

MUSIC COMPOSITION GAMAT AND MALAY AS FORM DEVELOPMENT MALAY ARCHIPELAGO ARTS IN INDONESIA

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Abstract

The tempo of the song in music *Gamat* and *Malay*, in general, has a flowing pattern, calm and agile. Where musical composition structure *Gamat* and *Malay* are almost the same, consisting of four parts of melodic movement. The sections include torch songs, door track, variation, lock. Flashlight (a local term) means lighting so that singers focus on the song to be sung from all technical matters, especially the basic notes; the door of the song as a signal when the singer begins to enter; variation is a short melodic theme as a filler between the song text sentences with a *sampiran* pattern and content. Then, lock (key), the melody with a dual role as the opening song and closing song. Then the form of the song lyric is a four-line rhyme consisting of two *sampiran* lines and a content line. Even though the structure pattern of the song is *Gamat* and *Malay* are generally the same, the difference between these two types of music is the language of poetry used. *Gamat* music uses the Minangkabau regional language, while *Malay* music uses Indonesian (*Malay*). In this second stage of the research, the compositions of *Gamat* and *Malay* were "jumped together" as cognate music which was performed in one of the *Malay* musical enclaves in Sumatra, precisely in Medan City. The music is presented in an orchestra format.

KEYWORDS: Music *Gamat* , *Malay* Music, Composition, Musical Performances, Wither Gammadites

1 Introduction

Music *Gamat* Minangkabau live music allied to the *Malay* Archipelago (*Malay* Medan, *Malaysia*, and Singapore). This can be seen from the musical character and the instruments used [1]. The musical character of *Malay* songs uses a lot of ornamentation (*cengkok & grenek*) both on vocals and on instruments. His style is melodic, also partly influenced by Arabic and Indian music. [2, 3] add in general, music *Gamat* and *Malay* are presented with a touch of a violin or accordion as the main instrument, and use a two-faced or one-faced drum to set the rhythm pattern. [4] explains the song structure in the *Gamat /Malay* music ensemble consists of parts, namely: text or song lyrics, vocal melodies, accompaniment music, *sampiran* sentences, and content. The text or word art of the songs are *Gamat /Malay* generally arranged in the form of a metaphorical rhyme, where the intention to be conveyed is always in the form of a figure of speech, both in sad songs and happy songs. [5] explains vocal melodies are a core part of the structure of *Malay* music, whose melodic construction is generally arranged in the form of a one-part song or a one-sentence form (A). For musical accompaniment elements, they are divided into two groups, namely melodic

accompaniment, and percussive accompaniment. Melodic accompaniment is played by violin and accordion, while the percussive accompaniment is played by drums. In *Malay* music usually, accompaniment music is also added with gong instruments.

The melodic structure of *Gamat* music or *Malay* music is generally parallel, i.e. the melody presented by the vocals is the same as the melody played by the violin or accordion instrument. His meaning is that when the vocal melody is running, the instrument melody follows slowly so that the vocal melody stands out more, but in certain parts, the violin and accordion play a separate melody as an introduction to the entry of the song [6]. The melodies are an important part that blends with the vocal melody, meaning that the melodies are signs for the singer [7]. Therefore, if a transcriber makes transcription of songs *Gamat* and *Malay* with complete notation, he must write down the parts of the melody played by the instrument carrying the melody, it should not be left blank by making a silent sign (rest). The concept of creation formulated in this research is a musical composition based on traditional music *Gamat* and *Malay* that is adopted, composed in the form of conventional music and the form of the composition is presented in a new composition that departs from the repertoire of songs in the *Gamat* and *Malay* traditional. The repertoire was rearranged both in terms of melody, instruments used, and the presentation of the show. The repertoire that is performed is a repertoire of 13 songs, namely six (6) *Gamat* songs and seven *Malay* songs in different *tempos*. The musical composition will later be presented as a performance in the form of combining Western musical instruments and traditions in an orchestra formation. The form of musical presentation played is grouped into four (4) divisions, 1) the main melody carrier (song) which in this work is performed by vocals; 2) group is accompaniment instruments that play melodies, such as string, brass, woodwind, piano instruments and keyboard; 3) group is the accompaniment who plays percussive accompaniment, such as drums, *gendang Malay*, *gendang Gamat*, and *tambourin*; and 4) group is the violin and accordion soloists which give a traditional color, these two (2) instruments do not use a score (part) like the orchestra members, they play freely accompanying the vocals, using crook and greek traditional melodic techniques. The presentation of *Gamat* and *Malay* orchestral music, in the second phase of the Art Creation and Presentation Research (P3S) was performed in North Sumatra Province, Medan City to be exact. The selection of this location is based on remembering that the city of Medan is one of the areas where *Malay* music develops. Another thing that supports the implementation of this activity is based on the results of the collaboration of researchers with the Minang Community Consultative Body (BM3). The show was performed on October 5, 2019, at the Medan International Convention Center Medan International Convention Center (MICC) building on Jalan Gagak Hitam Medan, along with a gathering event for the inauguration or inauguration of the new Medan Minang Unity Organization management for the period 2018 – 2023.

