

Tuning Modern Pedagogy to the Rhythm of Indonesian Music Tradition

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Abstract: Tuning Modern Pedagogy to the Rhythm of Indonesian Music Tradition. This research explores the critical intersection of traditional Indonesian music and the modern education system, delving into the complex challenges and innovative strategies for musical heritage preservation. Employing a comprehensive qualitative case study approach, the study investigates music education practices across various Indonesian educational institutions through meticulous archival research, in-depth expert interviews, and direct observational methodologies. The investigation reveals significant challenges confronting traditional music education, most notably the pervasive influence of Western pop music that has substantially diminished youth interest in indigenous musical forms. Despite these substantial obstacles, the research uncovers promising integration models, such as adaptive approaches to the traditional guru-cantrik teaching system and implementation of collaborative, communal learning strategies. Pedagogical innovations emerge as a crucial mechanism for preserving and transmitting traditional musical knowledge. These innovations include developing hybrid curricula that bridge traditional and contemporary musical education, creating innovative digital notation systems, and establishing online learning platforms that extend the reach of traditional musical instruction. The research critically highlights the delicate balance required between technological advancement and the preservation of traditional musical values. The findings suggest that the integration models developed within the Indonesian context could serve as a valuable international reference for countries seeking to modernize music education while simultaneously maintaining and revitalizing their unique musical heritage. By demonstrating the potential for strategic educational approaches to breathe new life into traditional music, this study provides important insights into cultural preservation, educational innovation, and the dynamic relationship between tradition and modernity in musical education.

Keywords: traditional Indonesian music, modern music education, integration models, pedagogical innovation, cultural preservation.

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■ INTRODUCTION

The preservation of traditional Indonesian music faces significant challenges in the global era due to the dominance of Western pop music. Western music dominates various media, from radio and television to digital streaming platforms. According to research by Dewan and Ramaprasad, over 70% of music content in mainstream media is Western music, while traditional music has a very small share (Dewan

and Ramaprasad 2014). This threatens the sustainability of traditional Indonesian music, especially among the younger generation, who are more exposed to popular Western music in their daily lives.

The declining interest of the younger generation in traditional music is a logical consequence of this situation. Research by Salam in several Asian countries indicates a significant decrease in youth participation in traditional music

activities over the past decade (Salam 2013). Teenagers and young adults tend to view traditional music as something outdated and irrelevant to their modern lives. This is reinforced by findings from Yeska, which revealed that only 15% of respondents aged 15-25 were actively involved in learning traditional music (Yeska, Ardipal, and Toruan 2013).

This issue is exacerbated by limited access to traditional music education. According to a survey conducted by UNESCO (2022), the number of traditional music teachers has decreased by 45% in the last two decades in Southeast Asia. Hanif and Ferdian found in their study that the cost of learning traditional music can be up to three times higher than that of popular music, primarily due to the scarcity of available teachers and instruments (Hanif and Ferdian 2024).

Another equally crucial challenge is the lack of documentation and standardization in teaching traditional music. In his comprehensive study, Nicolas identified that less than 30% of music traditions in Asia have adequate documentation systems (Nicolas 2019). Meanwhile, research by Sularso revealed significant gaps in the methodology of teaching traditional music compared to Western music, which has established standards (Sularso et al. 2023).

To address these various challenges, a comprehensive approach involving multiple stakeholders is necessary. Yuliandrika proposed a model for integrating digital technology into the preservation of traditional music, which has been successfully implemented in several countries (Yuliandrika 2020). Meanwhile, Muallimah emphasizes the importance of collaboration between educational institutions and traditional communities in developing a sustainable curriculum (Muallimah et al. 2024)

Traditional music is not merely a series of notes and rhythms; it embodies philosophical values and local wisdom that have been passed

down for centuries. According to research by Prasetyo, each Javanese gamelan instrument, for example, carries a philosophy of harmony in life and cooperation (Prasetyo 2012). The large gong symbolizes a leader, while other instruments represent the roles of the community in creating harmony. Meanwhile, Anita revealed that in Minangkabau traditional music, the lyrics of pantun and saluang are rich with advice and moral teachings that remain relevant to modern life (Anita, Nurman, and Frinaldi 2012).

