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# A new role in a new world: when an *Osing* traditional musicians become a teachers

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## ABSTRACT

Global socio-cultural changes have significantly impacted traditional cultural life in various regions. In Banyuwangi, East Java, global cultural changes have influenced the lifestyle of the *Osing* community, the indigenous people of Banyuwangi. One of the cultural changes among the *Osing* is the shift in economic systems from agrarian-maritime to industrial. This change has eroded the socio-cultural space of traditional performing arts. The situation has led traditional artists, especially *Osing* traditional musicians, to face an existential crisis regarding their roles and functions. Traditional art performances, particularly traditional music, which used to be their space for expression in society, are now rare. This has led to a reduction in the intensity and frequency of work for *Osing* traditional musicians. This research aims to demonstrate and explain the new role of *Osing* traditional musicians in preserving and reaffirming their existence through their roles as music teachers in formal schools. The study adopts an ethnomusicological approach using observation, interviews, and documentation methods. Ethnographic analysis of the data indicates that the new role of *Osing* traditional musicians as music teachers in formal schools has emerged due to the limited role they play in traditional performances. In such circumstances, a paradoxical situation arises. On one hand, industrialization weakens traditional arts, leading to an existential crisis for musicians as stage performers. On the other hand, the government's awareness of the need to preserve cultural identity in the global arena requires strengthening cultural heritage through education, which cannot solely rely on formal school teachers. This is where *Osing* traditional musicians seize the opportunity to take on roles as teachers in formal schools. As a result, the role of traditional musicians remains relevant, and the inheritance of *Osing* traditional music culture is preserved and sustainable.



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## 1. Introduction

The preservation of cultural heritage through education remains an intriguing issue in academic studies in Indonesia [1], as well as in various other countries [2]. The urgency of cultural heritage preservation is linked to the primary goal of development, which is to build individuals with strong character and identity amidst the global culture. Integrating preservation activities into formal education is one cultural strategy. These activities have informally occurred within communities through family and community education, a process known as enculturation in anthropological terms [3]. Changes in cultural and social structures due to the progression of time have gradually reduced the intensity of informal cultural transmission [4]. This situation disrupts the continuity of cultural heritage transmission, potentially severing cultural identity in future generations. The potential cultural disconnection has been anticipated by the Indonesian government, evident from its efforts to support cultural

heritage transmission through formal education. This policy is explicitly manifested in the inclusion of local cultural education in formal education [5]. This policy is reinforced by the issuance of *Permendikbud RI* number 20 of 2018, which underscores the Indonesian government's seriousness in considering the diversity of traditional Indonesian cultures as essential elements for strengthening national character education. The integration of local culture into formal education by the Indonesian government is referred to as the "classroom-based approach" (Article 6, paragraph 2, letter a). This approach aims to develop a local content curriculum tailored to the needs and characteristics of the region, educational units, and students (Article 6, paragraph 2, letter d) [6]. This flexible policy allows each region to issue derivative policies for developing local content curricula according to their contexts, characteristics, and needs. For instance, East Java issued Governor Regulation No. 19 of 2014, West Java issued Pergub No. 69 of 2013, and Central Java issued Pergub No. 57 of 2013 concerning Javanese Language, Literature, and Script. These regional policies imply diverse local content curricula covering graduate competency standards, content standards, process standards, and assessment standards.

The diversity of curricula in terms of design and implementation has not been extensively studied, especially regarding regional comparisons. Recent discussions on local content were raised by Alfi & Bakar [7], focusing on the concept and implementation at the policy level. Makmur and Taufiq focused on local policy models for cultural development in Banyuwangi [8], while Anoeграjekti highlighted the integration of the *Osing* language of Banyuwangi into local content as part of a "political project" [9]. The Indonesian government itself used the number of local content teachers as an indicator of the Cultural Development Index in 2021 [10]. The problem is that there is no specialized education program to prepare teachers for local content subjects. In practice, local content teachers are often those who happen to have a background in traditional arts and local languages, due to the perception that local content is synonymous with various expressions of art and local languages. In Indonesian primary schools that still implement the Classroom Teacher model, local content instruction is handled by teachers who also teach main curriculum subjects, meaning there are no specific local content teachers. This situation becomes problematic when these teachers lack interest and background in traditional arts and local languages, leading to local content instruction that is predominantly verbal. Regarding teachers and the process of local content instruction, an interesting reality was found in a preliminary study with fieldwork in Banyuwangi Regency, East Java, from January to March 2023. This reality includes collaborative synergy between teachers, schools, and traditional artists, particularly *Osing* traditional musicians, in teaching local content. Traditional musicians, who are professional performers, are recruited by schools to strengthen local content music education in practice. This is done to complement the local content learning achievements, not just in knowledge but also in practical music skills. These *Osing* traditional musicians are given teaching roles in traditional music extracurricular programs and co-curricular activities for the Strengthening Pancasila Student Profile Project. Enhancing practical music skills is necessary because the local content curriculum in Banyuwangi includes both the *Osing* language and traditional *Osing* arts, including music.

