

# The Study of Organizational, Production, and Marketing Management in Mangampu Tua and Tambunan Brass Band Ensemble Groups at Medan

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Abstract: The theme this paper is the brass band ensemble management. The main question in this research are, how management application, in (a) organization, (b) production, and (c) marketing in two brass band group at Medan, Mangampu Tua and Tambunan, by qualitative method, and researchers as participant observer. The fieldwork data analyzed by management and ethnomusicology science. We use three main theory: organization, production, and marketing management. The finding this research are: (A) the organization management based on Batak Toba tradition management, they adopted the musicians based on patrilineal kinship and friendly system, meeting with verbal media, very focused the role of the leader, the musicians majority as freelance player. (B) The production management based on repertoires Toba Batak musical tradition, plus North Sumatran another ethnic musics, Indonesian's popular musics, and world popular musics. There are variations the group of musicians accordingly to market demand, as simple in sulim and keyboard, the trio vocalist plus keyboard, and the full ensemble. (C) The marketing management two brass band groups use the oral media, the group card name, plank, quality of performance, discount the money of performance, variated the performances to equilibrium the economic power of demander, etc.

## 1 BACKGROUND

In filling their lives, humans create and are based on culture which includes elements: religious systems, languages, technology, education, social organizations, arts, and economics. These cultural elements can be realized in forms: ideas, activities, and artifacts (Koentjaraningrat, 1990). In living life and culture, humans must work in certain fields, which involve management. The same is true of art groups. These artists generally form art organizations. This organization was created by humans to manage their lives more directed and better.

Etymologically the word management comes from French management, which means the art of implementing and regulating. While terminologically experts define management in various ways. Terry (2005:1) defines management as a process that involves guidance or direction of a group of people towards tangible organizational goals. Thus management is an effort carried out jointly to determine and achieve organizational goals by implementing the functions of planning,

organizing, directing, staffing, and controlling. In this paper, three main issues are examined, namely: *how is organizational, production, and marketing management* of the Mangampu Tua and Tambunan music group?

## 2 LITERATURE STUDY

To support understanding in discussing problems, several reference books are used, as follows. (1) *Performance Management Books*, written by Wibowo (2014), discuss performance management, which creates relationships and ensures effective communication. Performance management focuses on what organizations, managers, and workers need to succeed. (2) Aritonang research, 1992, in *Melody Analysis of Brass Music at Saur Matua Traditional Ceremonies in Medan Municipality*, describing the traditional ceremonies of the Toba Batak death through an approach to analyzing the melody of music played by wind music groups by presenting the concept of *margondang* music. (3) Sianturi, 2012, wrote a thesis entitled *The Ensemble of*

*Inflatable Music at the Toba Batak Traditional Ceremony*, describing and reviewing the repertoire of musical structures that functioned at traditional ceremonies in the Toba Batak community. (4) Sinurat, 2001, which examines the *Development of Brass Music in Medan City with the Entry of Music Elements of the Toba Batak Tradition* in a music group in the city of Medan. This thesis highlights and focuses on how the Toba Batak traditional musical instruments enter acculturatively into the wind ensemble. (5) Damanik (2006) analyzes the ups and downs of wind music organizations in Medan. It can be seen from the results of his study that the periods of ups and downs of the inflatable group occurred, due to the law of demand and supply.

## 2.1 Concepts and Theories

Music is a sound organization that plays an active role in human life. The important role of music is also very much needed in a culture either through vocals, instruments, or a combination of both. Music always develops its form, use, and function in the midst of society. Among the functions of music is as a medium of entertainment, ritual, worship, and education. Music is one part of the arts that is enjoyed through hearing through sound color, rhythm, melody, harmony, and dynamics that are woven in a texture that can produce an expression.

Brass band is a form of wind which consists entirely of musical instruments made of brass, which originated in the 1820s. Brass bands were used by the cavalry regiment and became very well-known especially in the United Kingdom and the United States. In England, brass bands became a military tradition together with wooden wind ensembles in the 1800s. The brass band music tradition that originally appeared in Europe and America, in this day and age has become a musical tradition of other nations, including the Toba Batak people in North Sumatra, which is also commonly referred to as an inflatable music ensemble.

The three main theories used in reviewing the inflatable ensemble management system. (A) In reviewing organizational management, *organizational and leadership theory* are used, namely organizing is the whole process of grouping people, tools, tasks, responsibilities and authorities in such a way as to create an organization that can be moved as a unity in order to achieve predetermined goals.

