

## THE HISTORICAL DEVELOPMENT OF THE GROUP BAMBOO CLARINET MUSIC GEMA DIRGANTARA LIWUTUNG

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**Abstract** : This study is conducted to analyze the historical development of the Group Gema Dirgantara Liwutung as the group of bamboo clarinet music. This research uses a qualitative approach and the data collection techniques used are observation, interviews, documents. Data analysis is done after the data is collected then classified, interpreted and described in the form of words. The results of this study indicate that Bamboo Clarinet Music is the most influential art in community activities in Liwutung village. For example a wedding event, in the event Bamboo Clarinet Music plays an important role when the groom will go to the bride's house and pick her up then go to the house of worship (church) and at the peak of the wedding there is a Polynesian dance accompanied by Bamboo Music. In addition, Bamboo Music is not only used for village activities but is also often invited to various events outside the region and nationally with achievements, namely the golden Indonesia commemoration event at the State Palace in 1995, Makasar Trevel Mart in 1996, and the birthday of Jayapura city in 2015. Based on the research results, the author suggests: 1) There needs to be a forum for routine/planning performances in an event or concert, so that Bamboo Music is known more widely; 2) There needs to be successors to play bamboo music; 3) The need for regular training, so that in an event or concert the preparation is very mature.

**Keywords** : *Bamboo Clarinet Music, Music Group, Gema Dirgantara Liwutung*

### INTRODUCTION

The Bamboo Clarinet Music is the most influential art form in community activities in the village of Liwutung. For example, during wedding ceremonies, this Bamboo Clarinet Music plays a crucial role when the groom goes to the bride's house to escort her, then proceeds to the place of worship (church). At the peak of the wedding, there is a Polynesian dance accompanied by Bamboo Clarinet Music. Moreover, this Bamboo Clarinet Music isn't solely used for village activities; it's also frequently invited to various events outside the region and nationally, showcasing achievements such as the commemoration event of Indonesia's golden era at the State Palace in 1995, the Makassar Trevel Mart in 1996, and the Jayapura city's anniversary in 2015.

The Bamboo Clarinet Music remains active up to this day because all its members are committed to preserving it by conducting regular rehearsals every week. These rehearsals are facilitated and guided by Perry Rumengan and Joutje Ugy. Additionally, this Bamboo Clarinet Music is introduced to children by inviting them to participate in these practice sessions. Introducing it to children aims to ensure the continuation and regeneration of this bamboo music tradition.

### RESEARCH METHOD

The method used in this research is the qualitative research method. Qualitative research method is a research process based on methodology that investigates a social phenomenon and issues related to humans. The approach used in this research includes Ethnomusicology, Musicology, and History approaches. The

research is conducted at the Bamboo Music Workshop "Gema Dirgantara" in the village of Liwutung, Pasan district, Southeast Minahasa regency. This workshop serves as both a music studio and a facility for Bamboo Clarinet Music training.

Data collection techniques are one of the primary steps in research, as the main goal of the research is to obtain information about the historical development of the Bamboo Clarinet Music Group Gema Dirgantara. To acquire more accurate data, researchers also employ several data collection techniques, namely library research, observation, interviews, and documentation.

The purpose of conducting a library research is to understand various forms of written works, including books, writing styles, and information available on the internet. The literature review is carried out by gathering initial data from books, theses, journals, articles, or any written material related to Bamboo Clarinet Music. Observation is a data collection technique involving the observation and recording of ongoing events using observation tools to note or study specific aspects of the observed subjects. Interview is a method of collecting data used to obtain information directly from its source. There are directed and non-directed interviews. Directed interviews are relaxed and provide maximum opportunity for the interviewee to provide information in response to the questions asked. These interviews are important in the research phase as they can provide general information and often unexpected details that might not surface in a directed interview. To gather data for this research, the researcher has conducted interviews with informants regarding the History and Development of the Bamboo Clarinet Music Group Gema Dirgantara in Liwutung, Joutje Uguy is 62 years old and works as a farmer. Additionally, he serves as a trainer for the Bamboo Clarinet Music Group Gema Dirgantara in Liwutung.