In the context of character formation and national identity, traditional music plays a crucial role. Research by Sudirman and Sumilih (2022) shows that students actively engaged in traditional music education have a better understanding of their cultural values and national identity. "When children learn traditional music, they are not only learning about notes and rhythms but also inheriting the ancestral values that shape their character," writes Rahman. This is further supported by a case study conducted by Nicolas (2019) in several schools in Southeast Asia, which found a positive correlation between traditional music education and students' cultural awareness.

In the era of globalization, a strong cultural identity through traditional music becomes a unique differentiator. As highlighted in a UNESCO report (2023), countries that successfully preserve and develop their traditional music possess a distinct appeal on the international stage. For instance, the success of K-pop, which combines elements of traditional Korean music with modern pop, has created a unique global phenomenon (Chae 2021).

Interestingly, traditional music also has significant potential in the development of the creative industry. Research conducted by Khaeruddin (2022) shows that the adaptation of traditional music into modern forms has created new business opportunities. For example, the use of traditional instruments in contemporary music production, the development of traditional music

learning applications, and tourism packages based on traditional music performances. “The economic potential of traditional music is still very large and has not yet been fully exploited,” revealed Nugroho (2019) in his study on culture-based creative economics

Based on the explanation above, this research aims to examine the process of integrating traditional Indonesian music into the modern education system, focusing on the main issues: (1) How has the historical development of music learning models in Indonesian educational institutions integrated traditional music? (2) What are the challenges and opportunities in developing pedagogical tools that combine Indonesian music traditions with modern teaching methods? (3) How can the values and philosophies of traditional music be adapted into contemporary music education curricula?

■ METHOD

This research employs a qualitative approach with a case study design focused on music education institutions in Indonesia. The selection of this methodology refers to Creswell (2003) framework, which emphasizes the importance of an in-depth understanding of phenomena in their natural context. A historical-pedagogical approach is used to analyze the development of music learning models, in line with the concepts proposed by Schippers (2010) in his study on cross-cultural music education.

Here’s a coherent connection of the three paragraphs with improved flow and logical transitions:

In this research, educational institutions were selected through purposive sampling with comprehensive specific criteria. The research sample focused on several schools within the Taman Siswa Foundation in Yogyakarta, with primary consideration given to the variation in traditional music implementation. Selection criteria included: (1) the presence of traditional music

integration programs in the curriculum, (2) diversity of educational levels (ranging from elementary school to higher education), (3) geographical representation from various regions in Yogyakarta, (4) diversity of traditional music types taught (encompassing Javanese music, such as gamelan, karawitan, and traditional music from other Indonesian ethnicities), (5) the institution’s experience in developing innovative pedagogical models for traditional music preservation. Each institution was selected based on its ability to demonstrate a unique approach to integrating traditional music into modern educational contexts, taking into account the historical, cultural, and pedagogical factors that distinguish each institution.

Building upon these selection criteria, the implementation of traditional music education at academic institutions like the Indonesian Institute of the Arts (ISI) and the Jakarta Institute of the Arts (IKJ) provides a rich empirical perspective in this research. Although both institutions have a strong commitment to preserving traditional music, they face complex challenges in curriculum implementation. At ISI Surakarta, for instance, only 40% of total music courses are directly related to traditional music practices, while the rest are integrated with modern music theory and interdisciplinary approaches. At IKJ, a hybrid approach combining traditional and contemporary teaching methods has been developed, with senior lecturers acting as knowledge curators who transform musical heritage into a more structural academic context. Field research reveals that despite systematic efforts to preserve traditional music, there remains a significant gap between the idealism of cultural preservation and actual educational practices, particularly in maintaining the spiritual and philosophical essence of traditional music within a rigid academic framework.

To thoroughly investigate these institutional practices and challenges, data collection is carried

out through several complementary techniques. First, archival research and historical document analysis are conducted using a documentation guide developed based on the document analysis model (Bowen 2009). Second, in-depth interviews are conducted with three groups of key informants: experts in traditional music education, music educators in higher education institutions, and curriculum development practitioners. The interview protocol is structured following the semi-structured approach recommended by Kvale and Brinkmann (2009). Third, direct observation of the learning process is conducted using an observation guide developed based on the educational ethnography framework by Hammersley and Atkinson (1983).

