


The Presentation Form of the song "*Toba Dream: Theme Song*" by the Marture Music Group in the Batak Toba Ulaon Unjuk Wedding Ceremony

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Article Details	ABSTRACT
<p>Article History</p> <p>Received mm dd, yyyy Revised mm dd, yyyy Accepted mm dd, yyyy</p>	<p>This study aims to describe the components of the presentation and analyze the structure of the song "Toba Dream: Theme Song" during the ulaon unjuk <i>manomu-nomu</i> stage of a Batak Toba wedding. This study uses a descriptive qualitative method through non-participant observation, structured interviews, and documentation. Data analysis techniques included data collection, data observation and presentation, and data conclusion. The results of this study show that the presentation form of the song "<i>Toba Dream: Theme Song</i>" in the Ulaon Unjuk procession has components that support the performance, namely musicians, musical instruments, songs presented, fashion, stage setting, sound system, audience, as well as the time and place of the event. The presentation form of the song "<i>Toba Dream: Theme Song</i>" during the initial procession of ulaon unjuk <i>manomu-nomu</i>, performed by the Marture music group, was presented in the form of <i>Gondang</i> music with a presentation structure divided into Intro, verse I, chorus I, verse II, chorus II, verse III, chorus III, verse IV, interlude, chorus IV, and ending. From the results of this analysis, it can be seen that <i>Gondang</i> music serves as entertainment and accompanying music, as well as providing structure and rhythm for the entire wedding ceremony.</p>
<p>Keywords</p> <p>Presentation format Gondang Ulaon Unjuk Marture Group</p>	<p>This article is an open-access article under the CC BY-SA license.</p> 
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1. INTRODUCTION

A musical performance is a presentation or phenomenon of musical sounds performed for various purposes (Brockett & Hildy, 2014). This is closely related to the purpose and types of music to be presented, as reflected in the quality of the music and the performance. Musical quality can involve aspects such as harmony, melody, rhythm, dynamics, texture, and presentation techniques (Jamalus, 1988). The quality of a musical performance involves the ability of artists or musicians to present musical works, the selection of musical instruments, and presentation techniques, whether through dancing or communication with the audience, which can create an emotional bond to maximize the performance (Syafiq, 2003). The management of performance staging includes the quality of the performance stage, sound and lighting, and the ability of managers to organize events to provide an audience experience (Tjahjono, 1987).

Soedarsono (2002:18) mentions that there are various functions of performing arts, namely 1) as a means of ritual, 2) as personal entertainment, and 3) as an aesthetic presentation, which are classified based on the interests of the observers or audience. From the various functions of music, it will determine various aspects of music performances, such as the type of work and music, the method and quality of performance, and the quality of the impact felt (Achmad, 2006). This is what makes Indonesia rich in natural resources and cultural arts (Dewi, 2019). The descriptions of the functions of performing arts above can also be correlated with the function of *Gondang* Batak music in one of the sessions of the traditional wedding ceremony of the Batak Toba tribe, namely the Ulaon Unjuk session.

In the traditional wedding ceremony of the Batak Toba tribe, there are several sessions, namely *Marhusip*, *Marhata Sinamot*, *Martuppol*, *Ria Raja/Tonggo Raja*, *Ulaon Unjuk*, and *Mangihut di*

Ampang/Dialap Dijual (Tampubolon & K, 2023). Of these stages, Ulaon Unjuk is the highlight of the wedding. Literally, "*ulaon*" means "performance" or "event," and "*unjuk*" means "presentation" or "offering" (Simanjuntak, 2016). The Ulaon Unjuk procession consists of *marsibuha-buhai*, entering the *ulaon* venue, delivering *tudu-tudu sipanganon*, handing over *dengke simudur-mudur*, *manjalo tumpak*, *mambagi jambar*, *marsisisean*, the presentation of *panandaian*, the presentation of *tintin marangkup*, *mangulosi*, and *paulak une*, accompanied by *maningkir tangga* (Tama, 2024).

In the Ulaon Unjuk procession, *Gondang Batak* music serves as accompaniment in the traditional Batak Toba wedding ceremony (Simangunsong, 2005). *Gondang* music continues to preserve tradition, but social developments and modern music have also influenced it (Lubis & Wadiyo, 2016). In North Sumatra, traditional Batak *Gondang* music is still used in wedding ceremonies, using traditional instruments called *Gondang Sabangunan*. However, this is different from the instruments used in Surabaya, where the Marture music group combines *Gondang* with keyboard, guitar, sulim, and saxophone to create a more lively performance.