2 Literature Reviews

Research is oriented towards music formulation *Gamat* and *Malay* as one of the traditional music that developed in Padang City, so that it can always be developed, maintained, and preserved by the community [8]. One of the efforts of the formulation is to hope for the return of *Gamat* and *Malay* music to become a new musical performance, both in terms of musical arrangement, and in terms of the presentation of the show. Before arriving at the process, researchers need to collect library data and information as a first step, by collecting research results related to the development of *Gamat* music through journals, research reports, theses, and dissertations. It aims to find reference sources, as well as comparison materials, so that there is no overlap or plagiarism in the work. As for some of the writings that are used as references and comparisons in this study, Martarosa's dissertation (2017) "*Gamat* Music: Music Appropriation by the West Sumatran Coastal Society". This dissertation from Gadjah Mada University discusses *Gamat* music as a form of performing arts that grows and develops in the Bandar community on the South Coast of West Sumatra. The next article by [9] "*The Existence of the Gurindam Lamo Music Group in Preserving the Traditional Art of Balance Madam Dance and Gamat Music in Padang City 1983-2013*". This paper discusses the existence of the *gurindam lamo* music group and *Gamat* music as one of the music that lives and develops in Padang City. The next article is "*Cengkok & Grenek in a Malay Violin*" by Rizaldi on the page-<http://rizaldi-isipadangpanjang.blogspot.com/2010/08/cengkok-grenek-dalam-biola-Malay.html>. This paper discusses the forms of melodic ornamentation in *Malay* music. Taking into account the literature review above, no previous research has been found that discusses *Gamat* and *Malay* music in terms of creating music to become an orchestral performance. Thus, the object of this research has a level of originality that can be justified scientifically.

3 Research Methods

The method used in the realization of this artwork is a research-based creation method. In a sense, the process of creating works is based on scientific research both textually and contextually related to the study of the source of creation [10]. The method of creation that is carried out in the embodiment of this work of art is carried out by grouping several work steps. The stages of work in the process of creating musical compositions *Gamat* and *Malay* in this study are as follows:

3.1 Research and formulation of ideas

At this stage, interviews were also conducted with several prominent *Gamat* and *Malay* traditional musicians. Sometimes researchers do sessions jamming or play music together, both in an internal room, or when there are external activities, music performances *Gamat* and *Malay*.