The interview was conducted on September 17, 2021. The obtained data includes the history and various activities participated in by the Bamboo Clarinet Music Group Gema Dirgantara in Liwutung. The interview was conducted on August 10, 2022. The data obtained consists of information regarding the organization, musical arrangements, and instruments used by the Bamboo Clarinet Music Group Gema Dirgantara in Liwutung. The interview was conducted on September 25, 2022. The data obtained consists of documentation in the form of photographs of the activities participated in by the Bamboo Clarinet Music Group Gema Dirgantara in Liwutung.

Documentation refers to obtaining data directly from the research site, relevant books, activity reports, photographs, documentary films, and relevant research data. This documentation is carried out by recording and capturing the history of bamboo music development to obtain the desired data. Data analysis is conducted to answer the Historical Development of Bamboo Clarinet Gema Dirgantara by analyzing the data from interviews with Bamboo Music trainers (Joutje Uguy).

## **FINDINGS AND DISCUSSION**

### **Organization**

The initial establishment of Bamboo Music in the village of Liwutung was in 1940, due to the expertise of the people in the village at that time. This led to the emergence of three individuals who took the initiative to form a Bamboo Music group. These individuals were the late Andi Ompi, the late Wilem Ampou, and the late Manuel Komalig, all of whom were native to the Liwutung village. They were the first to establish the Melulu Bamboo Music group in the village of Liwutung at that time. The group consisted of 24 members, including: the late Andi Ompi, the late Wilem Ampow, the late Manuel Komalig, the late Luther Owu, the late Petrus Rotulung, the late Lot

Tinangong, the late Oda Alouw, the late Hendrik Uguy, the late Julianus Komalig, the late Herling Onsu, the late Lefran Onsu, the late Tulung Lengkong, the late Wenang Ratulangi, the late Manuel Ginsu, the late Agustinus Lembong, the late Jok Alouw, the late Rulan Rokot, the late Marten Kogaam, the late Yan Owu, the late Odeng Kawahe, the late Nyong Ginsu, the late Alex Pondaag, the late Londok Mawu, and the late Alber Waruis.

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The Bamboo Music Seng developed until around 1960. After the era of Mores Pasiak, during that period, Bamboo Music Seng was renamed Bunga Negara while still utilizing the same musical instrument, the Bamboo Seng. The name Bamboo Music Seng Bunga Negara continued to thrive until 1990, with a membership of 40 individuals at that time. The members included the late Lot Tinangon, the late Hendrik Ampouw, the late Frans Ginsu,

the late Djoni Tinangong, the late Lefran Onsu, the late Yan Onsu, the late Dimer Onsu, the late Alfret Sante, the late Tulung Lengkong, the late Meyer Owu, the late Alber Pondaag, the late Ari Waruis, the late Julianus Waruis, the late Alber Waruis, the late Jok Alouw, the late Meng Mautang, the late Alex Pondaag, the late Noch Komalig, the late Jontje Pondaag, the late Erson Engka, the late Fredi Ginsu, the late Wilem Lengkey, the late Deki Lembong, the late Jan Umboh, the late Herling Onsu, the late Frans Kountur, the late Langowan Lembong, the late Thomas Wahongan, the late Otniel Lembong, the late Marthen Kogaam, the late Jan Kogaam, the late Tinus Onsu, the late Hendrik Uguy, the late Oskar Ratulangi, the late Tinus Ponggohong, Hendrik Hatidjah, Nus Lengkey, Frans Alouw, Ambrit Sigar, and Yopi Alouw.

