

Parents' Perceptions of the Music Profession and Their Realization in Children's Music Education

Gita Surya Shabrina

Teacher Professional Education Program, Postgraduate School, Universitas Negeri Semarang,
Indonesia

Hanif Priya Nugraha

Teacher Professional Education Program, Postgraduate School, Universitas Negeri Semarang,
Indonesia

Intan Permata Sari

Teacher Professional Education Program, Postgraduate School, Universitas Negeri Semarang,
Indonesia

Hasna Nur Jihan

Teacher Professional Education Program, Postgraduate School, Universitas Negeri Semarang,
Indonesia

Inayah Al Fatikhah

Teacher Professional Education Program, Postgraduate School, Universitas Negeri Semarang,
Indonesia

Elmadini Agustia

Teacher Professional Education Program, Postgraduate School, Universitas Negeri Semarang,
Indonesia

Malarsih

Dance Education Study Program, Faculty of Languages and Arts, Universitas Negeri Semarang,
Indonesia

Corresponding Author: gitasuryas2@students.unnes.ac.id

Abstract

Parents' perceptions of music professions play an important role in determining the direction of children's education and musical development. Music professions continue to encounter social perceptions, particularly concerning social status, economic income, and long-term career sustainability. This study aims to analyze parents' perceptions of music professions

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and their actualization in music education for children. A descriptive qualitative approach was employed using interdisciplinary perspectives from psychology, education, musicology, and sociology. The participants consisted of three families of students enrolled in the Music Education Study Program at Universitas Negeri Semarang, representing different family backgrounds. Data were collected through observation, semi-structured interviews, and documentation. Data analysis employed an interactive model consisting of data collection, reduction, presentation, and verification, while data trustworthiness was established through source and technique triangulation. The findings indicate that parents generally hold positive perceptions of music professions. These perceptions are constructed through three dimensions: social status, economic income, and long-term livelihood. Music teachers are perceived as having strong social standing due to their educational roles, while performers are perceived as having high income potential but relatively inconsistent earnings. Music professions in business and production are considered to offer long-term prospects, although they require capital, competence, and career development strategies. These perceptions are actualized through three major forms of family music education: parental involvement as educators, selection of music education institutions, and provision of supporting facilities. The findings demonstrate that parental perceptions do not remain merely cognitive constructions but are transformed into educational practices that influence children's musical development and professional orientation.

Keywords: Perception; Music Profession; Music Education.

INTRODUCTION

The family is the first and primary educational environment for children. Various experiences, values, habits, knowledge, and future orientations are initially shaped through interactions within the family. In the context of music education, the family holds a strategic position because children's musical experiences are acquired not only through school but also through everyday activities, interactions with parents, the home environment, the use of musical instruments, and participation in musical activities. Music education within the family is important because parents can simultaneously serve as educators, facilitators, motivators, supervisors, and role models. From the perspective of family education, parents are the primary educators who provide children with experiences and knowledge through everyday interactions. Music education within the family occurs through processes that are not always formal. Parents may teach music directly or provide indirect support through the provision of facilities, the selection of educational

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institutions, and accompanying children in musical activities.

Issues concerning music education within the family cannot be separated from parents' perceptions of music professions. Perception refers to the process through which individuals organize, interpret, and assign meaning to stimuli based on their experiences and learning processes. Therefore, parents' perceptions of music professions may be influenced by musical experiences, social conditions, educational background, culture, social environment, and knowledge of opportunities within music professions. In society, music professions are often perceived ambivalently. Music is recognized as an important part of social and cultural life, yet music-related professions are not always regarded as equal to other professions considered more stable. This study indicates that parents' perceptions of music professions can be examined through social status, economic income, and long-term livelihood. These issues are relevant to children's music education. When parents perceive music merely as entertainment or a hobby, their support for music education may be limited. Conversely, when parents view music as a legitimate field of education and profession, their support for music learning may become more intensive.

Mulyasari et al. (2021) found that parents' perceptions of music learning tended to be supportive. Their study of 17 parents at PAUD Anna Husada Bangkalan showed that parents provided assistance to their children and collaborated with schools in the music learning process. Similar findings were reported by Fauziah (2022) in a study of parents of elementary school students in Tasikmalaya. Among 100 respondents, 60% were categorized as having very positive perceptions of music education. The study showed that although some parents still considered music education to provide limited prospects for the future, perceptions of music education were generally positive.