3.2 Stage of the creation process

The selection of repertoire is the first stage in making a music composition *Gamat* and *Malay*. Considering a large number of repertoires for songs *Gamat* and *Malay*, researchers need to filter or narrow the repertoire to be worked on. The repertoire that performed is a repertoire of 13 songs, namely six (6) *Gamat* songs and seven (7) *Malay* songs in different *tempos*. The next stage is the selection of instruments. The selection of instruments is used with an effort to consider the sound needs of the orchestra to be achieved. The stages of selection are instruments not only focused on the type of instrument, but also consider the balance of the sound presented, the desired harmonization, and the number of players in each instrument division. The next stage is the arrangement, namely transcribing and rearranging the *Gamat* songs into block notation. The use of block notation in this composition is intended for musicians (orchestra). The stages of transcription repertoire are written musical into notes using *Sibelius* software. At this stage, the main melody is written for the vocals, and the harmonies are written on the piano instrument. This stage is also known as the stage of writing coding [11].

After the main melody and harmony are completed, the next stage is orchestration. Orchestra is one of the steps in converting the main music (melody and harmony) developed into the instrument. That is, the melody on the sodden score is broken down and divided into each division. These divisions are usually worked out with patterns of string, brass, and woodwind playing harmonies, guitar, piano, and keyboard playing a series of chords song, bass as a down note or bass, and percussive as a rhythmic fill. At this stage, it is also not uncommon for the main melody to be written for violin and accordion instruments. The next is the stage correction stage. This is so that the resulting sound can be achieved properly. This stage is a personal evaluation stage for the composer, namely by listening to the work that has been made, then paying close attention to whether the sound produced is good or not.

3.3 The embodiment of the conception of artwork

After the composition creation process is complete, the stage next is to interpret the work into a real instrument, no longer on *Sibelius* software. This process is the stage of realizing the musical composition that is made, namely by realizing the work into music live, no longer in the form of scores or midi in the application. The training process is carried out by dividing the players on each instrument, dividing the repertoire, determining the exercise schedule, routine training processes, evaluating the game, and practicing how to create harmonization in this work, both in terms of music and in terms of the cohesiveness of music players.

3.4 Performing art

Works of performing works of art are the final stage of the composition process. The works that have been trained are then manifested in artistic performances that are carried out in the theater. The performances are organized and arranged with the

management of the performances prepared in such a way so that the performances can be presented to the fullest.

3.5 Completion in the form of an artwork report

After the musical composition is presented, it is then accounted for and refined in a research report. All research activities in phase II, starting from the survey process for the location of the show, the practice process, and the performance are reported in full.

4 Results and Findings

4.1 Song Composition Gammadites and Malay in the Form Symphonies

On songs, Gammadites, and *Malay* there are three places for melody instruments to be known by musicians and his singers are part of torch songs, door songs, and lock these three (3) are in the form of melodic phrases some are long and some are short. The long melodic phrase is located at the beginning which four musicians called the flashlight song and when compared to western music it is the same as an introduction. The melody taken for the flashlight of the song is the song sentence part B (answer sentence). Furthermore, the door of the song is a short melodic phrase that is usually no more than 1 bar in length and is located after the flashlight of the song. It is named the song door, because this short melody serves as a cue for the singer to start. On lock is a form of short melody whose length is no more than 1 bar and serves to close the sentence of the song sung by the singer. The place of this melody is always at the end of the song's sentence and it has two (2) functions, first to repeat the song's sentence; second to end the song. This melodic phrase is always played by the instrument carrying the melody, for example by the violin or accordion and the shape of the melody locking in the *Gamat tempo Langgam* song is almost the same. In *Malay* music three technical terms (senter song, door song, and the names of the lock) are unknown, however, these melodies exist and have the same function as *Gamat* music. In the presentation of songs *Gamat*, There are two forms of *tempo* used, namely *tempo* style and *tempo* dance. *Tempo* style is used to bring the songs that drift, sentimental and melancholy with rhyme *baibo-ibo* (sadly) while *tempo* dancing is used for songs that are happy and funny. The speed of the style *tempo* in music is almost the same as the *tempo* largo in Western music or if measured by a metronome it is equal to (MM 60 – 63) while the dance *tempo* is the same as moderato (M 96 – 104). In *Malay* songs there are five (5) kinds of *tempo*, which in the *Malay* music tradition are called *rentak*: namely humming (slow), the mother's span (moderate), rhythmic dance (fast), *zapin* (medium), and *gazal* (slow and medium combinations).