(B) To review the management of musical art production by Mangampu Tua and Tambunan in Medan, *production management theory* was used. According to Assauri (1980), production is defined as all activities in creating and adding to the use of

goods or services, for which activities require production factors in economics in the form of land, labor, and skills (organization, managerial, and skills). The optimal production area of a company will be fulfilled by the following factors: (a) the availability of basic materials, (b) the availability of machinery capacity, (c) availability of labor, (d) the amount of demand for production, (e) availability other production factors.

(C) To examine how the two music groups market their products in the form of performances, *marketing management theory* is used. This theory rests on how products in the form of goods and services are marketed, according to the needs of their customers. Assauri (2004) states that marketing is the activity of analyzing, planning, coordinating, and controlling all activities related to product design and launch, communication, promotion, and distribution of these products, setting prices and transacting, in order to satisfy consumers and while being able to achieve the goals of corporate organization in the long term.

## 2.2 Brass Band in Toba Batak Culture at Medan

Before Christianity appeared in Batak land, the music used in traditional customs events, or other ritual events was the *gondang sabangunan* ensemble and the *uning-uningan* ensemble that was used to call ancestral spirits and in the context of other traditional ceremonies. *Gondang* as a local wisdom for Batak people has a strategic role in the environment of this community's cultural activities. Along with the entry of Christian religion, it also developed an inflatable music ensemble.

Now wind music for the Batak people seems to have been culturally attached. At each wedding ceremony and death of *saur matua* or other events, always include the genre of wind music as part of this ceremony. In its development, wind music groups were found in various big cities that were professionally managed to accommodate the demands of the Toba Batak community in conducting ceremonies.

The presence of an inflatable music ensemble in the cultural life of the Toba Batak community, especially its use in the ceremony of the death of Saur Matua, gave rise to many different reactions among the Batak people themselves. Some people are worried about the presence of this wind music, which erodes the role of *gondang*. The view of Christian theology gives the assumption that the presence of wind music is a "savior" for Batak people.

The first Toba Batak wind music group is Tambunan Music Group, which grew and developed in the village of Tambunan Balige, which then moved to the city of Medan. With the presence of this music group, making musicians who do not have jobs yet have the knowledge and musical talent join in looking for landlords to form new wind groups. Within a few decades, the Tambunan inflatable music group in Balige accompanied a traditional event in the city of Medan. The same is the case with the first use in the Toba Samosir area. But beforehand in the city of Medan there were already inflatable music groups accompanying the traditional ceremonies of death, specifically for spiritual songs. This group serves long-term activities similar to the time determined by the musician itself, because the musicians consist of police officers. This group was called the Brimob Music Corps in the care of the Mobilization Detachment Brigade of the North Sumatra Police around 1978 to 1986.

Based on historical facts, the first wind music group that appeared in Medan was Duma Music. This group was founded in March 1987. Duma Musik is in Medan City, when it was formed it consisted of 10 members from the City of Balige who were contracted for two years. When Duma Musik was formed in the city of Medan, actually there were already inflatable bands in several churches and the Regional Police of North Sumatra, but because the players pulled out from areas in the Toba Batak region and did not have a specific name and binding organization, the authors considered that the beginning of forming an inflatable music group based on the organization was Duma Music.

Tambunan Music experiences glory from the beginning of its formation. With 12 members of the player, Tambunan Musik performed with a complete inflatable music ensemble, so it seemed more grand and luxurious. Tambunan Music still survives today even though with various dynamics in it and the players in it have also been changing. The Tambunan Music player who still remains today is only Mr. S. Tambunan who is the leader of Tambunan Music at this time.

In 1995, the number of inflatable bands in the city of Medan again increased. This year, Horas Music was formed and then followed Tonggo Music and Parulian Music. Of the three inflatable groups, only Tonggo Musik still survives to this day. So in 1995 there were 5 inflatable bands in the city of Medan namely; Duma Music or Esperanza Music, Tambunan Music, Horas Music, Tonggo Music, and Parulian Music.

In 1997 the monetary crisis that occurred in Indonesia was enough to influence the development of wind music groups in the city of Medan. Until

around 2000 there were no inflatable bands formed. However, in the era of the 2000s and beyond there were developments marked by the formation of many new wind groups. In 2018 there were around 23 inflatable music in the city of Medan.

