

The Form and Meaning of Gondang Si Boru Nauli Basa in Batak Toba Traditional Ceremony

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Abstract:

This study aims to determine the form and meaning of the gondang Siboru Nauli Basa in traditional ceremonies of the Toba Batak people in the village of Salaon Tonga-tonga. The theoretical basis in this study discusses about gondang, gondang siboru nauli basa, gondang hasapi, traditional ceremonies, the form of gondang siboru nauli basa, the meaning of gondang siboru nauli basa. November 2020 to December 2020. This study determined the population of the Community who attended the hahomion ceremony in the village of Salaon Tonga-tonga, and set a sample of 7 people. The data collection techniques used in this study included observation, library research, interviews, documentation, and analysis. with data reduction techniques, data presentation, drawing conclusions. From this study, the results obtained include: The form of gondang siboru nauli basa, served using musical instruments hasapi, garantung, sullim, sarune hetek, hesek, and gondang siboru nauli basa is an instrumental music played to summon the spirits of deceased ancestors, this event still carried out until now (2020) especially in the silalahi clan as a tradition in the Toba Batak tribe, the function of the gondang siboru nauli basa in the hahomion ceremony is as a function of emotional expression, a function of cultural continuity, and an entertainment function.

Keywords:

Gondang Siboru Nauli Basa; gondang hasapi; hahomion; Batak Toba

I. Introduction

According to history, it is believed that the Batak Toba tribe is a sub-tribe of Batak that flourished in North Sumatra, such as the Karo Batak, Simalungun Batak, Mandailing Batak, and Pak-pak Batak who flourished in the Dairi Regency area. The Batak Toba people migrate, and are considered to be natives of North Sumatra who, according to the myth, descended from the Pusuk Buhit mountain area (Bungaran Anthonius Simanjuntak, 2001: 2). This indigenous tribe from the North Sumatra region, also migrate and grow and develop in other areas in almost all parts of Indonesia, even outside the country. This is related to the habit of the Batak Toba people who like to wander which is termed manobbang. (Martozet, et al. 2021).

Gondang is generally divided into two parts, namely Gondang Sabangun and Gondang Hasapi. Gondang Sabangun (Gondang Bolon) is a musical ensemble used to accompany sacred Batak Toba ceremonies such as mangongkal holi, sipaha sada, sipaha lima, and mamele sumangot (Suharyanto, 2012; Wiflihani & Suharyanto, 2011; Suharyanto, 2016; Suharyanto, 2019). Aprinaldi P simorangkir (2018) Gondang Sabangun has existed since the time of the ancestors who have become markers that can be read symbolically by the public, with various techniques and styles that appear when played. The context of Gondang sabangun has an important role in ritual ceremonies and traditional Batak Toba ceremonies, namely its role as vertical and horizontal. The vertical role is as a medium for the creator or God. While the horizontal role is a medium between fellow humans. Artur Simon (1993) The instruments used

in Gondang Sabangun are Gordang (large drum), Taganing (medium-sized drum in five layers), Sarune Bolon, Odap, Ogung (gong) and HeseK. Simon (1985) The gondang group consists of six, namely gordang (largest size), played by a musician called Panggordang and a taganing set consisting of five gondang. These five gondang are different in size and pitch from each other. While Gondang Hasapi is a musical accompaniment that is used to accompany the Batak Toba traditional ceremony. Usually, this musical ensemble is used for dance accompaniment, hahomion, sarimatua, surmatua, metahon jabu, sipaha sada ceremony (ritual ceremony used by Parmalim people) wedding ceremonies.

The instruments used in Gondang Hasapi are: Hasapi (chordophone), Sarune etek (double-reed aerophone), Garantung (melodic idiophone), Tagading (membranophone), Sulim/suling (aerophone), HeseK (concussion idiophone) and Ogung (idiophone). That is the composition of Gondang Hasapi which has its own melodic character, which distinguishes it from music from other regions. According to Siburian (2019), the gondang hasapi has several functions in the Batak Toba ritual ceremony. The functions of gondang hasapi are aesthetic functions, ceremonial functions, symbolic functions, physical response functions, functions that enforce compatibility with social norms, functions of social and religious ritual institutions, functions of sustainability and cultural stability, functions of contributions to community integration.