Maulida et al. (2025) further examined this issue by investigating parents' perceptions of artists and art educators among elementary school students. The study showed that artistic professions were increasingly gaining recognition, although the perception that art is merely a hobby and concerns about the economic prospects of artistic professions remained present in society. Regarding career orientation, Bagaskara and Sulistiobudi (2023) found that career congruence between adolescents and their parents was associated with students' career interests in senior high school. Their study involving 68 high school students demonstrated the importance of alignment between children's aspirations and parental expectations. In music education, Seruyanti et al. (2023) showed that music teachers play an important role in developing students' potential through music learning in informal educational settings. The study indicated that



teachers' experience, instructional strategies, and teacher–student relationships are important components in the development of students' musical abilities.

These previous studies indicate that parental perceptions, family support, music education, and career orientation are interconnected aspects. However, studies specifically examining the relationship between parents' perceptions of music professions and the actualization of music education within the family remain relatively limited. This gap provides the basis for the present study. Rather than merely examining whether parents hold positive or negative perceptions of music, this article investigates how such perceptions are translated into concrete actions in children's music education. Based on this background, this study aims to: (1) analyze parents' perceptions of music professions based on social status, economic income, and long-term livelihood; and (2) analyze the actualization of these perceptions in children's music education through parental involvement, the selection of music education institutions, and the provision of facilities.

LITERATURE REVIEW

The family is the first and primary educational environment for children, where various experiences, values, habits, knowledge, and orientations toward the future are initially developed through everyday interactions. Education does not only take place through formal institutions but also through experiences within the family. Tirtarahardja and La Sulo (2012) explain that education develops individuals through interaction with their social and cultural environment. Therefore, the family plays an important role in shaping children's development and educational experiences. In music education, the family provides opportunities for children to encounter music through everyday activities, interactions with parents, the use of musical instruments, and participation in musical activities. Parents may function as educators, facilitators, motivators, supervisors, and role models. Music education within the family can consequently occur through both direct and indirect processes, including musical instruction, accompaniment, provision of facilities, and support for children's participation in musical activities (Tirtarahardja & La Sulo, 2012; Undang-Undang Republik Indonesia Nomor 20 Tahun 2003).

Within this family environment, parental perception becomes an important factor in determining how parents understand and respond to children's music education. Perception can be understood as an individual process of organizing, interpreting, and assigning meaning to stimuli based on experience and learning. Walgito (1989) describes perception as a psychological process through which individuals receive and interpret information from their environment.



Consequently, parents' perceptions of music education and music professions may develop through personal experiences, educational background, social environment, culture, and knowledge. These perceptions may influence the extent to which music is considered important for children's development. Parents who view music as a meaningful educational activity may provide greater opportunities for children to participate in music learning and activities. Conversely, when music is primarily perceived as entertainment or a hobby, support for structured music education may be more limited. Mulyasari et al. (2021) found that parents generally demonstrated supportive perceptions of music learning and provided assistance to children during the learning process. Similarly, Fauziah (2022) reported generally positive parental perceptions of music education, although concerns regarding its future prospects remained among some parents.

Parental perceptions are also related to children's future career orientation. Music education is not only concerned with artistic and educational development but may also contribute to the development of children's understanding of potential professional pathways. Music professions encompass various forms of professional activity that require musical competence, experience, creativity, and continuous development. Creativity is an important component of music education because musical activities provide opportunities for individuals to develop divergent and convergent thinking (Hidayatullah, 2020). Parents' perceptions of music professions may therefore influence how they respond to children's musical interests and aspirations. Social recognition, economic prospects, and the sustainability of music-related professions may become considerations in parents' views of music as a potential career. Maulida et al. (2025) found that artistic professions have increasingly received recognition, although perceptions of art as merely a hobby and concerns about the economic prospects of artistic careers remain present. Furthermore, Bagaskara and Sulistiobudi (2023) demonstrated the importance of congruence between adolescents' career aspirations and parental expectations. In the context of music education, this suggests that children's musical interests and career aspirations may develop within a broader family context in which parents provide expectations, guidance, and support.