One of the songs performed is "*Toba Dream: Theme Song*" by Viky Sianipar, which has a strong characteristic deeply rooted in Batak culture, with a lively melody, full of spirit, and a cheerful atmosphere (Sedap, n.d.). It is often used as background music during the Ulaon Unjuk procession to welcome the bride and groom's family into the wedding venue. The presentation of the song "*Toba Dream: Theme Song*" by the Marture group is lively, in the form of a collaborative musical composition set to *Gondang Batak* music. Marture, with its distinctive characteristics, creates compositions or arrangements evident in the Intro and the ending of the song. The notation used in the music is numerical and block notation (Mahendra et al., 2025).

This research presents the song *Toba Dream: Theme Song* at a traditional Batak Toba wedding ceremony (Ulaon Unjuk) in Surabaya, highlighting the cultural, historical, and unique characteristics of the Batak Toba. Based on the above description, the research is titled "The Presentation Form of the Song' *Toba Dream: Theme Song*' by the Marture Music Group at the Batak Toba Wedding Procession Ulaon Unjuk."

2. METHOD

This study uses a qualitative research approach. According to Moleong(2014), qualitative research is a procedure that produces descriptive data in the form of written or spoken words from observable behavior. Qualitative research explains or describes data in the form of speech, writing, and observed behavior, starting with statements that arise and concluding by tracing responses through information gathering (Creswell & Creswell, 2017). In the study "The Presentation Form of the Song' *Toba Dream: Theme Song*' by the Marture Music Group in the Batak Toba Wedding Procession," the researcher describes the form and structure of the presentation in depth.

The documentation study consists of data obtained from the author's self-documentation using electronic recording devices such as mobile phones and other tools. The literature used in this research is sourced from the book *Aesthetics: An Introduction* by Djelantik (1999), relevant literature, and previous studies.

To analyze the collected data, the researcher followed three main steps: data reduction, data presentation, and conclusion drawing (Sugiyono, 2017). Furthermore, to ensure data validity, the researcher used source triangulation and technique triangulation (Sugiyono, 2014).

3. RESULT

The purpose of this study was to determine the presentation form of the song "*Toba Dream: Theme Song*" performed by the Marture Music Group at the Batak Toba Wedding Procession in Surabaya.

Components of the Presentation Form of the Song *Toba Dream: Theme Song* in the Ulaon Unjuk Procession

Presentation Form refers to the performance presented to the audience from various perspectives, including musical presentation components such as musicians, rhythm patterns, musical instruments, costumes, stage sets, and lighting, as well as the time and place of the performance.

1. Musicians

During the presentation of the song "*Toba Dream: Theme Song*" at the Ulaon Unjuk procession, the musicians were the Marture music group. Berlin Sihombing played the keyboard, Joslen Panjaitan played the taganing, Adi Sibagariang played the saxophone, Rommel Pardede played the sulim, and Hari Siahaan played the guitar. Each player can play their instrument without reading sheet music and has mastered its dynamics. Thus, the Marture music group's performance demonstrates their skill and dedication in their field.

2. Musical

Instruments

Musical instruments are objects that produce regular sounds, either naturally or artificially (Pramudito, 2016). In the performance of the song '*Toba Dream: Theme Song*' during the Ulaon Unjuk procession, the musical instruments used to perform the song '*Toba Dream: Theme Song*' included:

a) Keyboard

The keyboard instrument used is a Yamaha keyboard model PSR-S750. The keyboard is used to play the main melody, chords, and harmonies, as well as to fill in improvisational melodies, making it a highly flexible instrument that a single person can play. (Sadono, 2010) .



Image 1. Keyboard Instrument of the Marture Group
(Personal Documentation by Nandita)

b) Guitar

The guitarist uses a Yamaha APX600 acoustic guitar. The acoustic guitar in this performance serves both as rhythm and as harmony, creating harmony in the song (K. Prier, 1992).



Image 2. Musical instrument: Marture Group Guitar
(Personal Documentation by Nandita)

c) Taganing

Taganing consists of five drums, namely: (1) *Tingting*, (2) *Pai Dua Tingting*, (3) *Pai Nonga*, (4) *Pai Dua Odap*, (5) *Odap-odap* (Manullang et al., 2018). Taganing in this performance functions as a controller of tempo and dynamics.



Image1 . Taganing musical instruments of the Marture Group
(Personal Documentation by Nandita)

d) Sulim

The sulim used is a bamboo sulim with six rhythm holes on top and one hole below (Sitanggang, 2021). The sulim functions as an accompanying melody to regulate the tone and play the rhythm.