Theor lyrics used in songs *gomadare poems* in the form of Minangkabau rhymes which are metaphorical (figuratively) and are non-standard. This means that a singer *Gamat* professional must be able to create rhymes spontaneously like a *saluang*. He must be able to create heartfelt *hiba* rhymes such as stories of the fate of *parasaian*

regions in peoples and so on. Likewise with humorous witty rhymes and the singer must be able to make funny rhymes spontaneously when he sings. The form of the rhyme sung in the song *Gamat* is a four-line rhyme, which consists of *sampiran* and content. The first and second lines are *sampiran*, the third (3) and fourth (4) lines are the contents of the rhyme. However, when sung by a singer, the number of lines of the rhyme can be five (5) or six (6) lines because some are repeated in certain lines, as in the following example.

Kaparinyo lagu rang Padang
Ambiak salendang baik manari
Ulasan nyao yo nan lah datang
Untuak pambujuak yo badan diri

But if the above rhyme is presented in the song *Gamat*, the arrangement will be as follows.

Kaparinyo lagu rang Padang
Lagu rang Padang
Ambiak salendang (2 x) baik
manari Ambiak salendang baik manari
lyonyo yo nan lah tibo
Yo nan lah dating
Untuak pambujuak (2 x) jo badannyo
Untuak pambujan yo badan iko

This arrangement occurs because the singer must adapt to the melody of the song, and the ability to compose such rhymes is the skill of the singer.

4.2 Cultivated repertoire

In this performance of musical compositions *Gamat* stage II and *Malay*, the cultivators provided a repertoire of 13 pieces consisting of six (6) songs *Gamat*, and seven (7) *Malay* songs; in which there are several different types of *tempo*. The songs in the show are *Kaparinyo*, *Buayan Buluah*, *Silimbau*, *Sawah Lunto*, *Simambang gunuang*, *Hekson*, for the song *Gamat*, and *Makan Sirih*, *Kuala Deli*, *Joget Ujung Sirih*, *Sri Siantan*, *Mak Inang Kayangan*, *Zapin Palembang*, and Johor Sport Club for *Malay* Songs. The entire repertoire above is performed in an orchestra, with musical arrangements that the researcher has composed, both in terms of presenting variations in *tempo* and genre, as well as in filling in the melody with the addition of ornamentation on each instrument. However, the results of the arrangement still maintain the theme and some parts of the original melody of the song so that it does not change the taste of the song. At the stage of musical arrangement for the accompaniment of a song, in general, there are at least three (3) places where the instrument plays as musical accompaniment, namely intro, interlude, and coda. Intro (introduc-

tion) is a short melody that acts as an opening before entering the main song; interlude in the form of a series of short melodies that are inserted between one verse to another, and coda is a short melody used as an ending. The three melodic forms are free-form and are not tied to the song to be accompanied (the main song). That is, the arranger (composer) may make other melodies in these places, and may also take from the main melodic theme by giving variations and so on. By the instrument carrying the melody) is not in the same position as the intro, interlude, and coda. The melodies are a unified whole with vocal melodies and cannot be separated and the composition is standard. The structure of the *Gamat* and *Malay* songs, in general, is as follows.

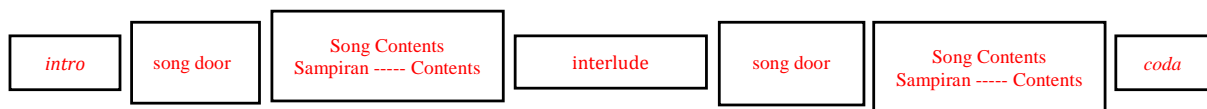


Fig 1. The structure of the *Gamat* and *Malay* songs in general

The arrangement of patterns or structures above, is a standard arrangement in music *Gamat* and *Malay*. The results of the arrangement presented are as follows.