Gondang hasapi is an art originating from North Sumatra, and is one of the many traditional arts that are still alive and developing in the cultural activities of the Batak Toba tribe. Gondang hasapi which is a traditional Batak Toba music presented in an ensemble format, is used to accompany the Batak Toba ceremony. Gondang hasapi is the traditional music of the Batak Toba people which in its function as entertainment and religious rituals, one of the gondang that is played in gondang hasapi is gondang siboru nuli basa. Gondang siboru nuli basa is one of the gondang that has been passed down from generation to generation from the ancestors to the younger generation. (Wiflihani, 2016; Simanjuntak et al., 2019; Wiflihani, 2015) This gondang is very rarely played at traditional Batak Toba events because not many know the composition of the repertoire/gondang. So, it's getting less and less heard every day. Usually the repertoire/gondang is sounded or played on certain events such as Ritual events and Hahomion events (uncommon ritual events).

The form of Gondang Siboru Nuli Basa along with the journey of gondang in the Batak Toba community has been very rarely heard so that artists and culturalists have almost forgotten the form of the gondang so that it is rare to know the shape of the Gondang Siboru Nuli Basa. Hahomion or often also called Marulaon na holom. Ulaon means activity, Hahomion comes from the word homi which means wisdom, quiet, silent, hidden. This event is a spiritual activity to get closer to the ancestors of the Batak people. Sinambela (2011), Hahomion is a ceremony performed by our ancestors first aimed at worshiping the Ancestral Spirit. The purpose of holding the Hahomion Ritual is to give offerings to supernatural powers and ancestral spirits (Suharyanto, 2012; Wiflihani & Suharyanto).

From the above explanation about gondang in general in the life of the Batak Toba people, it has a very close relationship with the Batak Toba culture, one of which is Gondang Siboru Nuli Basa which has form, function, and meaning, so that researchers have an interest in researching and exploring the form, function, and the meaning of Gondang Siboru Nuli Basa.

II. Research Method

To achieve the desired research objectives, researchers must use qualitative descriptive research methods. In accordance with the title of the study and research problems, the researchers used qualitative methods, namely to find out how the form, function and meaning of gondang siboru nauli basa in the Batak Toba ceremony. The place to do research is in the village of Salaon Tonga-tonga, District Ronggur ni.

The subjects of the research were community members who attended the Hahomion event, in Salaon Village, Ronggur ni Huta District, Samosir Regency. A total of 5 music players Gondang Hasapi, Parhata (MC), Datu/Hasandaran (Mediator connecting with the Spirit of the Ancestors), the total number of the research sample is 7 people.

Data collection techniques are one aspect that plays a role in the smoothness and success of a study. In this study the data collection techniques that will be used are interview techniques, observation, researchers in the field and documentation using digital cameras, as well as literature study. Instruments are tools or data used by researchers to assist researchers in the process of collecting data, both using tools and also using data. The following are data collection techniques and instruments used in the study.

This study uses qualitative data analysis techniques collected through observation and interviews to show the situation, conditions, and atmosphere of the research in the field. After the data is collected thoroughly from data collection, the data is analyzed carefully and carefully to get accurate results. Based on this opinion, the stages of data analysis in this study will be described to deepen and interpret the data specifically in order to answer all questions. This step can also be a correction or a control tool for various deficiencies in the collected data, which can then be completed.

After collecting the necessary data, the researcher carried out the process of summarizing the core data and then grouping them according to the problem to be described and presented in the form of information. The final step in data analysis is verification, which is a review of field notes before drawing conclusions.

III. Discussion

3.1. Salaon tonga-tonga Village in Ronggur ni Huta District, Samosir Regency

Salaon Tonga-Tonga is a village located in Ronggur ni Huta District, Samosir Regency. Salaon Tonga-tonga has quite cold weather because this area is included in the highlands of the island of Samosir. The temperature in the Tonga-Tonga salaon village is between 170C to 250C.

Salaon Tonga-Tonga Village is currently led by Mr. Sihar Simbolon who served as PLT Head of Salaon Tonga-Tonga Village in November 2020, Salaon Tonga-Tonga Village has 809 inhabitants, with an area of 526 hectares. The village of salaon tonga-tonga has several sub-regions called hamlets. The village of salaon tonga-tonga consists of 3 hamlets, namely: a. Hamlet 1 is called Dusun Mawar; b. Hamlet 2 is called Hamlet Orchid; c. Hamlet 3 is called Hamlet Melati;

Based on the results of observations and interviews with Mr. Sihar Simbolon as PLT Head of Salaon Tonga-tonga Village on Tuesday 17 September in Salaon Tonga Village, Ronggur ni Huta District, the distance between Salaon Tonga-Tonga Village and Ronggur ni Huta Sub-District Office is as far as 10 KM, while the distance between the village of salaon tonga-tonga with the city of Pangururan which is the capital of Samosir Regency is as far as 10 KM. The people who live in the village of Salaon Tongatonga are the majority of the Batak Toba tribe. In general, the majority of the people of Salaon Tonga-Tonga Village live as farmers, a few works as entrepreneurs, office employees and teachers.