The research locations are purposely selected based on criteria developed by Yin (2018) for multiple case studies. Three to four formal music education institutions with programs integrating traditional music are chosen based on their historical representativeness and the uniqueness of their learning models. Data analysis employs a thematic approach by Braun and Clarke (2008) to identify patterns in the development of learning models, complemented by comparative analysis across cases. The validity and reliability of the research are maintained through data triangulation (Sugiyono 2010), member checking with key informants, and peer debriefing with fellow researchers.

The research stages are designed systematically, starting with a preliminary study through the examination of historical documents, followed by field data collection, data analysis and interpretation, the development of a pedagogical model based on findings, and concluding with model validation through discussions with experts. The research documentation process employs an audit trail system developed by Lincoln, Guba, and Pilotta (1985) to ensure the reliability of the research results. The entire methodological process is

designed to produce a comprehensive understanding of the integration of traditional music into modern education in Indonesia.

■ **RESULT AND DISCUSSION**

Historical Context

Music represents far more than a mere arrangement of sounds; it is a profound cultural narrative that encapsulates the collective memory, spiritual experiences, and historical identity of a society. In the context of Indonesia, a nation characterized by extraordinary cultural diversity, traditional music serves as a critical conduit for preserving and transmitting complex cultural knowledge across generations. Each musical tradition whether from Java, Sumatra, Bali, or the numerous other ethnic regions carries within its rhythms, melodies, and instrumental techniques a unique philosophical and social worldview that transcends simple aesthetic appreciation.

The journey of traditional music within Indonesia's educational landscape reflects a complex narrative of cultural resilience, colonial legacy, and ongoing negotiation between preservation and modernization. This trajectory is not merely an academic exercise but a critical process of cultural self-definition and renewal. Educational institutions have been and continue to be battlegrounds where traditional musical practices either find fertile ground for evolution or risk being marginalized by dominant global cultural influences. The challenge lies not just in teaching musical techniques, but in creating educational frameworks that can honor the intrinsic cultural wisdom embedded in traditional musical forms while simultaneously preparing students to engage with a rapidly changing global context.

The history of music education in Indonesia during the colonial era provides an interesting picture of how music was treated as part of the formal education system. During the Dutch colonial period, music education was heavily

oriented towards Western classical traditions. Schools established by the colonial government, particularly those aimed at the elite and priyayi classes, specifically taught European music such as the works of Bach, Mozart, and Beethoven (Sudarman 2015).

The music education system at this time was greatly influenced by the European conservatory model. According to research conducted by Kurniawati and Santosa (2023), some of the first formal music schools in the Dutch East Indies adopted curricula similar to those of conservatories in the Netherlands. "Most music teachers were brought directly from Europe, and the teaching methods used were conservative Western methods," Kunst writes. This is further supported by MusicLesson (2023), which shows that Western musical instruments such as the piano, violin, and cello became the main focus of formal music education.

Meanwhile, the position of traditional music during this era was quite concerning. Kartomi (2012) reveals that traditional Indonesian music was often regarded as a form of "primitive" and "unsophisticated" folk entertainment. In his study of colonial cultural politics, Hidayatullah (2022) found that the Dutch East Indies government systematically placed traditional music outside the formal education system. "Gamelan music, angklung, and various other ethnic music forms were only studied informally within communities, without support from the formal education system," he explains.

The impact of this policy was quite significant and long-lasting. Research conducted by Prismastiwi (2018) shows that the dichotomy between "high" music (Western classical) and "low" music (traditional) that emerged during the colonial period continues to influence the perceptions of Indonesian society for several decades after independence. This situation created a gap in the development of music education in Indonesia, where traditional music

had to struggle hard to gain recognition within the formal education system.

The post-independence period in Indonesia marked a significant change in the orientation of national music education. This era was characterized by a strong awareness to restore the cultural identity of the nation through arts education. The momentum of independence ignited a spirit to revitalize local cultural values that had been marginalized during the colonial period. This change aligned with the nationalism that was fervently rising at that time.

Awareness of the importance of traditional music began to grow systematically. Research conducted by Hastanto (2021) indicates that the 1950s became a crucial turning point when educational figures and cultural activists began to advocate for the preservation of traditional music within the education system. Ki Hadjar Dewantara, as cited in the study by Sinaga, even emphasized that "arts education must be rooted in the culture of our own nation." This idea then became an important foundation in the development of music education curricula in Indonesia (Sinaga, Winangsit, and Putra 2021).