In 1990, changes began to be made to the musical instruments, especially the Korno instrument, following the development of modern music, specifically in the range of tones, guided by trainer Joutje Uguy. Whereas previously this music could only play songs with the basic tone of C, now this Bamboo Music is capable of playing all scales similar to other modern music. When changes were proposed for the Korno instrument, some of the members, particularly the senior players, were initially reluctant to accept these changes because they were accustomed to the glory they had experienced since the 1950s. However, after a detailed explanation, they eventually agreed to the changes, especially concerning the Korno instrument.

After the musical instrument underwent changes, the name Bunga Negara was changed to Musik Bambu Klarinet Gema Dirgantara Liwutung, starting from 1991, under the guidance of the late Prof. Max Wullur (Former Rector of IKIP Manado), with Perry Rumengan and Joutje Uguy as trainers.

Below is the management structure of Bamboo Clarinet Music in SABAR era to the era of Gema Dirgantara:

**1. SABAR era (1948-1950) led by: The late Andi Ompi, The late Wilem Ampou, and The late Manuel Komalig**

During the SABAR era, the musical instruments used were Bamboo Melulu instruments, which had very simple constructions. The music trainers during this era were the late Petrus Rotulung and the late Mores Pasiak.

During this era, the number of musical instruments used was 24, consisting of 3 Small Flutes, 6 Large Flutes, 3 Korno C instruments, 3 Korno D instruments, 3 Korno G instruments, 2 Korno C<sup>1</sup> instruments, 3 Contra Bass instruments, and 1 Bass Drum. The training system during this era involved using a whiteboard as a medium to write down songs, which were then taught to the bamboo music players.

**2. MUTIARA era (1950-1960), led by The late Andi Ompi, The late Wilem Ampou and The late Manuel Komalig**

The name "MUTIARA" was derived from the bamboo music trainer at that time, Mores Pasiak, with the initial "M" (Mores) for Mutiara and the initial "P" (Pasiak) for the Bamboo Music group Tolombukan named Permata. By using the name derived from the trainer, many members were willing to join this Bamboo Music group, leading to its development into the subsequent era. During this era, the construction of musical instruments utilized bamboo seng instruments.

**3. Bunga Negara era (1960-1975) led by The late Marthen Kogaam, The late Albert Pondaag and The late Yucianus Komalig**

The leadership then changed (1975-1992) to Frans Alouw, The late Ari Waruis, The late Lexma Komalig, and Yan Kawengian. In this era, the training was conducted by the late Herman Mendur,

who also named this Bamboo Music group "Bunga Negara." The construction used during this era was Bamboo Seng. During Herman Mendur's training period, he introduced a uniqueness by designing the musical instruments for this Bamboo Music group in a distinctive manner. Particularly, the tuba instrument (Bas Parthey) was created in a form with two bodies (one facing left and one facing right), which was different from the typical musical instruments. This unique design was exclusive to this bamboo music group, giving it an advantage in both the instrument's design and its sound quality (power) when compared to other bamboo music groups. Additionally, the organizational system operated very effectively during this era, allowing the bamboo music group to thrive and progress into subsequent eras.

The musical instruments used during this era remained the same as those in the Mutiara era, totaling 34 instruments, which included 3 Small Flutes, 6 Large Flutes, 3 Korno C, 3 Korno D, 3 Korno E, 2 Korno C<sup>1</sup>, 2 Trumpets, 3 Tuba C, 1 Naklang, 2 Ovortone, 3 Contra Bass, 1 Bass Drum, 1 Snare Drum, and 1 Kapuraca/Karakas. The training system continued to involve the use of a whiteboard as a medium for writing down songs, which were then taught to the bamboo music players.