## 2.3 Organizational Management Independent Variable

The two wind music groups, namely Mangampu Tua and Tambunan Music can be classified as traditional based organizations, which are passed down from one generation to the next regularly following the norms that occur in that society. According to Takari (2008), the management of art carried out by people in Indonesia archipelago [including the Toba Batak] is traditionally the following. (a) Artistry is not the main profession but a side job, (b) highlight the leaders who are usually also the main artists and the main funding supporters of the organization, (c) distribution of honorariums that are somewhat confidential, and usually "sweet" words such as "cash money," "money tired," and the like, (d) division of tasks is not very specific, (e) organizations of traditional traditional arts are rarely formed based on certificates, (f) recruitment of artists is "revoked," (g) the principle is family, (h) very closely with rituals.

Similarly, what happened in the two organizations of wind music, namely the Old Mangampu and Tambunan Music. For the case of the Mangampu Tua, this group even though they still use family and family principles, but they are more open. This means that this group accepts other clans outside the leadership clan, Silaban. But for the Tambunan Musik case, they prioritized the family principle, especially the colleague of one clan, but still the Tambunan clan. Although they also included musicians outside the Tambunan clan, in principle this organization prioritized and the majority of its members were surnamed Tambunan.

In accordance with Takari's description, then in the case of the wind music group Mangampu Tua and Tambunan Musik, the ritual aspects of the Toba Batak tradition with musical performances are very closely related. But the other side is interesting, even though what they do is seen and lived as worship, but these music players still expect the honorarium in each show. So the aspects of worship and economy in these groups go hand in hand and strengthen each other, not only dominated by aspects of worship, so they are sincere if they are not given honorarium.

(A) The Mangampu Tua music group was established on December 6, 1998 in Medan and does not have a notary certificate. The owner and leader of the Mangampu Tua music group is M. Silaban. This Mangampu Tua music group is in great demand by Batak people in Medan City. Usually a day or two can order them to play music in different places. The economic impact benefits musicians.

According to M. Silaban in every month, when they are in the decade of the 1980s, the number of orders or calls to play music can reach up to 40 to 50 times on average. In line with the times, with more and more birth of inflatable music groups in the city of Medan, resulting in increasingly intense competition, making a lack of orders to play music to each group. As a result, it reduces the income of managers, chairmen, and musicians. At present, the musicians in the Mangampu Tua group are mostly freelance musicians, by the management they are given the freedom to play with any music group other than Mangampu Tua, if there is no order to play music for this group. They are commonly referred to as musicians "pull out."

(B) The Tambunan music group is from the Pematangsiantar area, which was founded in 1980 by S. Tambunan. He took members of his music group from Pematangsiantar. He trained local youth to learn instrument *sulim*, keyboard, *taganing*, and trumpet.

As it grew and many people used the Tambunan music group, S. Tambunan added members to his music and made facilities for the members of his music. The facilities provided are housing for members of the music, vehicles, and a fairly large salary and they are bound by a contract in the Tambunan music group.

Within a month in the 1980s, the number of orders or calls to play music reached up to 30-40 times. But the growing age, more and more emerging music groups in the city of Medan or outside the city of Medan. So this made competition in the wind music groups in Medan tight and made a lack of orders to play music in Tambunan's group. The impact is making less income for musicians.

During its heyday, musicians were bound by contracts and provided with housing facilities. In accordance with social conditions, then in the present period starting in 2005 to 2015, musicians are no longer provided with housing facilities and are not tied to work. The musicians in Tambunan have been freelance or have been free to go to any music group if there are no calls to play music in the Tambunan music group.

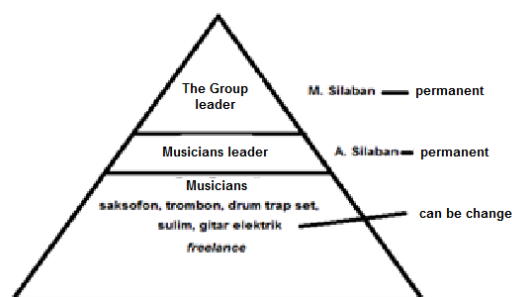


Figure 1: The Organizational Structure of Mangampu Tua

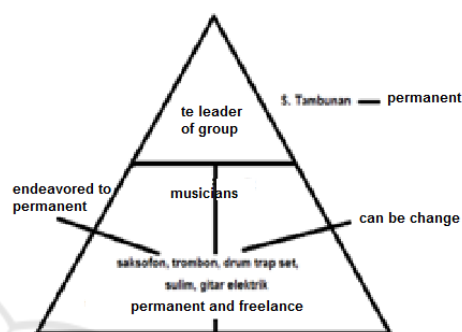


Figure 2: The Organizational Structure of Tambunan Music

The complete cost of performing the inflatable groups is as follows.