According to Mr. Sihar Simbolon that the community still upholds customs and does not forget about culture, especially the Batak Toba culture. The community is also still in the habit of helping to help, this can be seen in every traditional event, where all people, both young people, and parents play an active role in the success of the event. The results of an interview with Malau that ancient beliefs in the village of Salaon Tonga-Tonga were the Batak religion, namely Parmalim. In parmalm religious activities, gondang hasapi is used as a medium to help the congregation to concentrate on their prayers.

Over time and the spread of religion in the Japanese colonial era, one religion, namely Catholicism on the island of Samosir and it's spread to Salaon Tonga, became a church called Stasi Santo Dominikus Salaon Tonga and became a place of worship for most people. people in salaon tonga-tonga. Malau said that the worship activities carried out at the Santo Dominic Catholic church in Salaon Tonga often also inculturate Batak Toba culture in worship activities at the Santo Dominic Church in Salaon Tonga, especially the inculturation of Batak Toba traditional music as an accompaniment to worship celebrations in the church.

3.2. The Form of Gondang Siboru Nauli Basa in Gondang Hasapi on Gondang Siboru Nauli Basa Batak Toba Traditional Ceremony

Gondang siboru nauli basa is one of the gondang that has been passed down from generation to generation from the ancestors to the younger generation. Usually the repertoire/gondang is sounded or played only on certain events such as Ritual events and Hahomion events (uncommon ritual events). The form of presentation of Gondang siboru Naulibasa until now does not have definite concepts and rules in the form of presentation, this is because of the way the ancestors lowered the gondang by oral or using the tone of the mouth. So that the shape of the gondang siboru nauli basa will have different melodic forms between each artist who plays it. The difference in the game cannot be separated from the original tone of the gondang siboru nauli basa. Artists are free to improvise with the tone and feel of the gondang.

The form of Gondang Siboru Nauli Basa. Based on the results of the author's interview with Malau as the king of adat and an expert on Batak Toba history in the Tonga-Tonga salaon, gondang siboru nauli basa comes from the word boru nauli basa which means a beautiful and kind woman, in ancient times the boru nauli basa came from descendants of the Silalahi Sabangan clan. Gondang Siboru Nauli Basa is usually performed using the Gondang Hasapi ensemble.

Gondang Hasapi ensemble. An ensemble is a form of musical play that is presented by several people or a group of people with a certain number of musical instruments, both similar musical instruments, or different musical instruments. While gondang hasapi is a musical instrument that comes from the Batak Toba tribe. So, it can be concluded that the gondang

hasapi ensemble is a form of presentation of Batak Toba traditional music which is presented by several people or a group of people with a certain number of musical instruments.

Based on the results of the author's interview with Malau as the traditional king and an expert on Batak Toba history in the Tonga-Tonga salaon, that the presence of Gondang Hasapi was first compared to the presence of Gondang Bolon. Gondang Hasapi was formerly used as a medium for summoning ancestral spirits in ritual ceremonies in the Batak Toba community.

The instruments used in gondang hasapi are:

Garantung. The garantung instrument is a musical instrument that belongs to the classification of idiophone musical instruments, namely a melodic instrument made of wood, consisting of wooden blades. Mr. S. Sinurat said that in making garantung it takes hau simareme-eme (name of wood) which is tuned according to the diatonic scale. Based on the author's interview with Juber Sitanggang, he said that at first the garantung only consisted of five wooden blades with a five-tone tuning which used to be commonly referred to as nang, ning, nung, neng, nong. Then it develops into eleven blades according to the diatonic scale of one and a half octaves starting from low sol notes to high do notes.

