Function, (2) Entertainment Function, (3) Physical Response Function, (4) Community Integrity Function.

## **Conclusion**

1. The presence of Traditional Music in your Market Tourism Destinations can be seen from the Music Shows which are held every week featuring several Traditional Music performances such as Malay Traditional Music Performances, Javanese Gamelan Traditional Music Performances, and angklung ensembles, which are made as a medium of entertainment for tourists in the area. Destinations of Pasar Kamu. This is done so that cultural values can be maintained.
2. The form of presentation of traditional music performances in your market tourism destination village which is seen through the research sample, namely the presentation of Javanese Gamelan Traditional Music which has characteristics in terms of artists, musical instruments, costumes and makeup, and places.
3. There are 4 functions of Traditional Music at your Pasar Wisata Destination, namely: (a) communication function (b) entertainment function (c) physical response function (d) community integrity function.

## Reference

- Anonymous. *Law on Tourism, Law no. 10 of 2009*. Jakarta: Directorate General of Law and Human Rights
- Arikunto, Suharsimi. (2012). *Research Procedure A Practical Approach*. Jakarta: Rineka Cipta.
- Devung, G. Simon. (1997). Traditional Performing Arts In The Mahakam Highlands. Present Situation and Future Prospects. Travel Show. *Journal of Indonesian Performing Arts Society Th VIII – 1997*. Bandung: Indonesian Performing Arts Society.
- Djelantik, A.A.M. (1999). *An Introduction to Aesthetics*. Yogyakarta: Media Abadi.
- Giawa, L, & Rahmah, S (2021). Packaging of Moyo Dance Learning in Audio Visual for Class VIII Junior High School Students in North Sumatra, Grenek: *Journal of Dance*, Vol 10, No 1.
- Hidayat, Y. (2020). Packaging of the Babangkongan Ceremony into a Form of Helaran Performance, *Makalangan Art Journal*, Vol 6, No 2.
- Ihromi, T.O. (2006). *Fundamentals of Cultural Anthropology*. Jakarta: Indonesia Torch Foundation.
- Isnaini, Wahyu Nur, & Mohammad Muktiali. (2015). The Effect of the Existence of the Samiran Tourism Village on Land, Economic, Social and Environmental Changes, *PWK Engineering Journal Volume 4 Number 3*.
- Jamal, B.T and Getz, D, (1995). *Collaborative Theory And Community Tourism Planning, Annals of Tourism Research*, vol. 22, No.1 Canada: University of Calgary.
- Jaspers, Karl. (1985). *Existense Philosophy*. Jakarta: PT Gramedia.
- Kaelan. (2012). *Interdisciplinary Qualitative Research Methods*. Yogyakarta: Paradigm.
- Keesing, R.M and F.M. Kessing. (1971). *New perspective in Cultural Anthropology*. New York, Holt Rinehart and Winston Inc.
- Mack, Dieter (2001). *Contemporary Music and Intercultural Issues*, Bandung: Art Line.
- Malano, Herman, (2011). *Save Traditional Market*. Jakarta: PT Gramedia.
- Merriam, Alan. P. (1964). *The Anthropology Of Music Chicago*. North Western University Press.
- Nyoman S. Pendit. (2006). *Convention Tourism: Big Potential for Big Business*. Jakarta: PT Pradnya Paramita.
- Pendit Nyoman S. 2002. *An Introduction to Tourism Science*. Jakarta: Pradnya.
- Prasetya, Virgi (2020). The Existence of Oklek's Music from the Pohagung Youth Organization towards the Social Society of Dukuh Pohagung, Campurejo Village, *APRON Journal of Performing Arts Thought*, Vol 1 Page 15.
- Rahzen, T, et al (1997) *Travel Show*. Bandung: MPSI.
- Riduwan.2010.*Scale of Measurement of Research Variables*. Bandung: Alfabeta.
- Stanton, William J. (2013). *Marketing Principles*. Translated by Sadu Sundaru. Volume One. Tenth Edition. Jakarta: Erlangga.
- Sudjana, Nana. (2012). *Research on Teaching and Learning Outcomes*. Bandung: Youth Rosda Karya.
- Sugiyono (2015). *Combination Research Methods (Mix Methods)*. Bandung: Alfabeta.
- Sugiyono. 2013. *Educational Research Methods Quantitative, Qualitative, and R&D Approaches*. Bandung: Alfabeta.
- Sukardi, M.2019. *Educational Research Methodology*. Jakarta: Cahaya Prima Sentosa.
- Sulistyaningtyas, U. (2017). The Packaging Model for the Presentation of Classical Dangdut Music in the Rhomantika Music Group, Mijen, Semarang, *Journal of Musical Arts* Vol 6, Page 2
- Suroso, P. (2020). Packaging of Basic Music Computer Teaching Materials Based on E-Learning in Music Education Study Program, State University of Medan, Grenek: *Journal of Musical Arts*.
- Suroso, P. & Rizqullah, M. (2021). The Form and Function of the Song of Tawar Sedenge in the Gayo Community in Central Aceh Regency, Grenek: *Journal of Musical Arts* Vol.10 No. 1 Page 71-81.

- Suroso, P. (2018). Overview of Musical Forms and Functions in the Performing Arts of Ketoprak Dorusik, Gondang: *Journal of Arts and Culture*, 2 (2): 66-78.
- Suryanto, S., Hermanto, B., & Dai, R. M. (2020) Analysis Of The Extience Of Modern Markets In The Tourist Destination Area : Study in Pangandaran Regency, West Java. *Journal of Business Administration and Entrepreneurship Thought and Research* 43 Vol.5, No. 1, Pg 43-50
- Triyono, (2012). *HR Management*. Jakarta: Oryza.
- Van Waesberghe S.J., Smits. (2016). *Music Aesthetics*. Yogyakarta: Thafa Media.
- Waesberghe, Van. (2016). *Music Aesthetic Art*. Yogyakarta: Thafa Media.
- Wuri, Josehpin, et al. (2015). The Impact of the Existence of Kampung Wista on the Economic and Social Life of the Community, *Research Journal*. Volume 18, No. 2, May 2015, p. 143-156.
- Yunitasari & et al. (2014). The Influence of Investment Decisions, Funding Decisions, Dividend Policy and Interest Rates on Firm Value. *Journal of Research and Accounting Sciences*: Vol. 3, No. 4.