The recruitment of traditional musicians to teach music in formal schools occurs due to mutual need. On one hand, the government and education sector need local content teachers who can comprehensively impart knowledge and skills related to traditional cultural elements to students. On the other hand, traditional artists face a global change that has eroded traditional performance spaces, once their source of economic livelihood. Like other regions, Banyuwangi has experienced rapid social and cultural changes as a logical consequence of adapting to the industrial 4.0 era [11]–[13]. *Osing* musicians find themselves in a social role crisis due to competition between traditional performing arts and new forms of entertainment supported by information and computer technology. Additionally, industrialization has narrowed the socio-cultural spaces of the past, where traditional arts flourished. Moreover, the aesthetic tastes of the *Osing* community, now dominated by Generation Z, no longer resonate with the aesthetic appreciation of traditional *Osing* arts as their predecessors did. This has led to a decline in the variety and frequency of traditional performances. Few traditional *Osing* arts remain active. According to field studies in early 2023, *Gandrung*, Regional Dance, and *Jaranan* are the

traditional *Osing* arts with frequent performances. Other traditional arts that once thrived are now dormant, stagnant, or extinct. This situation is exacerbated by the ongoing impact of the COVID-19 pandemic, placing traditional arts and their practitioners in an existential crisis. *Osing* artists no longer find professional artistic work and resort to temporary jobs in various fields. At this point, a new profession as traditional music teachers in formal schools becomes a viable option for musicians to sustain their economic livelihood while maintaining their artistic interests and skills. The new role of traditional *Osing* musicians as teachers contrasts sharply with their previous roles as professional performers. In schools, they face students with diverse talents, abilities, and interests in traditional music, not audiences. Musicians, throughout their lives, have prepared to become virtuosos on stage, not trainers and teachers for others. The critical question guiding this research is: how *Osing* traditional musicians adapt and develop strategies to fulfill their new role as music teachers in formal schools with students' diverse musical abilities? *Osing* traditional musicians lack pedagogical skills and backgrounds, as their competencies have been honed for artistic-professional abilities from childhood to adulthood.

Examining the informative studies on the stereotype that the *Osing* community has a rich variety of arts, including traditional music, across generations [14]–[16], suggests that cultural transmission was once well-facilitated. The foundation of music cultural transmission is the facilitation process through various forms of education and training [17]–[20]. The assumption is that the pedagogical elements have been experienced by traditional musicians currently teaching in formal schools. The memory of past music learning and training could serve as a reference for these traditional musicians when teaching and training in formal schools. Based on this assumption, this research aims to examine the context of the new role of traditional *Osing* musicians, focusing on their adaptive strategies in performing their new social practice as traditional music teachers for students in formal schools. This research focus is significant in the broader academic discipline to discover and explain cultural transmission models in developing countries like Indonesia, which are strengthening local cultural identities amidst global cultural changes that tend to homogenize human expression. Discovering and explaining these transmission models also potentially introduces a new ethnomusicological discourse that traditional music transmission does not always follow the closed informal education path within families or artist communities [21]–[23], but now begins to use formal education pathways. Ultimately, this ethnomusicological discourse becomes relevant for adoption in contemporary music education, as a form of music education based on local culture that strives to maintain traditional values.

## 2. Methods

This study employs a qualitative research approach using ethnographic methods. The consideration for using ethnographic methods is based on the notion that this method provides a paradigm framework to view, examine, and descriptively explain a particular community or culture. This framework is suitable for demonstrating and explaining the new role of *Osing* traditional musicians in establishing their existence through their new role as music teachers in formal schools. The choice of ethnography is based on the associative thought that ethnography possesses a set of characteristics appropriate for conducting socio-cultural research, which includes investigating human actions and stories in their natural contexts. Data collection from various sources primarily involved interviews and observations, supplemented by document and documentation studies, with a more flexible data collection structure. Ethnography focuses on small-scale but in-depth cases of social and cultural events, with data analysis based on the interpretation of meanings, functions, human actions, and social institutional practices within culture [24]. Ethnographic methods have been widely used in research focusing on artistic events in societal contexts [24]–[26]. In this research, the primary ethnographic method referenced is the model developed by Spradley [24]. This research was conducted in Banyuwangi Regency from January to November 2023. The participants involved in this study included *Osing* traditional musicians who serve as music teachers in formal schools, school principals, and students from both primary and secondary schools, totaling 32 individuals. Observations were conducted at selected primary schools in Banyuwangi. School selection employed the snowball technique based on continuous information gathering.