Parental support consequently becomes an important component in the development of children's musical potential. Such support may take various forms, including accompanying children during musical activities, encouraging practice, selecting appropriate educational institutions, and providing musical instruments or other learning facilities. Mulyasari et al. (2021) found that parents provided assistance to children and collaborated with schools during music



learning, while Fauziah (2022) showed that generally positive parental perceptions can support children's participation in music education. Parental support is also connected with the broader educational environment and the role of music educators. Seruyanti et al. (2023) emphasized the role of music teachers in developing students' potential through teachers' experience, instructional strategies, and teacher–student relationships. Thus, children's musical development involves the interaction of family support, educational institutions, and teachers. Parental support is therefore not limited to material facilities but also includes emotional, educational, and practical support that provides children with opportunities to develop their musical potential and pursue their musical interests.

RESEARCH METHOD

This study employed a descriptive qualitative method aimed at obtaining an in-depth understanding of the experiences, perspectives, meanings, and actions of parents concerning music professions and music education for their children. A qualitative approach was selected because the study focused on understanding social realities as experienced and interpreted by the research subjects. The study adopted an interdisciplinary perspective, with psychology and education serving as the primary approaches, while musicology and sociology were employed as supporting perspectives to enrich the analysis of parents' perceptions of music professions and their actualization in children's music education.

The research focused on two main aspects: parents' perceptions of music professions and the actualization of these perceptions through music education for children. Parents' perceptions of music professions were examined based on three dimensions: the social status of music professions, their potential economic income, and their feasibility as a long-term livelihood. Meanwhile, the actualization of parents' perceptions in children's music education was analyzed through parental involvement, the selection of music education institutions, and the provision of facilities that support children's learning processes and musical development.

The research subjects were selected using purposive sampling, namely, the selection of subjects based on specific considerations relevant to the research objectives. The subjects consisted of three students from the Music Education Study Program at Universitas Negeri Semarang and their parents: Muhammad Bintang Alfaridzie, Prajiv Kharis Nur Khasan, and Elsyah Wynsa Maharani Putri. The parents who served as informants were Restriyanto Hadi Kuncoro, Asih Kartika Ningrum, Hadi Suprayitno, Vivim Kusnari, and Weny Elsih. The three families were selected because they had different social backgrounds, experiences, and relationships with



musical activities. This diversity enabled the researchers to obtain varied perspectives and compare the construction of parents' perceptions of music professions and their decisions regarding music education for their children.

Data were collected through observation, semi-structured interviews, and documentation. Observation was conducted to obtain data concerning music education activities within the family environment, the availability and use of music facilities, musical instrument practice, the social, economic, and cultural conditions of the families, and occupational activities related to music. Semi-structured interviews were conducted to explore parents' views of music professions, including their advantages and disadvantages, factors shaping their perceptions, children's music education experiences, forms of support and facilities provided, the objectives of music education, and the social, economic, and cultural conditions underlying family decisions. Documentation was used as supporting data to complement and strengthen information obtained through observation and interviews.

The data were analyzed using the Miles and Huberman interactive analysis model, consisting of four stages: data collection, data reduction, data presentation, and conclusion drawing or verification. During data collection, information was gathered through observation, interviews, and documentation. The collected data were then reduced by selecting, focusing, categorizing, and simplifying information according to the research focus. The data were subsequently presented in narrative descriptions and thematic groupings to systematically identify patterns, relationships, and tendencies. The final stage involved drawing and continuously verifying conclusions by comparing findings across sources. Data trustworthiness was established through source triangulation and technique triangulation, allowing the consistency and credibility of the information obtained to be examined.

RESULT AND DISCUSSION

Parents' Perceptions Of Music Professions

The findings indicate that the three families generally have positive perceptions of the music profession. However, positive perceptions do not mean that all types of music professions are perceived equally. Differences emerge when music professions are viewed from the perspectives of social status, economic income, and long-term life feasibility. In the family of Restriyanto Hadi Kuncoro, a positive perception of the music profession is shaped by direct experience in music. His experience as a musician and music educator contributes to the belief that music provides social and economic opportunities when pursued seriously. Meanwhile, the

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families of Hadi Suprayitno and Vivim Kusnari also perceive music positively despite not having fully professional backgrounds in music. Vivim views music as an industry with a market and potential economic value, while Hadi does not consider the music profession inappropriate as long as individuals are able to maintain themselves and avoid negative environments. Weny Elsih expresses a similar perspective by considering a profession acceptable as long as it is lawful, including professions in music.

These findings indicate that experience is an important source in the formation of parental perceptions. Such experience does not necessarily refer to professional experience but may also emerge from parents' experiences as music consumers, children's companions, and members of society. This finding is consistent with Mulyasari et al. (2021), who found that positive parental perceptions of music learning can encourage parental accompaniment and support for children's musical education.