SIMAMBANG GUNUANG

Lagu Gamat
 Pencipta NN
 Arr. Orks: Rizaldi
 2019

Langgam $\text{♩} = 60$

intro pangunci

6 pintu lagu Lagu A [Sampiran Pantun]

Ga dang lah ga dang rim bo ka yu di rim bo Si ka du

10 pangunci

du ak da nuan ba da nuan si mambang gu nuang na mo la gu nyo

14 pintu lagu Lagu B [Isi Pantun]

nyo Ka dangkadang ha ti lahpa i

Interlude

19

bo di ma lah du duak si nan la ba manuang nuang

24 pangunci pintu lagu Lagu [A]

Ga dang lah

29

ga dang rim bo ka yu di rim bo Si ka du du ak da nuan ba da nuan si mambang gu

33

nuang na mo la gu nyo

pangunci pintu lagu

37 Lagu [B]

f pintu lagu ka dang ka dang ha ti lah pa i bo di ma lah du

41 rit.

duak si nan la ba ma nuang nuang

pangunci pangunci

Fig 2. Notation 1. Song structure *Gamat (Simambang gunung)*

Simambang gunuang's repertoire is one of the song songs *Gamat* selected and performed at the *Gamat* and *Malay* Orchestra performances. *Mambang* in the Minangkabau language is the color of the red, yellow, orange, and black clouds in the afternoon that spread across the sky near the top of the mountain. The color is associated with the existence of spirits who live on the top of the mountain by the community. For *Gamat* musicians, natural phenomena like that are a source of inspiration for creating songs like *Si Mambang Gunuang*. However, the lyrics of the song do not tell about the spirits that live on the mountain. The song *Si Mambang Gunuang* was arranged by Rizaldi in the form of an Orchestra to accompany the singer with a *Langgam* (slow) *tempo*. Judging from the repertoire above, the song has a repetitive sentence pattern. Bars one (1) to bar are four (4) intro melodies. Usually, the melody is taken from the song sentence part B, which is a melody sentence that conveys the content of the rhyme (see bar 16 to bar 21). Then on the 16th bar, there is a song door melody. This melody is intended to be an introduction to vocals. Before the door of the song, there is also a short melody known as the melody key. The locking melody has two functions, first to connect to the new song sentence, second to end the song (the music as a whole). After the door of the song, enter the main melody or vocal melody in the form of a question sentence of 6 bars which ends again with a locking melody. Before the repetition of the melody, there is also a melody door (see bar 14). After repeating one phrase in the melody of the song (*sampiran*), the melody of the answer sentence or the melody in the form of song content is played for 6 bars. One period of the song (question and answer sentences) is interspersed by an interlude. This is a melody bridge before entering the melody part of the song again. The lyrics sung to the *Si Mambang Gunuang* song are as follows.

Gadang-gadang kayu di rimbo
Sikaduduak danguang badanguang Sampiran
Simambang namo lagunyo

*Kadang-kadang hati pa**boisi***
Dima duduak sinan bamanuang

Should be remembered that after the poem above is sung in the song *Gammadites*, designations are not original anymore, a lot of plus or repeated for adapted to the melody sentence. If the melody of the song above is analyzed, (*sampiran* sentences 1 – 3) each is different, the first sentence is a question, the second sentence is an incomplete answer because the melody ends with the tone a (mi), with the arrival of the third melody, it feels perfect because the melody returns. To the tonic f (do). But on the content of the poem (line 4th and 5th sentence melody fitting, namely the question of the responsibility. Sentence melody asked the rhyme line 4, the same as the sentence melody asked on the first line, and sentence melody answer on line -5 is