(A) Mangampu Tua, chairman or leader of musicians namely A. Silaban who arranges musicians and divides his salary. The performance costs based on the distance and proximity of the venue are as follows.

1. The cost of performances in the city of Medan and its surroundings, with a complete ensemble, is in the range of IDR 2,500,000 to IDR 3,000,000.
2. The cost of the show in Medan and surrounding areas, with a complete ensemble, plus the gondang sabangunan ensemble is IDR 3,500,000, because they added 3 more gondang players.
3. The cost of the show at Brastagi, complete with all musical equipment, is IDR 4,000,000 to IDR 5,000,000.
4. The cost of the show in Balige and Dolok The complete bun of all musical instruments in the range of IDR 10,000,000 to IDR 12,000,000.
5. The cost of the show in Medan, which only uses *sulim* and keyboard (*sulkib*) is IDR 1,500,000
6. The cost of the show in Medan, which only uses the trio singer and keyboard is IDR 1,500,000

(B) Tambunan Music, show fees can be specified as follows.

1. Performances in the city of Medan in a complete wind music ensemble of IDR 2,500,000 (determined by the leader of this fee will be deducted by 10% (IDR 250,000) for transportation.
2. If the show is only a keyboard and flute in the city of Medan, it costs IDR 1,200,000 (with a distribution of IDR 250,000 for two players; and Rp. 700,000 for the owner and transportation costs.
3. If you leave Medan City and show in the City of Brastagi, Karo, the cost of the show is IDR 5,000,000.
4. All performances above, if added *gondang* music involving 2 people, then each *gondang* player gets an honorarium of IDR 300,000 (two players IDR 600,000) for the venue for performances in Medan. If you leave Medan City 2 people x IDR 1,000,000 = IDR 2,000,000.

Nowadays, in Medan, seldom use *gondang*, now people prefer to use keyboards and just the reason to save because of the difficulty of making money now. The honorarium distribution system conducted by the Mangampu Tua music group is the distribution of results, which are determined as follows.

(A) Old Mangampu

1. For all players, 30% of IDR 2,500,000 = IDR 750,000. So, for each music player that is equal to IDR 750,000 / 8 people = IDR 93,750.
2. For owners (group leaders) of 70% of IDR 2,500,000 = IDR 1,750,000

(B) Tambunan Music

1. 20% of the one-time income for the owner.
2. As much as 80% of the one-time income for music players after deducting the cost of transporting goods in the form of musical instruments and sound systems. The price determined by the Tambunan music group for each consumer who booked the Tambunan music group at a party around Medan was IDR 2,500,000, for example the cost of transporting goods amounting to IDR 200,000, which was divided by IDR 2,300,000 where  $20\% \times 2,300,000 = \text{IDR } 460,000$  for owners and musicians there are 7 people so that 7 people get  $80\% \times 2,300,000 = \text{IDR } 1,840,000$ ; so each

musician gets  $\text{IDR } 1,840,000 / 7 \text{ people} = \text{IDR } 262,857$ .

## 2.4 Production Management

One of the factors that used this wind music outside the church was due to the limitations of the *gondang sabangunan* ensemble to be used as accompaniment on the event. The second reason, as one of the factors when in the event of the death of a wealthy and respected businessman in Balige in the 1950s. His death, which had no offspring for the Batak people, was called *mate ponggol*, an unwanted death in the traditional life of the Batak people. This kind of death is not condemned, including not being allowed to use music during the funeral ceremony with the accompaniment of *gondang sabangunan*. Prestige *hasangapon* which is inherent makes them show authority by inviting wind music at the ceremony of his death. The Batak people who witnessed the ceremony were moved and were amazed at the ceremony. In a relatively short time, the idea of the community to use wind music for an alternative to *gondang sabangunan* arose.

The first time the inflatable music was used in the ceremonies of the death of Saur Matua was the result of deliberations by members of the church, because they felt they were united with the wind music that had been heard and presented during worship services and on Christmas and New Year's Day. They assume that wind music can have a dual function, namely in ceremonies and ceremonies. Inflatable music was originally used in the traditional Saur Matua ceremony around the 1950s and was combined with the music of *gondang sabangunan*.