When viewed from the perspective of social status, the findings demonstrate that parents do not assess music professions solely based on popularity. Professional function and contribution to society are also important considerations. Music serves various social and cultural functions, including entertainment, communication, cultural preservation, and identity formation. Therefore, professions that enable music to contribute to social life possess particular social value. Music teachers receive a relatively high social position in parents' perceptions because of their role in transferring musical knowledge and skills to the next generation. Performers are also considered to have social functions because their presence is required in various community activities. However, perceptions of performers are more ambivalent because their work environment and social interactions are not always considered compatible with family values. Meanwhile, music production and business professions tend to receive less visible social recognition because much of their work takes place behind the scenes.

This finding is relevant to Maulida et al. (2025), who showed that artistic and arts education professions have begun to gain recognition, although the perception of art as merely a hobby and doubts regarding the economic prospects of artistic professions remain present in society. Thus, one of the main issues concerning music professions is not merely the availability of opportunities but also the visibility and public understanding of the diversity of professions within the music ecosystem.

Economic income is another important consideration used by parents in assessing the feasibility of music as a profession. The findings demonstrate that different music professions have different economic characteristics. Performers may have opportunities to obtain relatively high



income within a relatively short period, particularly when they possess strong musical abilities and popularity. However, performer income is not necessarily consistent. Therefore, financial management and diversification of income sources are important.

The case of Prajiv illustrates this condition. Musical activities are not limited to performing but also include work as a session player and saxophone teacher. This indicates that music workers may develop several income sources simultaneously. In music production, income may be generated through arranging, recording, and other production services. These professions require technical competence, production equipment, professional networks, and the ability to develop a market. The findings show that Prajiv's parents do not reject music as a profession because they believe that it cannot generate income. Their main concern is the uncertainty and variation of income among different music professions.

Hadi and Vivim consider the advantages and disadvantages of various music professions, while Weny considers the relationship between effort and financial outcomes. These findings indicate a shift from the simplified perception that music does not generate income toward an understanding that music can provide economic opportunities but requires competence, strategies, and career management.

Long-term life feasibility is another important consideration when parents connect music education with children's future orientation. Supporting children's music education is not only related to developing interests, talents, creativity, and artistic abilities but also to questions regarding the sustainability of possible careers after education. Parents consider whether a music profession can provide continuity of livelihood, economic stability, career development, and the ability to maintain professional existence amid changes in the music industry.

Music teaching is perceived as one relatively feasible career option because it provides a more structured employment pathway than some other music professions. Music teachers may work in formal and non-formal educational institutions, including schools, music courses, music studios, communities, and private instruction. This diversity of professional spaces provides opportunities to develop multiple sources of income while expanding professional experience. The role of music teachers is also considered socially meaningful because they transfer musical knowledge, skills, values, and appreciation to the next generation.

In contrast, performing has a more dynamic career structure. Performers may obtain income through live performances, concerts, performances at particular events, recordings, and other performance activities. However, career continuity may depend on musical competence, artistic identity, professional networks, market demand, and the ability to respond to



developments in the music industry. Income instability may therefore become a concern when performing is positioned as the sole source of livelihood.

Music production and business also provide potential long-term career opportunities. Individuals may work in music production, event management, artist management, music publishing, music content production, studio management, distribution, and other forms of music entrepreneurship. However, these fields require not only musical competence but also managerial skills, business planning, financial management, marketing, communication, and professional networking. Technological developments also require music professionals to adapt to changing patterns of music production, marketing, and consumption.

The differences among music teaching, performing, production, and music business demonstrate that the feasibility of a music profession is multidimensional. A profession cannot be considered feasible or infeasible solely based on employment stability or income. Its sustainability is also related to individual competence, professional networks, economic resources, and the ability to adapt to change.

Career sustainability in music is therefore closely related to continuous competence development. Musical competence needs to be accompanied by supporting competencies such as communication, digital technology, management, entrepreneurship, pedagogy, and professional networking. For example, performers may diversify their activities by becoming music teachers, arrangers, songwriters, or content creators. Similarly, music teachers may develop private teaching, music event management, learning-material production, or other professional activities. Bagaskara and Sulistiobudi (2023) demonstrated the importance of alignment between adolescents' career aspirations and parental expectations. In the context of music education, this relationship is relevant because parental perceptions of career sustainability may influence the extent to which children's musical interests are supported as educational and professional pathways.