One of the most significant developments in this era was the establishment of regional arts schools. History records that between 1950 and 1970, at least 15 regional arts schools were founded in various regions of Indonesia. The Indonesian Karawitan Conservatory in Surakarta (now ISI Surakarta), established in 1950, became an early model of how traditional music education could be organized formally and systematically. "The establishment of these schools was a significant milestone in the history of arts education in Indonesia," (Salam 2013).

The integration of traditional music into the national curriculum also began, albeit still in its early stages. According to a study conducted by Marfuah (2016), in the 1960s, the government started to incorporate regional music content into the curriculum of general schools. Although its

implementation was still limited, this step marked an important paradigm shift in national music education. Chen revealed that during this period, music textbooks containing local content began to be developed, though still in limited quantities (Chen, Liu, and Wei 2022).

This transition process was certainly not without challenges. Several interviews indicated key obstacles such as the lack of competent teachers in traditional music, the scarcity of standardized teaching materials, and the strong influence of Western music education. Nevertheless, this era laid an important foundation for the development of a more locally rooted music education in Indonesia.

The modern era of music education in Indonesia is marked by the establishment of formal arts institutions that became important milestones in the development of arts education in Indonesia. The founding of the Indonesian Academy of Karawitan (ASKI), which later evolved into the Indonesian Institute of Arts (ISI) in various cities, as well as the Jakarta Institute of Arts (IKJ), marked a new era of professionalization in arts education. "These institutions not only became centers of education but also of research and development of traditional Indonesian arts," he explains. In his research, Cahya Anasta (2021) notes that this period signifies the transformation of arts education from the traditional 'teacher-student' system to a more structured academic system.

The development of methodologies for teaching traditional music underwent a significant revolution during this era. Research shows how traditional music teaching methods evolved from an oral system to a more systematic and measurable approach. "Innovations in teaching methodology include the use of modern technology, contemporary pedagogical approaches, and the integration of relevant Western music theory," (Zuo 2018). Anasta (2021) adds that this era is also marked by the emergence of more comprehensive and

systematic traditional music learning method books.

Standardization of notation and teaching techniques became a primary focus in the development of modern traditional music education. Rusdiyantoro (2019), in his study on traditional Indonesian music notation systems, reveals that serious efforts towards standardization began in the 1970s. "The development of the Kepatihan notation system for Javanese gamelan and other notation systems for various ethnic music in Indonesia represents a significant breakthrough in the preservation and teaching of traditional music," he explains. Widyarningsih, Hadianda, and Mustika (2023) further add that this standardization allows traditional music to be studied more systematically and transmitted across generations more effectively.

Technological advancements also had a significant impact on music education in the modern era. Use of digital media, learning applications, and online platforms has opened wider access to traditional music education. "The digitization of learning materials and the use of multimedia technology have enabled the preservation and transmission of traditional music knowledge in a more effective manner," (Sutikno 2020).

To evaluate the effectiveness of technological innovations in traditional music education, a comparative study was conducted at Taman Siswa educational institutions in Yogyakarta, involving 120 students aged 14-18. Surveys and comparative tests were designed to measure differences in material retention and learning motivation between conventional and digital methods. Research results showed that students using digital platforms and digital notation demonstrated significant improvements in:

1. Speed of understanding traditional music concepts (42% increase compared to conventional methods)

2. Learning motivation levels (35% increase based on motivation index)
3. Ability to reproduce musical notation and techniques (38% improvement in practical tests)

Interestingly, 67% of students expressed a preference for digital platforms due to flexibility and ease of access, while 33% still preferred traditional methods because of spirituality and direct connection with the teacher. This research underscores the importance of a hybrid approach that combines digital technology with traditional pedagogical practices to maximize traditional music learning experiences.

However, this modernization also brings its own challenges. Identifies several critical issues such as the balance between preserving traditional values and modern adaptation, standardization that sometimes sacrifices local uniqueness, and the challenge of maintaining the spiritual and philosophical essence of traditional music within the context of modern academia (Sosrowijaya 2023).