In the implementation of adat, wind music is performed to accompany *tortor* (Batak dance) during the ceremony. Thus this wind music is a tool for the panors for respect for God, the elements of succession of Natolu, and all the people present at the ceremony. Before the intermediate elements of natolu paopat sihal-sihal (the kinship elements of natolu and elements of friends who died in groups or individuals) gave words of comfort to the bereaved family, they were greeted with wind music and the *tortor* (tradition dance) of the deceased family. *Dalihan natolu's* relatives pay homage to the deceased and the family asks for *gondang* in the wind music group, according to the rules for *gondang* demand in the traditional Toba Batak tradition. During funerals, wind music is also used and presents songs that are adopted from Christian hymns on *Ende Books*.

Just as in the traditional ceremony of *saur matua* (the death of perfect old man), wind music is also

used to accompany the traditional Toba Batak marriage ceremony. In this ceremony, wind music is played at certain times, namely: (1) when picking up the bride from her parents' house (*marsibuha-buhai*), (2) accompanying the bride from the house to the church, (3) when the bride enters customary hall, (4) when receiving donations from the invitation (*manjalo*), and (5) at the time of mangulosi (receiving ulos from two elements of *dalihan natolu* and those who love them).

After the ceremony of blessing the marriage in the church, the two brides and their families and other invitees will leave the church and prepare to enter the building where the traditional ceremony will take place. The entry of the bride and the whole family to the traditional house was greeted with wind music, until all invitations entered the building, and took positions according to custom. In addition, wind music is played during a batch ride. The last time the inflatable music was played to accompany the mangulosi ceremony was to give ulos to the bride and her party by the *parboru* (women's party). All the songs performed by this wind music are not bound and generally what is often performed in a wedding ceremony is the *Anakonhi Do Hamoraon di Ahu* song from North Tapanuli, at a *Selayang Pandang* (Glence) from Malay culture, *Poco-poco* from Eastern Indonesia, *Lapaloma* from Spain, or song Tapanuli's pop song.

## 2.5 Marketing Management

In relation to marketing within these Toba Batak wind music groups in Medan, each group has their own marketing policies. However, in general, the marketing they do generally includes: (a) promotion, (b) media and means of introducing wind music groups, (c) negotiating performance costs, (d) introduction of leaders and musicians, and similar things.

(a) *Reported verbally*, which was carried out by these two wind music groups, through *kelisanan*. In this case, the existence of the two groups of music was conveyed by the management (leaders and musical artists) to all those who were known or were newly known. The content of oral communication messages in this regard is about the existence of a music group that they are members of the group. Then to the person who receives the message (communicant) who is later expected to invite or use the services of this group's musical performances, told about the existence of the inflatable group, especially its advantages both in terms of product superiority and price. But in this case according to the two leaders of the inflatable group, they did not vilify other groups, or negatively promote other music groups, and promoted positively towards their

own music groups. They only communicate what is superior in this group.

(b) *Promotion through business cards and plankat*, besides marketing management carried out by Mangampu Tua and Tambunan Musik wind music is to give business cards that they have printed, to their family or close relatives. Also handing out business cards at family gatherings. In addition, the two inflatable bands made plans for a music group to be installed in front of the main road of their activity headquarters, which can be seen by many people. So the promotion technique in the framework of this marketing is by visiting acquaintances or relatives who are already sick, especially in conditions of serious illness (usually hospitalized), to use their music groups in various traditional Batak ceremonies. According to the explanation of the two inflatable groups, usually what happens often is that close relatives of this music group ask for a discount or ask for a tilted price from the actual price, making this music group sometimes experience reduced money coming in for this music group.



Figure 3: Performing Situation of Mangampu Tua Brass Band in Medan City

Sumber: Dokumentasi Takari dan Elisabeth Purba, 2018

(c) *Marketing strategy with discounted show fees*, these two wind music groups in Medan City also offer discounted show fees, the amount of which is not more than 10% of the usual price or standard price. The main purpose of this discount is to attract interested people who will use their services in a traditional ceremony or other event in the Toba Batak culture. According to the two group leaders' speeches, with a promotional strategy with discounts, it will be able to increase the number of consumers or their potential recipients for various

purposes of this Toba Batak culture. They recognize this discount strategy as a form of economic activity in any field. The goal is to attract more consumers and also adjust to the financial capacity of consumers.

(d) *Expansion of the genre of musical performance production*, both of the inflatable bands although specializing in the flow of music to traditional Toba Batak. However, they also improve the quality and quantity of music in the Tambunan and Mangampu Tua music groups, in a better and broader direction so that all people can enjoy not only the Toba Batak tribe. According to the explanation of the two leaders of this group, the progress of the development of music in Indonesia towards more modern music such as jazz, R & B (Rhythm and Blues), rock'nroll, pop, and of course to follow this development, this Toba Batak wind group adopt performances from these genres that are tailored to the needs of ceremonies and events in culture.