4. Gema Dirgantara era (1993-1997) led by: The late Wempi Ompi, The late Boy Kosakoy, and Yusti Alouw
5. In 1997-2002, the group was led by: Adri Uguy, The late Boy Kosakoy, and Yusti Alouw
6. In 2002-2007, it was led by Desmon Kosakoy, The late Sam Onsu, Yusti Alouw
7. In 2007-2012, it was led by Yusti Alouw, Robi Komalig, The late Sam Onsu.
8. In 2012-2017, it was led by Vocke Ompi, Maxi Ratulangi and Robi Komalig, and The Late Sam Onsu

9. Starting from 2017 until now Gema Dirgantara Bamboo Music is led by Vocke Ompi, Rio Logor, and Yusti Alouw

In this era, the musical instrument construction was changed again to follow the development of modern bamboo musical instruments, transitioning from Bamboo Seng Music instruments to Bamboo Clarinet instruments. From the previous musical instruments that usually played 3 types of tones: tones (C: 1 3 5), (G: 5 7 2), (F: 4 6 1), it was upgraded to several types of tones such as (D: 2 4 6), (E: 3 5 7), (A: 6 1 3), (B: 7 2 4). This began by altering the construction of the korno instrument from having only one blowing hole to having 2 and 3 blowing holes, with the korno types as follows:



**Picture 1.** Korno A (3 holes)



**Picture 2.** Korno B (3 holes)



**Picture 3.** Korno C (3 holes)



**Picture 4.** Korno D (3 holes)



**Picture 5.** Korno E (2 holes)



**Picture 6.** Korno G (3 holes)



**Picture 7.** Korno B<sup>1</sup> (3 holes)



**Picture 8.** Korno C<sup>1</sup> (3 holes)

Then it was upgraded to brass instruments from 1 blowing hole to 4 holes up to 6 blowing holes, such as:



**Picture 9.** Tuba C (4 holes)



**Picture 10.** Tuba D (4 holes)



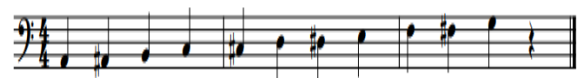
**Picture 11.** Tuba Los (6 holes)



**Picture 12.** Trompet G (4 holes)



**Picture 13.** Ovorton (3 holes)



**Picture 14.** Contra Bas (1 holes)

The organizational system during this era ran well up to the present time. The trainers during this era were the late Joni Kario, Perry Rumengan, and Jotje Uguy.

The activities that have been attended by the Bamboo Clarinet Gema Dirgantara Music include; the commemoration event of Indonesia Emas at the State Palace in 1995, the Makassar Travel Mart in 1996, the PDIP Congress in 1999 in Semarang, commemorating PDIP's anniversary at Gelora Bung Karno Senayan in 2000, the 56th anniversary of Pahlawan Sam Ratulangi in Sorong in 2013, the anniversary of Jayapura City and the 100th anniversary of the entry of Christianity into Papua Land in 2015, as well as other

significant events held in Manado and its surroundings.

The Bamboo Clarinet Gema Dirgantara Music also experienced a tragic accident on August 17, 1993, while heading to perform at the State Reception Night at the Governor's Residence in Bumi Beringin Manado. During that time, the truck carrying the Bamboo Music members overturned on their way to Manado. As a result, five members of the Bamboo Music group passed away. After this incident, the Bamboo Music members took only a one-month break and then resumed their presence in the world of Bamboo Music until now.

**Arrangement**

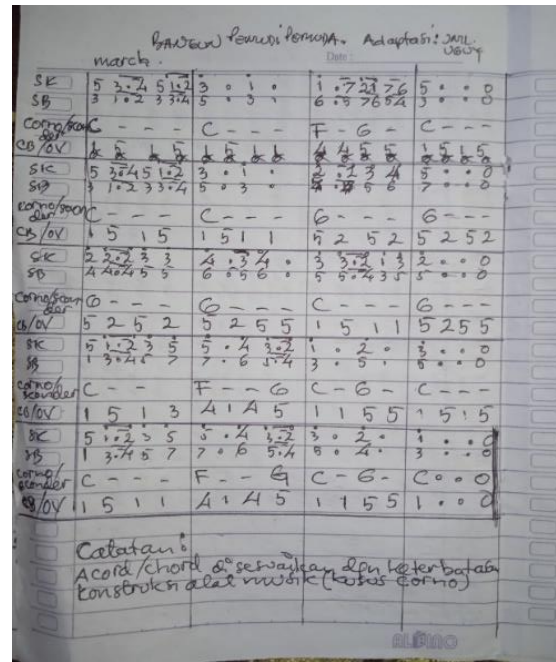
When the Bamboo Clarinet Gema Dirgantara Music was formed, during Mores Pasiak's coaching period from the SABAR to MUTIARA era, the arrangement was still in the form of simple music. They introduced the use of chords in bamboo music, namely chord I as C, chord II as G, and chord III as F.