the same as the 3rd melody sentence. That's the arrangement for the next stanza of the song (after the interlude) and the interlude melody is taken from the intro melody. The next repertoire is the *Malay* song repertoire *Makan Sirih*. This song is for the *Malay* people of North Sumatra, Riau, and *Malaysia*. *Makan Sirih* is a tribute to waiting for guests and is usually accompanied by dance while bringing betel slap to be presented to guests. Orchestra work is made in a humming tempo to accompany vocals with the basic note G. The repertoire of *Makan Sirih* is one of the *Malay* songs in the humming genre that was produced for this performance. Has a 5-bar intro played by all instruments with a melodic pattern in the form of a unison? (See full score notation for betel nut). This intro melody also serves as a door track. This is different from the previous arrangement (notation 1, song structure *Gamut, simambang gunuang*) which has separate melodies for the intro, lock, and door songs. Then in the song part, the interrogative sentence consists of 8 bars with repetition. At bar 15 is an answer sentence consisting of 8 bars. After 1 period of the comfortable song (question and answer sentences), before entering song part 2, the melody is filled with an interlude. The melody pattern in song 2 is the same as in song 1, only the rhyme is different, which is as follows.

Song 1

<i>Makanlah sirih berpinang, lah tidak berpinang</i>	}
lah tidak kalimat tanya	
<i>Pemerah bibir zaman dahulu</i>	
<i>Sirih dimakan tidak mengenyang, lah tidak mengenyang</i>	}
lah tidak kalimat	
<i>Adatlah resam puak Malayjawab</i>	

Song 2

<i>Sirih dilipat bersamalah pinang</i>	}
<i>bersamalah pinang</i> kalimat tanya	
<i>dibawa anak gadis remaja</i>	
<i>Pemanis kata selamatlah datang</i>	}
<i>selamatlah datang</i>	
<i>Awal bismillah pembuka kata</i> jawab	

sentence

Nada Dasar Wanita

MAKAN SIRIH

N.N
Lagu Melayu
Arr. Orkes: Rizaldi
2019

INTRO

Senandung ♩ = 55

Fig 3. Notation 2. Full Score Malay song (*Makan Sirih*)

Nada Dasar Wanita

MAKAN SIRIH

N.N
 Lagu Melayu
 Arr. Orkes: Rizaldi
 2019

Senandung ♩ = 55

INTRO Lagu 1

Ma kan lah si rih ber pi nang lah ti dak ber pi nang lah ti dak

Pe me reh bi bir za man da hu lu Si rih di ma

kan me nge nyang lah ti dak me nge nyang lah ti dak

A dat lah re sam pu ak Me la yu

-INTERLUDE

Lagu 2

Si rih di li pat ber sa ma lah pi

nang ber sa ma lah pi nag Di ba wa a nak ga dis re ma ja

Pe ma nis ka ta se la mat lah da tang sla mat lah da

tang A wal bis mil lah pem bu ka ka ta ta

CODA

Ma kan si rih ber pi nang ti dak tu an lam bang lah a dat pu sa ka Mel la yu

Fig 4. Notation 3. Structure Malay song (*Makan Sirih*)

5 Conclusions

Creating the collaboration between musician and singer orchestra with traditional *Gamat* indeed requires hard work, because many technical issues need to be understood both theoretically and practically. Theoretically, cultivators must master music theory, the science of musical form, the science of the composition, science of harmony, orchestration, arrangement, and practically researchers must be able to sing gamad songs with vocals or play with instruments so that in making transcriptions (notations) do not encounter difficulty. In the composition of *Gamat* music, there is a melodic structure that has an important role and the melody becomes a guide for the singer. If the melody is not used or replaced the *Gamat* singer hesitates or finds it difficult to start the song because the melody sentence is a signal or a sign for him to enter. The melodic elements in question are the flashlight song, the door song, and the lock, and the most important of the three elements above are the song door and the lock. These three things must be maintained in music production to collaborate with traditional musicians successfully. Therefore Musical character *Gamat* of the groups with *Malay* music, tenants had no trouble incorporating elements of *Malay* music percussion rhythm patterns to enrich the arable like dancing *Malaytramp*, tramp humming, and tramp ghazal.

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