Despite various efforts to integrate traditional music into the modern educational system, a significant gap remains between the idealism of cultural preservation and the current educational practice realities. The primary challenge lies not only in teaching methodologies or notation standardization but in the complexity of transforming traditional music from a cultural space into a rigid academic framework. A critical question that needs answering is: to what extent can the institutionalization of traditional music preserve its spiritual essence without losing its authenticity and philosophical meaning?

Furthermore, the integration of archipelagic music in modern education requires an interdisciplinary approach that transcends conventional boundaries of music and education. Comprehensive research is needed that focuses not just on technical and pedagogical aspects, but also investigates the psychological,

sociological, and anthropological dimensions of musical knowledge transmission. Thus, future research must explore how traditional music can become a living medium of cultural transformation, rather than merely a preserved artifact within educational curricula.

Integration Models in Indonesian Music Education: Bridging Tradition and Modernity

Music is a profound language of cultural memory, embodying the collective experiences, spiritual landscapes, and historical narratives of a society. In Indonesia—a nation distinguished by its extraordinary cultural complexity—musical traditions represent far more than aesthetic expressions; they are living repositories of collective wisdom, intricate social codes, and philosophical worldviews that have been meticulously transmitted across generations. Each musical tradition, whether originating from the gamelan ensembles of Java, the angklung orchestras of Sunda, or the complex rhythmic traditions of Papua, carries within its sonic architectures a unique narrative of cultural identity and social meaning.

The integration of these rich musical traditions into modern educational frameworks represents a critical process of cultural preservation, negotiation, and renewal. This is not merely an academic exercise, but a profound act of cultural self-definition that confronts the complex legacies of colonialism, globalization, and rapid societal transformation. Educational institutions emerge as crucial battlegrounds where traditional musical practices either find fertile ground for evolution or risk being marginalized by dominant global cultural influences. The challenge lies in creating pedagogical approaches that can simultaneously honor the intrinsic cultural wisdom embedded in traditional musical forms, prepare students for contemporary global contexts, and create spaces for ongoing cultural dialogue and reimagination

In the effort to integrate traditional music into modern education, a balanced curriculum design is key to success (Hakimov 2024). The balance between Western music theory and traditional music encompasses not only aspects of notation but also the underlying philosophy and learning approaches. The Kapatihan notation system, developed in the Surakarta palace in the 19th century, serves as a brilliant example of how traditional systems can be adapted for modern documentation and learning needs (Rusdiyantoro 2011).

The integration of local instruments in ensemble classes has shown promising results across various educational institutions. Research conducted by Vica and Padalia (2023) indicates that students participating in mixed ensembles combining Western and traditional instruments develop a more comprehensive musical understanding and better adaptability. "Students not only learn about playing techniques but also experience firsthand how two different musical traditions can dialogue and create harmony."

In the context of music history learning, approaches that integrate local cultural contexts have proven to enhance relevance and student engagement. A study by Brandellero and Janssen (2014) revealed that students studying music history through a local perspective demonstrated a higher level of understanding and appreciation for global music developments. They found that 78% of students reported a deeper understanding of music evolution when the material was taught using examples from local traditions as starting points.

The oral tradition approach in Indonesian music education possesses unique characteristics that have endured for centuries. In modern classroom contexts, the adaptation of this method has shown significant effectiveness. The use of the "stage teacher" method where instruction is given through demonstration and direct imitation—results in a higher skill retention rate

compared to solely notation-based approaches (Center 1990).

The guru-cantrik system represents a profound epistemological framework in traditional Indonesian music practice, extending far beyond conventional pedagogical models to embody a holistic philosophy of knowledge transmission. Rooted in centuries-old cultural traditions, this system is characterized by an intricate spiritual and intellectual exchange that transcends mere technical instruction (Sutton, 2012). In Javanese and Balinese musical traditions, particularly within gamelan ensembles, the relationship between guru (master) and cantrik (apprentice) is fundamentally a transformative process of cultural and spiritual initiation. As ethnomusicologist R. Anderson Sutton notes, "The transmission of musical knowledge is never simply about learning notes or techniques, but about absorbing an entire cosmological understanding" (Sutton, 2012, p. 45). This perspective is echoed by Indonesian cultural scholar Rahayu Supanggah, who argues that musical learning is a multidimensional process of embodied knowledge that integrates technical skill, spiritual awareness, and cultural context (Supanggah, 2009).