(e) *Promotion by maintaining customer trust*, in increasing competitiveness, the two groups carry out marketing strategies by maintaining customer trust. This strategy covers psychological, artistic, technical and religious aspects. According to the explanation of the two leaders of the inflatable group, in order to maintain the continuity of their existence, one of the marketing strategies they do is by maintaining customer trust. This means that customers are people who have trusted them, both in terms of psychological closeness and the musical performances they perform. All this is done so that social relations are maintained and they get closer again.

(f) *Maintaining the quality of performances*, in this marketing strategy, which is not done directly is by the way each of these inflatable groups maintain the quality of the performance. What they mean by the quality of the show is the musical performance of the inflatable group which includes: neat and orderly performances, aesthetic compositions according to the tastes of the Batak people, the use of songs in accordance with the demands of the times, as well as maintaining traditional songs as identities that strengthen Batak culture. Likewise the quality of appearance on the stage includes a good sound system, the appearance of musicians and singers well, if necessary in the performance at night managed by exotic and interesting lighting and stage systems.

(g) *Providing various choices of performance costs*, in the framework of this marketing strategy, the two groups of winds, get around the economic capabilities and tastes of consumers by providing various forms of performances at different costs. This they do based on experience in the field. That

among those consumers there is someone who wants a simple form of performance such as the genre of sulikib (sulim and keyboard), or a keyboard and a trio of vocals. What was important to them in the ceremony they held was accompanied by and colored musical performances characterized by Batak, but with a relatively simple form and appearance.

### 3 CONCLUSION

(A) The management of the Mangampu Tua organization is based on the management of traditional musical groups found in the Toba Batak culture. Its management is very dependent on the chairman or leader of this organization of wind music, even this chairman has also been named the owner of the organization of wind music. In this case the Old Mangampu is chaired by M. Silaban. However, organizational authority does not fully support the group leaders. In the Mangampu Tua group, a music leader is also appointed, who is responsible for the performance and distribution of players' honorariums. The group leader shares the organization's power and authority with its members. Under the head of music, there are several musicians: saxophone, trombone, trumpet, sulim, bass guitar, string guitar, and gondang, as well as keyboard players. Organizationally, when the beginning of the development of wind music and experiencing glory, most music players are permanent members of this group, but now according to the development of the times when so many similar groups emerged which resulted in a lack of show orders, the majority of Old Mangampu music players were freelance.

The Tambunan inflatable music group also bases its organization on the main role of the group leader, Mr. S. Tambunan. Slightly different from Mangampu Tua who recruited members based on friendship and musical skills, the Tambunan Musik inflatable music group put forward the members of one clan, namely the Tanmbunan clan, though not all of them. Then it is also quite different from the Old Mangampu which divides organizational elements into three groups, namely the group leader, musician leader, and musicians - the Tambunan music group uses only two organizational elements, namely the group leader, and the musician. However, to guard not to get a vacancy of players, this group divides the two groups of music players, namely those who are semi-permanent and those who are freelance.

Still in relation to the management of this organization, especially its financial management,

Mangampu Tua divides revenue by a slightly larger amount than Tambunan Musik, which is to the owner, which is 30%, the remaining 70% is shared with all music players. Conversely, in the Tambunan Music group, 20% for the owner, and 10% for transportation were also paid to the owner, so it was cumulative 30%. The remaining 70% is shared equally among all musicians.

(B) The management of Mangampu Tua and Tambunan Musik production is relatively the same. The production produced by these two wind groups is in the form of musical performances. The songs presented are traditional Toba Batak songs, popular Batak Toba songs, popular songs in the North Sumatra area, other regional songs from the Archipelago, national popular songs, even popular world songs. In order to produce this musical performance, both of them always look in the context of the ceremony in which the production is presented. If for ritual ceremonies, the production of this musical performance will use repertoires that are commonly used in the ritual tradition, but are added with other songs when entering entertainment programs.

(C) The marketing management carried out by these two wind music groups can be said to be the same. Both use marketing methods through: (i) preached verbally, (ii) promotions through business cards and plans; (iii) marketing strategies with discount on show costs; (iv) the expansion of the genre of musical performance production; (v) promotion through maintaining customer trust; (vi) maintain the quality of the performances, and (vii) provide a variety of performance costs.

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