Observations focused on the process of training music groups for students as part of extracurricular and co-curricular activities. This observation step was taken based on the framework that views the music training process as continuous. Interviews were conducted to gather information on the requirements and procedures for selecting music teachers. In-depth interviews were conducted using open and in-depth interview models. Documentation techniques were used in this research to collect various phenomena related to music education and learning in schools. Documentation employed photography, audio recordings, and videos. This study employs an ethnographic data analysis model with four stages: (1) Domain Analysis; (2) Taxonomic Analysis; (3) Componential Analysis; and (4) Cultural Theme Analysis. In the domain analysis stage, surface-level information is classified into social and cultural domains or categories. These defined domains serve as general terms that will be further detailed in the taxonomic analysis [24], [27, pp. 44–47]. Taxonomic analysis is conducted using causal sentence relationships. Once the data are organized into a taxonomy, they are broken down into smaller components or categories for deeper analysis. Componential analysis involves breaking down the identified taxonomy into more specific or detailed parts. Based on the results of the componential analysis, cultural themes can be formulated as the framework for the ethnographic report [24], [25]. Domain analysis is performed to identify important domains in *Osing* traditional music teaching, encompassing the main concepts that attribute to the variety of arts taught. To identify these domains, Grand Tour questions are posed to obtain general information about *Osing* arts. Once the domains are identified, they are explored further with taxonomic questions to map out the important aspects of the domain. The domain and taxonomic analysis in this research are presented in Table 1.

**Table 1.** Domain and taxonomy analysis

Grand Tour Questions	Domain found	Taxonomic question	Structure of taxonomy
Which traditional <i>Osing</i> arts do you teach at school?	<i>Tabuhan Bali-balian</i>	How is the form of that art?	<i>Gending</i> (Composition of music) <i>Gamelan</i> (musical instruments) Songs Dance
	<i>Hadrah Kuntulan</i>		<i>Gending</i> (Composition of music) <i>Gamelan</i> (musical instruments) Songs Dance
	<i>Tarian Daerah</i> (traditional dance)		<i>Gending</i> (Composition of music) <i>Gamelan</i> (musical instruments) Songs Dance
	<i>Musik garapan</i> (Music arrangement)		<i>Gending</i> (Composition of music) <i>Gamelan</i> (musical instruments) Songs Dance

Based on the taxonomy structure, the analysis is further deepened with specific questions oriented towards identifying components of the taxonomic aspects. Based on the components identified, the analysis continues with the activity of weaving parallel patterns of information that have dominant appearance frequencies to synthesize into cultural themes. The manifestation of componential analysis and cultural themes in this research can be observed in Table 2.

**Table 2.** Componential and cultural themes analysis

Specific component questions	Component found	Deep Question	Cultural themes
How can the <i>gending</i> be presented?	Memorize the <i>gending</i> Hitting technique Unity in playing music ( <i>carem</i> )	<i>How to teach gending memorization?</i>	Local content curriculum What the school requested
		<i>How to teach hitting technique?</i>	Creation of Traditional Music Teacher's guidance
		<i>How to teach solidarity (carem)?</i>	School farewell art performances and festivals



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### 3. Results and Discussion

#### 3.1. Local content curriculum: an open-ended curricula

The music teaching curriculum in formal schools in Banyuwangi exists at the intersection of formal and informal curricula. This distinction between formal and informal can be delineated based on the instructional planning constrained within specific time periods with predetermined programs. Formal curriculum is more structured in terms of program and teaching period, whereas informal curriculum is more flexible in terms of time and learning programs [28, pp. 7–8]. The reality of music teaching in Banyuwangi emerges within the formal curriculum, driven by government policies regarding cultural preservation through local content subjects. This national policy is outlined in the Indonesian Ministry of Education regulations [5], and regionally, it is reflected in the East Java provincial government's policy on local content education [29]. Based on these policies, formal schools from elementary to secondary levels are required to implement local cultural strengthening education through the Local Content subject. Due to limited teaching hours, the acceleration of cultural strengthening relies not only on intracurricular learning but also includes extracurricular learning activities. Extracurricular arts learning, especially traditional music, is where the intersection between formal and informal curricula is evident. The local content in the curricular learning is predominantly focused on delivering factual and conceptual information about traditional Banyuwangi music, while extracurricular activities emphasize psychomotor and affective skill training in presenting traditional Banyuwangi music works [30].