The wooden slats are tied with ropes and then hung on wooden supports at both ends. The support wood is given a rectangular shape underneath which functions as a resonator box. The bars are arranged from the lowest note on the right to the highest note on the left in sequence. As a melodic instrument, the garantung plays the same melody as other melodic instruments, such as sulim and hasapi in one version of the uning-uningan batak toba, but each instrument can develop the basic pattern of the melody line with more free variation and ornamentation based on expression and character each instrument and player.

Hasapi. Hasapi is a traditional Batak Toba instrument played by plucking which belongs to the chordophone group (stringed musical instrument) and has two strings, the shape is almost the same as a guitar. The hallmark of Hasapi music is that the sound hole is located at the back, not facing forward like a guitar. Hasapi musical instruments have almost the same parts as the parts found on the guitar, including the head or head, tuning pegs or tuning pegs, neck or neck, finger board or press board, body or body, sound hole or sound hole, and a string tie bridge. However, hasapi musical instruments do not have frets or gap holes on the neck of the fingerboard like those found on guitars. Juber Sitanggang said that the Batak Toba hasapi is generally shaped like a solu canoe, with a length varying between 50-80 cm and a width of 8-10 cm. Mr. Juber Sitanggang added, Hasapi is generally made from dried jackfruit wood or from ingul wood. Jackfruit wood was chosen in making hasapi because it is considered strong and durable and can produce a good and loud sound. At the back of the hasapi musical instrument resonator box there is one sound hole, the hole is curved which serves to manipulate the sound to make it seem more resonant. In the gondang game, hasapi acts as a melody carrier and follows in parallel the form of the sulim or garantung melodic game.

Sullim/ Flute. Sulim is a wind instrument made of bamboo. Sulim includes an aerophone definition that is air as the sound source. And is one of the many traditional Batak Toba instruments. Sulim is an instrument that is often used in traditional ceremonies. Sulim is very close in the life of the Batak Toba people, since the ancient Batak opera created by Tilhang Oberlin Gultom. Since then, the Batak Toba people have always included Sulim in traditional ceremonies. Sullim's shape is generally in the form of a tube and is given eight holes that function to adjust the high and low sound. Mr. Juber Sitanggang added that sulim scales can be distinguished from the size of the bamboo and the basic notes found in the sulim. Sulim which

has a large size will produce a low tone sound or region. Likewise, the small sulim will produce sound in a higher area. The distance of the scale register region that Sulim has is two octaves.

To produce sulim with the first octave tone, it is done by blowing sulim gently, while to produce a tone in the second octave, it is done by blowing sulim more strongly. Juber Sitanggang stated that basically every wind instrument uses diaphragmatic breathing techniques. The position of the lips when blowing sulim is the blower hole on the sulim with the lip position behind the edge of the sulim blower hole. With a round and smooth blowing blow, blown on the side of the blowhole with a sense of taste to find a sound that is round and not dirty (mixed with breath), then use your fingers after the sulim can be sounded perfectly. The fingers used in playing sulim are three fingers, three fingers of the right hand and three fingers of the left hand. In the first tone hole the right ring finger is used, on the 2nd hole the right middle finger is used, on the 3rd hole the right index finger is used, on the 4th hole the left ring finger is used, on the 5th hole the left middle finger is used, and the 6th hole use the left index finger. Sulim is an instrument that is able to play in various expressions of emotional feelings related to sadness, longing, loneliness and happiness. In the gondang ensemble, Hasapi Sulim acts as a melody carrier, which is a parallel melody with hasapi and sarune etek. Sulim is an instrument that is able to play in various expressions of emotional feelings related to sadness, longing, loneliness and happiness.

Sarune Etek. Sarune etek is a type of single-tongued wind instrument, sarune etek uses the tongue as an air vibrator to produce sound. This musical instrument belongs to the aerophone family, whose sound source comes from the air blown into the instrument itself. According to Mr. Juber Sitanggang, sarune etek consists of three parts that can be dismantled, namely: the inflatable part, the middle (main) body (porda), and the lower part with the resonator pipe tube (angar-angar). Juber Sitanggang said the word etek means small with the size of the sarune etek generally 17 cm. On the body of the sarune etek there are four finger holes on the front, with the tone do-re-mi-fa-sol. The distance between the first and second holes is 3 cm, the distance between the second and third holes is 2.5 cm, and the distance between the third and fourth holes is 3.5 cm. on the back side of the body of the sarune etek, there is a hole that serves to cut off the sound, and not be a tone hole. The sarune etek instrument has parts that have their respective functions, including:

- Porda is the body of the sarune etek which is made of wood and has four finger holes.
- Angar-angar is a connection body that is connected to the end of the porda which functions to raise the sound of sarune etek and produce a round voice.
- Ipit-ipit is a place to blow sarune etek, serves as a sound trigger with the help of air blown in the ipit-ipit.
- Tuppak is a place to hold the lips rather the breath that is released is held and does not leak, it also functions to close the lips so they are not visible.