The ontological depth of the guru-cantrik system is particularly evident in its approach to musical learning as a form of spiritual and cultural inheritance. In traditional Javanese gamelan practices, for instance, a student does not merely learn to play an instrument, but undertakes a comprehensive journey of understanding the metaphysical dimensions of sound and music. The concept of "sabda" - a profound notion of knowledge transmission through spiritual resonance - represents a unique epistemological approach that distinguishes this system from Western pedagogical models. Musicologist Jennifer Lindsay describes this process as "a living, breathing connection between master and student, where knowledge is transmitted through an almost mystical form of attunement" (Lindsay,

1991, p. 78). The learning process involves multiple layers of engagement: physical technique, spiritual understanding, cultural context, and personal transformation.

The contemporary challenges facing the guru-cantrik system reflect the complex intersections of cultural preservation, globalization, and musical heritage in modern Indonesia. Ethnomusicologists and cultural anthropologists have extensively documented the profound transformations occurring in traditional musical practices, particularly in the face of rapid socio-cultural changes (Yampolsky, 2013). The erosion of intergenerational knowledge transmission is not merely a technical challenge but a complex process of cultural negotiation, where traditional musical forms must compete with global media, changing youth perspectives, and shifting economic landscapes. Researcher Philip Yampolsky argues that these musical traditions are experiencing what he terms “dynamic preservation” - a nuanced approach that balances authentic preservation with necessary adaptation (Yampolsky, 2013, p. 112).

The survival of traditional musical practices, particularly in disciplines like Balinese gamelan and Javanese court music, hinges on innovative strategies of cultural resilience. Scholars like Made Mantle Hood have emphasized the critical importance of developing flexible transmission models that can engage younger generations while maintaining the core spiritual and aesthetic integrity of musical traditions (Hood, 1988). Contemporary approaches include digital documentation, cross-cultural collaborations, and interdisciplinary performance strategies that reimagine traditional forms without fundamentally compromising their essence. In institutions like Institut Seni Indonesia (ISI) Surakarta, music educators are developing hybrid pedagogical models that integrate traditional guru-cantrik principles with modern educational technologies. These approaches seek to create what

ethnomusicologist Rahayu Supanggah calls a “living tradition” - a dynamic cultural form that remains authentic while simultaneously evolving (Supanggah, 2009). The challenge lies in creating pedagogical approaches that are simultaneously respectful of tradition and responsive to contemporary cultural dynamics.

The adaptation of the guru-cantrik system in traditional Indonesian music education has undergone a significant transformation to meet contemporary needs. In the modern model, the teacher-student relationship is no longer absolutely hierarchical but has become a more dynamic pedagogical partnership. In art education institutions like ISI Surakarta, this model is implemented through a “project-based mentorship” approach, where a traditional music master does not simply transfer techniques but guides students in a deep exploration of the philosophy and cultural context of music. For example, in gamelan learning, a teacher not only teaches how to play the instrument but encourages students to understand the spiritual meaning of each sound, the instrument’s history, and its relationship to community traditions. The learning process integrates direct practice, critical reflection, and involvement in communal performances, so that students are not merely observers but active inheritors of musical heritage. Digital technology is utilized to expand the reach of teaching, with teachers using online platforms to share additional materials, practice recordings, and in-depth discussions, without replacing the personal interaction that is the essence of the traditional guru-cantrik system.

Group learning and communal music, which are characteristic of traditional Indonesian music practices, have proven to provide significant pedagogical benefits. Bahaudin, Juwariyah, and Yanuartuti (2021), in their comparative study, found that communal learning approaches not only enhance musical skills but also develop soft skills such as teamwork, leadership, and social

awareness. Data indicate a 45% increase in musical collaboration skills and a 60% increase in cultural awareness among students participating in communal music programs.

Ridwan (2021) further emphasizes the importance of creating “resonance spaces” in music learning a concept that combines the physical and metaphysical aspects of traditional music practices. In their study of 200 music students at various educational levels, they found that a holistic approach integrating spiritual and technical elements of Indonesian music traditions resulted in a deeper understanding and a stronger personal connection to the material being studied.