**Picture 15.** The Arrangement 01

During the Bunga Negara era, the arrangement used was still simple but no longer utilized the terms I, II, and III. Instead, they employed chord I as C, IV as F, and V as G. Additionally, during this era, there was an advantage in the musical

instruments used, which consisted of Bamboo Seng instruments.



**Picture 16.** The Arrangement 02

During the Gema Dirgantara era under the coaching of Perry Rumengan, the arrangement used by the Bamboo Music group was capable of playing the entire musical scale because, during this era, the musical instruments used were complete. Under the guidance of Perry Rumengan and Joutje Uguy, the Bamboo Clarinet Gema Dirgantara Music group reached the peak of skill among bamboo music players. It was during this period that the Bamboo Clarinet Gema Dirgantara was able to play musical instruments with various basic notes that other bamboo music groups couldn't play due to limitations in the skills of both the players and coaches of Bamboo Music. Furthermore, the arrangements during this era incorporated creativity, such as in the songs "Binte Buluhuta" and "Gambang Suling," where both songs involved hand clapping and whistling. Additionally, not all coaches were aware of the true capabilities of bamboo musical instruments that could play notes that were previously uncommon or not typically played in Bamboo Music. (Rumengan Perry, 2020).





Picture 17. The Arrangement 03

**Instrument**

Instrument Composition of Gema Dirgantara Bamboo Clarinet Music

1. SMALL FLUTE (PICOLO). Small flute is a type of melodic musical instrument, and the number of these instruments played within one group is 4 Small Flutes.
2. LARGE FLUTE. Large flute is also a melodic musical instrument, and the number of these instruments played within one group is 5 Large Flutes.
3. CLARINET. Clarinet is also classified as a melodic musical instrument, with a total of 6 clarinets played within one group. Within this set of 6 clarinets played within one group, it is determined as Clarinet 1, Clarinet 2, and Clarinet 3.
4. SAXOPHONE. Saxophone is also classified as a melodic musical instrument, with a total of 3 saxophones played within one group.
5. KORNO B. The musical instrument Korno B falls into the category of Small Accompanying Instruments,

consisting of two types of instruments: the Korno, which produces sound, and the Anak Korno as the mouthpiece. This instrument has 3 holes and can play the range of notes: B, C, C#, D. The number of instruments played within one group is 3 Korno.

6. KORNO C. The musical instrument Korno C also falls under the category of Small Accompanying Instruments, consisting of two types: the Korno, which produces sound, and the Anak Korno as the mouthpiece. This instrument has 3 holes and can play the range of notes: B, C, C#, D, D#. The number of instruments played within one group is 3 Korno.
7. KORNO D. The musical instrument Korno D also belongs to the category of Small Accompanying Instruments, comprising two types: the Korno, which produces sound, and the Anak Korno as the mouthpiece. This instrument has 3 holes and can play the range of notes: D, D#, E, F. The number of instruments played within one group is 5 Korno.
8. KORNO G. The musical instrument Korno G falls into the category of Small Accompanying Instruments as well, having two types: the Korno producing sound, and the Anak Korno as the mouthpiece. This instrument has 3 holes and can play the range of notes: G, G#, A, A#. The number of instruments played within one group is 8 Korno. The musical instrument Korno B<sup>1</sup> also falls into the category of Small Accompanying Instruments, having two types: the Korno producing sound, and the Anak Korno as the mouthpiece. This instrument has 3 holes and can play the range of notes: B, C<sup>1</sup>, C#<sup>1</sup>, D<sup>1</sup>. Only one Korno is played within one group.
9. KORNO C<sup>1</sup>. The musical instrument Korno C<sup>1</sup> is also categorized as a Small Accompanying Instrument, having two types: the Korno for producing sound