Hesek. The results of interviews with Juber Sitanggang in the past in the gondang hasapi ensemble, the hesek used was a piece of bayon leaf (pandan thorn leaf) and folded in half. The way to sound is by pulling it and producing a sound. Hesek is very important in the gondang hasapi ensemble because hesek is the one who regulates the tempo of the gondang or the song of the gondang hasapi.

3.2. The Meaning of Gondang Siboru Nauli Basa in Gondang Hasapi on Gondang Siboru Nauli Basa of Batak Toba Traditional Ceremony

At the beginning of the creation of the gondang and the regeneration of the gondang had a deep meaning from the gondang. The creation of gondang is intended for one purpose, be it expressing feelings, commemorating one of the famous figures, for example siboru naulibasa with an interesting history about siboru naulibasa traditional music player (pargossi) creating a repertoire/gondang to commemorate Siboru Nauli Basa and with the belief that the repertoire/gondang can be used as a means to summon the spirit of Boru Nauli Basa for certain purposes in the Batak Toba community. From the results of the author's interview with Sihalohe as a generation of the Silalahi Sirangan clan and also as one of the maestro of traditional Batak Toba music, that gondang siboru nauli basa has a certain meaning in its presentation.

Denotative Meaning. According to Djajasudarma through Agustina (2016) denotative meaning is the meaning that shows the relationship between the concept and the world of reality. This denotative meaning has the actual meaning or according to what is seen, does not contain a hidden meaning. From the results of an interview with Malau the denotative meaning of gondang siboru naulibasa, namely: a) gondang siboru naulibasa is a repertoire of songs created by pargossi (traditional music players) in ancient times and passed down from generation to generation; b) Siboru nauli basa is one of the daughters of the King Silalahi Charming.

Connotative Meaning. According to Kridalaksana through Agustina (2016), connotative meaning is an aspect of the meaning of a word or group of words based on feelings or thoughts that arise or are caused by the conversation (writer) and listener (reader). From the results of an interview with Sihalohe as a descendant of the clan of Raja Silalahi Soaps, it was found that several connotative meanings of gondang siboru naulibasa were found, namely: Siboru naulibasa is an ancestral spirit that has supernatural powers which are recognized as descendants of Raja Silalahi Saudara and the people around Lake Toba, especially in the area. situngkir to paropo; Gondang siboru naulibasa becomes a medium to summon the spirit of Siboru naulibasa on certain events called by hasorangan (mediator).

IV. Conclusion

The form of presentation of Gondang siboru Naulibasa until now does not have definite concepts and rules in the form of presentation, this is because of the way the ancestors lowered the gondang by oral or using the tone of the mouth. So that the shape of the gondang siboru nauli basa will have different melodic forms between each artist who plays it. The difference in the game cannot be separated from the original tone of the gondang siboru nauli basa. Artists are free to improvise with the tone and feel of the gondang.

Gondang Siboru Nauli Basa comes from the word boru naulibasa which means a beautiful and kind woman, in ancient times the boru naulibasa came from the descendants of the Silalahi soapgan clan. Gondang siboru naulibasa is usually performed using the gondang hasapi ensemble. The functions of the gondang siboru naulibasa are: a) As a gondang to commemorate the history of Siboru Nauli Basa in the history of one of the clans of the Batak Toba community, namely Silalahi soapgan; b) As one of the gondangs used to summon the spirit of Siboru Nauli Basa, the gondang hasapi media is used in certain ritual ceremonies such as haomion activities.

The meaning of the gondang siboru nauli basa is very sacred to the descendants of the Silalahi Charming clan because the gondang is directly related to the ancestor of the Silalahi soap ancestor. When the Silalahi Karetan clan holds cultural activities such as weddings, hahomions, and other events that use the hasapi gondang as an accompaniment, they certainly ask for the gondang, to honor Siboru Nauli Basa. They believe that by dancing to the accompaniment of Gondang Siboru Nauli Basa they are given new strength and enthusiasm.

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