Image2 . The Sulim musical instrument of the Marture Group
(Personal Documentation by Nandita)

e) Saxophone

The saxophone used is a Vito Alto Saxophone. It serves as a melodic instrument, similar to the sulim, with the saxophone playing throughout the beginning, middle, and end of the song.

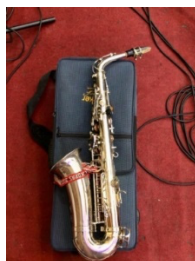


Image3 . Saxophone Musical Instrument of the Marture Group
(Personal Documentation by Nandita)

3. Song Performed

The song *"Toba Dream: Theme Song,"* composed by Viky Sianipar, is included on the album Toba Dream Vol. 3, released on January 1, 2007. The song lasts 3 minutes and 37 seconds and features a cheerful performance, a lively melody, and a joyful atmosphere. As a result, this song is often used in various cultural events, festivals, contemporary ethnic concerts, and modern traditional ceremonies as an opening or closing accompaniment, as well as background music that creates a solemn yet modern atmosphere.

4. Costume Design

The clothing worn during a musical performance must be comfortable so as not to hinder the musicians' movements (Susetyo, 2009). The Marture music group's costumes for the performance of the song *"Toba Dream: Theme Song"* consisted of black turtleneck undershirts with brownish-gold ulos-patterned jackets.



Image4 . The attire worn by Marture members
(Personal Documentation by Nandita)

5. Stage Design and Lighting

The stage layout for the performance of the song *"Toba Dream: Theme Song"* at the Ulaon Unjuk procession was an arena-style stage, with almost no boundary between performers and audience (Padmodarmaya, 1988). The lighting setup for this event was prepared by the event organizers and included *floodlights, LEDs, spotlights, downlights*, and decorative lights.

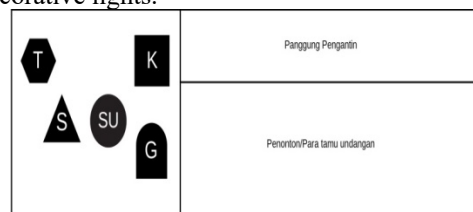


Image 7. Stage Design Documentation
(Personal Documentation by Nandita)

For the stage setup or layout of the Marture music group at the event, they stood next to the wedding stage, divided into two rows: the keyboard player on the right side of the stage, the guitar player on the right side of the stage aligned with the keyboard player, the suling and saxophone players in the center of the stage, and the taganing player on the left side of the stage.

6. Sound System

In the Batak traditional wedding ceremony at the R Mulyadi Morokrembangan Perak Surabaya Building, musical instruments were used to entertain the guests and accompany the traditional procession, with supporting instruments such as a standpart, Mic Surf 5 (1 mic for sulim, one mic for saxophone, three mics for vocals), and 3 Shure wireless mics on the left, center, and right of the taganing. The Marture Group uses a 10,000-watt *sound system* from Sukma Enterprise, which is effective for traditional ceremonies and entertaining guests.

7. Venue

The Batak Toba traditional wedding ceremony, Ulaon Unjuk, was held at the R. Mulyadi Building, which is typically used as a wedding venue and for other community events. The venue is located within the Bumimoro Naval Academy (AAL) complex, Morokreng Village, Krembangan District, Surabaya, East Java. The event was held on April 10, 2025, from 10:00 a.m. until completion.

8. Audience

The audience referred to here is the supporters, namely the people who assist in the procession of the highest traditional title. In the Ulaon Unjuk procession, the guests play an important role not only as witnesses but also in providing support, prayers, and blessings to the bride and groom, including *Hula-hula* as the blessing giver, *Suhut* and *Anak boru* as the hosts and event organizers, *Partuanon* as relatives who provide moral support and prayers, *Dongan tubu* as the immediate family, *Dongan sahuta* as neighbors or friends from the same village, and general guests consisting of important figures, friends, and colleagues who are present to give gifts and congratulations.



Image5 . The Invited Guests of Ulaon Unjuk
(Personal Documentation by Nandita)

Structure of the Presentation of the Toba Dream: Theme Song During the Ulaon Unjuk Procession

The song "Toba Dream: Theme Song," performed by the Marture group during the manomu-nomu procession, is one of the songs accompanying the welcome of the bride's family, presented in Gondang style. This song uses the key of Eb and an allegro tempo in 4/4 time. The composition of the song Toba Dream: Theme Song consists of 111 bars divided into three groups or periods, namely A, B, and C, with each sentence divided into two parts: the question phrase and the answer phrase (K.-E. Prier & Edmund, 1996). The following is a breakdown of the presentation structure consisting of an intro, verse, refrain, interlude, and ending in the song "Toba Dream: Theme Song":

1. Intro

In the Intro section, bars 1–5, the presentation begins with a keyboard accompaniment melody with taganing as the rhythm, followed by the sulim and saxophone as the main melody. The Intro is played in the key of Eb at a fast tempo of 120 BPM, making it simple and easy to memorize and attractive and easy to understand when listened to.