Parents' Actualization Of Their Perceptions In Children's Music Education

The perceptions of parents are subsequently manifested through concrete educational actions. One important form is parental involvement. Direct involvement occurs when parents provide music instruction to their children. Restriyanto Hadi Kuncoro, for example, provides music learning to his children from an early age through keyboard playing, fingering, scales, chords, songs, demonstration, imitation, and repeated practice. Indirect involvement is demonstrated through parents' roles as role models, motivators, facilitators, and supervisors. Parents encourage



children to practice, participate in music education, attend performances, and develop their musical abilities.

These findings demonstrate that music education within the family does not necessarily require parents to possess advanced musical competence. Parents without technical musical skills may still contribute through psychological, social, and material support. This finding is consistent with Mulyasari et al. (2021), who found that parents contribute through accompaniment and cooperation with schools in children's music learning.

Parental perceptions are also actualized through decisions regarding educational institutions. Parents determine whether children receive music education through the family, school, music courses, or a combination of different educational pathways. Families with parents who possess musical competence may use informal learning at home as an important part of early musical development. As children's needs and competencies develop, formal and non-formal education may be used to complement their learning experiences. The selection of educational institutions is influenced by teacher quality, facilities, cost, location, safety, and the suitability of the institution to children's needs.

The findings demonstrate that music education can develop through the continuity of informal, non-formal, and formal education. At the elementary level, music education may emphasize exploration and musical stimulation; at the junior secondary level, it may focus on developing interests and talents; while at the senior secondary level, it may be expanded toward competency specialization and career orientation. This continuity enables children's musical development to correspond with their developmental needs.

Another form of actualization is the provision of music facilities. Parents provide musical instruments and other resources required to support children's learning. These facilities are not limited to musical instruments. Technological developments have expanded the learning environment to include computers, music software, microphones, recording equipment, internet access, and digital learning media. The findings show that parents provide facilities according to children's needs and development. Parents do not necessarily provide all resources simultaneously but adjust them according to children's musical abilities and learning requirements.

The provision of facilities demonstrates that parental support can function as a concrete educational resource. Facilities enable children to explore, practice, produce, and develop musical competencies. Thus, parental perceptions of music are not only expressed through verbal attitudes but also through decisions and actions that create opportunities for children to engage



in music education.

Overall, the findings demonstrate that parental perceptions of music professions are closely connected with educational decisions concerning children. These perceptions are shaped by experience, knowledge, social environment, and considerations of social status, economic income, and long-term career feasibility. At the same time, these perceptions are translated into concrete actions through parental involvement, selection of educational institutions, and provision of music facilities. The findings therefore indicate that family-based music education is influenced not only by children's musical interests but also by how parents understand the educational and professional value of music.

CONCLUSION

This study shows that parents generally have a positive perception of music professions and recognize music as a field that can provide social, educational, and economic value. Parental perceptions are influenced by personal experience, knowledge, social and cultural environment, and understanding of career opportunities in music. These perceptions can be understood through three main dimensions: social status, economic income, and the long-term feasibility of music as a career.

The findings indicate that music professions have different characteristics and opportunities. Music teachers are generally perceived as having an important social role because they contribute to the development of knowledge and musical skills. Performers have opportunities to gain social recognition and economic income, although their income may be less consistent. Meanwhile, music production and business offer diverse long-term opportunities but require adequate competence, resources, networks, branding, and managerial skills. Therefore, the sustainability of a music career depends not only on musical ability but also on adaptability, professional development, and career management.

Parental perceptions are also actualized through various forms of support for children's music education. Parents may become direct music educators or provide indirect support as motivators, facilitators, supervisors, and role models. Their support is also reflected in the selection of educational institutions and the provision of musical facilities according to children's needs and development. These forms of support demonstrate that family involvement plays an important role in shaping children's musical experiences and career orientation.

Overall, music education in the family should not be viewed only as an activity for developing musical skills, but also as an investment in children's personal, educational, and



professional development. Greater awareness of the diversity of music professions is needed so that music can be understood not merely as a hobby or entertainment, but also as a professional field with social, cultural, economic, and educational value. Further research may involve parents and children at different educational levels to examine how perceptions and parental support develop throughout children's musical and career development.

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