and the Anak Korno as the mouthpiece. This instrument has 3 holes and can play the range of notes: B, C<sup>1</sup>, C#<sup>1</sup>, D<sup>1</sup>. Only one Korno is played within one group.

10. TROMPET G. Trumpet G is a medium accompaniment instrument. This instrument has 4 holes with a range of tones that can be played: G<sup>1</sup>, G#<sup>1</sup>, A<sup>1</sup>, A#<sup>1</sup>. In a group, only one instrument is played.
11. TUBA LOSS. This musical instrument also falls into the category of Large Accompanying Instruments. The Tuba Loss instrument serves to support both the Contra Bass and Overtone instruments. The Tuba Loss has 6 holes with a range of playable notes, namely: c<sup>1</sup> c#<sup>1</sup> d<sup>1</sup> d#<sup>1</sup> e<sup>1</sup> f<sup>1</sup> f#<sup>1</sup> g<sup>1</sup>, with the number of instruments played in one group being 2 instruments.
12. TUBA C. This musical instrument falls into the category of Medium Accompanying Instruments. The Tuba C instrument has 4 holes with a range of playable notes, namely: f g c<sup>1</sup> c#<sup>1</sup> d<sup>1</sup> d#<sup>1</sup> e<sup>1</sup>, with the number of instruments played in one group being 3 instruments.
13. TUBA D. This musical instrument also falls into the category of Medium Accompanying Instruments. The Tuba D instrument has 4 holes, similar to the Tuba C instrument, with a range of playable notes, namely: d<sup>1</sup> d#<sup>1</sup> e<sup>1</sup> f<sup>1</sup> f#<sup>1</sup>, with the number instrument played in one group being only 1 instrument.
14. OVERTONE. The Overtone musical instrument also falls into the category of Large Accompanying Instruments. The Overtone instrument has 3 holes with a range of playable notes, namely: a b c<sup>1</sup> d<sup>1</sup> e<sup>1</sup> f<sup>1</sup> g<sup>1</sup>, with the number of instruments played in one group being 2 instruments.
15. CONTRA BASS. Contra Bass is a type of instrument for large accompaniment. The sound produced

for large accompaniment is with metal type: 0.5 mm, whereas for Contra Bass, it uses metal type 0.4 mm. Contra Bass only has 1 hole, and the notes it plays are: A B c d e f g. The number of instruments played in one group being 3 instruments.

16. BASS DRUM, SNARE DRUM, CYMBALS. These types of musical instruments serve as the rhythm and beat indicators in playing a song, as well as complementing the harmonic arrangement of musical instruments, with each instrument being one piece in a group.
17. KAPURACA/ KARAKAS. These musical instruments were used during Perry Rumengan's coaching era as benchmarks for rhythm and tempo while playing a song and as complements to the harmonic arrangement of musical instruments.

## CONCLUSION

From the research and discussions explained in the previous chapters, it can be concluded that the teaching of Musik Bambu includes various aspects such as blowing techniques, song recognition methods, training methods, and instrument playing techniques. This enables the Musik Bambu players to easily perform a song within a Musik Bambu group and produce excellent sound quality in Musik Bambu. The composition in the Bamboo Instrument of Gema Dirgantara Liwutung also generates a systematic sound color of Bamboo Music, not only within the instruments but also within each member of the Klarinet Bamboo Music players. It could be said that the Bamboo Music players must embody the character of each Bamboo Instrument.

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