Image6 . Transcription of the Intro section
(Personal Documentation by Nandita)

2. Verse I

In Verse I, bars 5–13, the sulim and saxophone serve as the main melody, the taganing provides a simple rhythm, the keyboard provides the rhythm in Bb, and the guitar acts as the lead in bar 9 with an alternative picking technique, making the verse sound light, stable, and easy to enjoy at a tempo of 120 BPM.

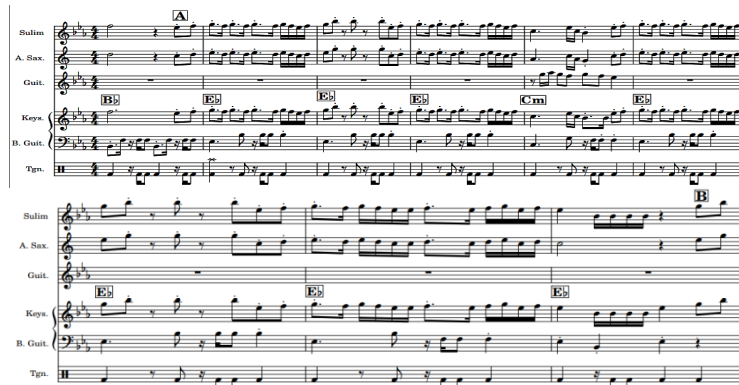


Image7 . Transcription of the notation for Verse I
(Personal documentation by Nandita)

3. Chorus I

In the Refr I section, bars 13–21, the sulim and saxophone open the melody variation, then all instruments come in together, with the keyboard and guitar accompanying the harmony in Eb, the guitar as the lead in bars 17–20, and the taganing as the accompanying rhythm, giving the refrain a lively, energetic feel and a climax compared to the verse.

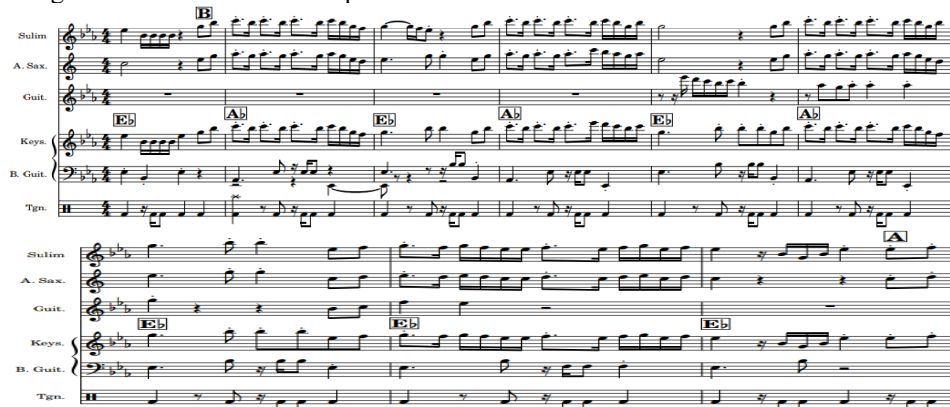


Image8 . Transcription of the Refrain I section
(Personal Documentation by Nandita)

4. Verse II

In verse II, bars 21–29 repeat the rhythm pattern of verse I without altering the tone. The sulim and saxophone provide the main melody; the keyboard provides harmony in the Eb section; the guitar provides the rhythm in bars 21–24; the lead guitar plays in bars 27–28; and the taganing maintains the rhythm with a basic pattern and emphasizes the accent on each beat.



Image9 . Transcription of the notation for Verse II
(Personal Documentation by Nandita)

5. Chorus II

In Ref II, bars 29–37 repeat Ref I, played by all instruments: sulim and saxophone as melody, keyboard as harmony with Eb notes, guitar as lead in bars 33 and 35, and taganing as rhythm, with the same playing pattern as Ref I.

Image10 . Transcription of the notation for Refrain II
(Personal Documentation by Nandita)

6. Verse III

In Verse III, bars 37–45 repeat verses I and II with the same rhythm pattern and musical form in the key of Eb, presented by the sulim and saxophone as the main melody, the keyboard and guitar as harmony, and the taganing as accompaniment.