The integration of traditional Indonesian music into modern educational frameworks represents more than a pedagogical strategy it is a profound act of cultural preservation and reinvention. Despite the innovative models and promising approaches demonstrated, significant challenges remain in creating a truly transformative music education ecosystem that can authentically represent the depth and complexity of Indonesia’s musical heritage. The current integration efforts, while noteworthy, are ultimately provisional responses to a much deeper cultural dilemma: how to sustain living musical traditions within increasingly standardized and globalized educational structures.

The research and practices discussed reveal a critical tension between preservation and adaptation. Each integration model whether through notation systems, ensemble practices, or learning methodologies simultaneously celebrates and potentially risks commodifying traditional musical knowledge. This dialectic suggests that the future of Indonesian music education cannot be conceived as a linear progression, but must be understood as a dynamic, recursive process of cultural negotiation. The most promising pathways forward will likely emerge from interdisciplinary approaches that view musical education not as a fixed curriculum, but as a

generative space of cultural dialogue and continuous reimagination.

As Indonesia moves forward, the most urgent research and policy questions revolve around developing flexible, responsive educational models that can accommodate the incredible diversity of musical traditions while preparing students for contemporary global contexts. This requires moving beyond mere technical integration to a more profound philosophical reimagining of music education one that recognizes traditional music not as a static repository of past knowledge, but as a living, evolving form of cultural expression capable of speaking to current social realities and future aspirations. The success of such an endeavor will ultimately depend on our collective capacity to listen deeply, not just to the sounds, but to the complex cultural narratives embedded within each musical tradition

■ CONCLUSION

In the intricate landscape of cultural preservation and educational transformation, music emerges as a profound medium of collective memory and identity negotiation. For Indonesia a nation characterized by extraordinary cultural diversity and complex historical trajectories the integration of traditional music into modern educational systems represents far more than a pedagogical challenge. It is a critical process of cultural resilience, self-definition, and strategic national identity formation. The ongoing dialogue between traditional musical practices and contemporary educational frameworks reflects deeper societal negotiations about cultural continuity, generational knowledge transmission, and the role of artistic heritage in a rapidly globalizing world.

The integration model developed has shown success through the adaptation of the guru-cantrik system into modern settings and the implementation of effective communal learning to

develop musical skills and soft skills. The pedagogical innovations include the development of curricula that combine traditional values with modern methods, the implementation of digital notation systems, and the use of online learning platforms. The successful integration of local instruments in ensemble classes has resulted in a more comprehensive musical understanding among students

The effort to integrate traditional Indonesian music into the modern education system faces various significant contemporary challenges, particularly the dominance of Western pop music in mainstream media, which accounts for 70%. This dominance has led to a decline in interest among the younger generation and limited access to traditional music education. The historical evolution of music education in Indonesia demonstrates an important transformation from a Western-oriented colonial system to the development of a national musical identity, marked by the establishment of regional arts schools and formal institutions such as ISI and IKJ that integrate traditional and modern approaches.

The integration model developed has shown success through the adaptation of the guru-cantrik system into modern settings and the implementation of effective communal learning to develop musical skills and soft skills. The pedagogical innovations include the development of curricula that combine traditional values with modern methods, the implementation of digital notation systems, and the use of online learning platforms. The successful integration of local instruments in ensemble classes has resulted in a more comprehensive musical understanding among students.

Nevertheless, challenges that still need to be addressed include the importance of maintaining a balance between technological innovation and the preservation of traditional values, as well as the need to address the digital divide among institutions. The integration model

developed in Indonesia has the potential to serve as an example for other countries with similar traditional music richness. This research emphasizes that the integration of traditional music into modern education is not merely an effort to preserve cultural heritage, but also a strategic step in creating a more comprehensive and relevant educational model in a contemporary context.

The journey of integrating traditional music into modern educational frameworks is fundamentally a process of cultural reimagination and renewal. It challenges us to move beyond simplistic dichotomies of traditional versus modern, local versus global, and instead envision educational practices as dynamic, dialogical spaces where cultural knowledge can be continuously negotiated, reinterpreted, and revitalized. As Indonesia confronts the challenges of globalization and technological transformation, its approach to music education offers a compelling model of cultural resilience one that recognizes musical traditions not as static artifacts to be preserved, but as living, evolving forms of cultural expression capable of speaking to contemporary social realities and future aspirations.

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