Image11 . Transcription of the notation for Verse III
(Personal Documentation by Nandita)

7. Chorus III

In section Ref III, bars 45–53 are a repetition of the rhythm pattern of refrains I and II without any change in pitch, with sulim and saxophone as the accompanying melody, keyboard as the Eb harmony, guitar as the lead melody in bars 45, 49, 51–53, and taganing as the accompanying rhythm with fast dynamics.



Image12 . Transcription of the notation for the Refrain III section
(Personal Documentation by Nandita)

8. Verse IV

In stanza IV, bars 54–69, unlike stanzas I, II, and III, the opening melody is played in G with a denser rhythm pattern by the sulim and saxophone, the keyboard and guitar providing harmony in Eb, the guitar providing harmony in bar 68, and the taganing continuing to provide a tempo of 120 BPM without much variation.

Image13 . Transcription of the notation for Verse IV
(Personal Documentation by Nandita)

9. Interlude

In the Interlude section, bars 70–77 are filled only with guitar, keyboard, and taganing; the guitar plays a dense core melody, the keyboard provides rhythm with Bb chords, the taganing maintains the tempo, while the sulim and saxophone do not contribute any sound.

The image shows a musical score for an interlude section. It features six staves: Sulim (Sulima), A. Sax. (Alto Saxophone), Guit. (Guitar), Keys. (Keyboard), B. Guit. (Bass Guitar), and Tgn. (Taganing). The music is in 4/4 time and includes a section labeled [C] at the top. The Sulim and A. Sax. parts are relatively simple, while the Guit., Keys., and B. Guit. parts are more complex, featuring fast, repetitive patterns. The Tgn. part is a simple, rhythmic accompaniment.

Image14 . Transcription of the notation for the Interlude section
(Personal Documentation by Nandita)

10. Reff IV

In the Reff IV section, bars 77–101, the sulim and saxophone melody patterns dominate, with varied, repetitive melodies, followed by the keyboard on the Eb chord progression and the taganing as a fast rhythm, making the rhythm sound more lively and energetic than the previous refrain.

The image shows a musical score for a refrain section. It features six staves: Sulim (Sulima), A. Sax. (Alto Saxophone), Guit. (Guitar), Keys. (Keyboard), B. Guit. (Bass Guitar), and Tgn. (Taganing). The music is in 4/4 time and includes a section labeled [B1] at the top. The Sulim and A. Sax. parts are the most prominent, featuring varied, repetitive melodies. The Keys. part provides a harmonic foundation with Eb chords. The Guit., B. Guit., and Tgn. parts provide a fast, rhythmic accompaniment.

Image15 . Transcription of the Refrain IV section

(Personal Documentation by Nandita)

11. Ending

The Ending section, measures 102–111, is the end of the song in the form of a repetition with the same rhythm pattern as the original tone. The sulim and saxophone play a dense, repetitive descending eighth-note melody that gives a firm impression, followed by the keyboard playing repeated Eb chords, and the taganing maintaining a steady beat until the end, so that the ending is important for the musical composition to be seen as Gondang music.

Ending

Image16 . Transcription of the ending notation
(Personal documentation by Nandita)

Image17 . Transcription of the ending notation
(Personal Documentation by Nandita)

4. CONCLUSION

Based on the researcher's findings, the components in this study are self-taught musicians who master traditional Batak musical instruments, namely the Marture music group. The musical instruments used are modern and traditional, namely the keyboard, guitar, saxophone, sulim, and taganing. The song performed is "Toba Dream: Theme Song" by Viky Sianipar, the costumes worn are ulos-patterned suits, the stage setting is in the form of an arena stage, the sound system is from Sukma Enterprise, the audience consists of guests from the bride and groom's extended families, and the time and place of the event is on April 10, 2025, at the R. Mulyadi Building, Surabaya.



The presentation of the song "Toba Dream: Theme Song" during the initial ulaon unjuk *manomu-nomu* procession, performed by the Marture music group, was presented in the form of *Gondang* music with a presentation structure divided into, consisting of an intro, verse I, chorus I, verse II, chorus II, verse III, chorus III, verse IV, interlude, chorus IV, and ending. *Gondang* music plays a vital role in Batak weddings, being played at every stage of the ulaon unjuk procession, which is divided into three processions: the opening, middle, and closing, comprising the *Manomu-nomu*, *Manalpokkon lahan ni ampang*, and *Paulak Une* stages. *Gondang* music not only serves as entertainment and accompaniment, but also provides structure and rhythm for the entire wedding ceremony. From start to finish, this music regulates and directs the flow of events, from the bride and groom's entrance to the celebration. *Gondang* music also plays a deep symbolic and spiritual role in connecting the bride and groom and their families.

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