Apart from being influenced by the local content curriculum, the provision of extracurricular traditional Banyuwangi music learning is seen in a tug-of-war situation among various interests. The first interest revolves around school branding that teaches arts extracurricular activities. The organization of extracurricular arts, especially traditional music, is seen by educational unit managers (schools) as a draw for parents to enroll their children in that school. Especially if the extracurricular activities have achieved numerous accolades such as winning competitions or festivals, parents become more interested. The second interest is for the organization of end-of-school-year art performances. Apart from being a graduation ritual for graduating students, the end-of-year art performance also functions as entertainment, a showcase, and an expression space for students. As entertainment, the art performance serves as a relaxation and recreational space for students after going through the rigors of curricular learning activities. As a showcase, the end-of-year art performance serves as an exhibition space to display students' artistic achievements to parents and the community. As an expression space, the art performance facilitates aesthetic and creative expression for students. The third interest lies in the extracurricular arts activities, especially traditional music, being anticipatory activities in preparation for competitions and art festivals organized by the government through the education and tourism departments. A notable annual event is the National Student Arts Festival and Competition (FLS2N), which is held nationally and features competitions in various art fields [31]–[33].

The FLS2N selection process occurs at district/city, provincial, and national levels. This event holds significant prestige for students, educational units, district/city regions, and provincial areas. Because student participation in such events needs preparation from school management and education departments at various levels, extracurricular arts learning becomes crucial. Another anticipated art festival and competition event prepared through extracurricular arts activities in Banyuwangi is related to the Banyuwangi Festival agenda (B'Fest). This event is the result of collaboration between the Banyuwangi Culture and Tourism Department and relevant departments. In this B'Fest event, various art competitions involving students are oriented towards conserving local Banyuwangi culture, especially *Osing* culture. Art competitions involving students and schools include the Creative Music Festival, *Wangsalan* Festival, Creative Dance Festival, *Sholawat* Festival, Literary Festival, and several others. Such competitions are a collaborative effort between Banyuwangi Culture Department and the Banyuwangi Education Department. The Local Content curriculum factor and the various interests mentioned drive educational unit managers to collaborate with traditional musicians to organize intensive extracurricular activities. In supporting these interests, the managers of extracurricular music

activities, namely school principals and accompanying teachers, first select traditional *Osing* musicians considered capable of training students and understanding the school's interests. The selection of traditional musicians to be assigned as extracurricular music instructors is informal and not based on strict parameters. The parameters tend to use socio-cultural *Osing* preferences. This means individuals recognized by the community as having more expertise in traditional music are chosen by the school as extracurricular music instructors.

The selected traditional *Osing* musicians then engage with the school management to communicate and prepare for teaching activities. The extracurricular activities, within the curriculum framework, are entrusted to traditional musicians who are deemed to better understand individual and group training for communal artistic expression development. With a background in rich musical practice experiences compared to pedagogical theory, the extracurricular curriculum is open-ended. It is not bound by rigid didactic constructions like graduate competency standards, content standards, process standards, and assessment standards. The development and implementation principles of the extracurricular music curriculum are based more on flexibility, openness, and depend on the students' situation and conditions after the learning process. This is where the extracurricular music curriculum constructed by these extracurricular music instructors is seen as open-ended. This open curriculum is not formalized and structured in official systematic documents but flows more adaptively according to the characteristics and competencies of the students being taught. In connection with this, a musician who served as a source explained in the following quote:

*"Hang sun latih, sun ajari ikai dudu' lare-lare kesenian. Ono' hang pinter main tabuhan ono' hang magih buru baen main. Sing biso adung ngajaraken tabuhan langsung digi-digi, kudu biso' digi-digi. Yo Isun matak ngawur tah...? Sing! Sun biso' ngajaraken kelendi maen tabuhan tapi alon-alon, teko hang gampyang ulung, men-ne larene seneng, adung wis seneng, larene semangat, akhire lancar nabuhe."* [MD, interview, June 22, 2023]

[Translation: "What I train and teach, they are not children who are accustomed to being close to the arts. Some are skilled in playing music, some have just started to learn to play music. It's not possible to teach music like this, it must be like this right away. How could I be so reckless...? No! I can teach how to play music, but slowly, starting with the easy ones first, so that the children are happy. When they are happy, they will be enthusiastic, and eventually they will play music smoothly"]

Based on the explanation, it is apparent that the curriculum designed in the minds of musicians and to be implemented in extracurricular learning highly considers the diversity of students' abilities. These traditional musicians may not have the latest pedagogical foundations, but they seem to understand the differentiation of students' backgrounds, both in the diversity of basic musical abilities and the background of musical artistic enculturation. The differentiated and open-ended curriculum thinking is based on the fact that not all students taught in extracurricular activities are talented and highly motivated to learn traditional music. This reality is very different from the informal traditional music education setting where children or young generations learning music already have a closeness to music, innate musical talent, and environmental habits that ultimately lead to high motivation in learning traditional music.

### 3.2. What the school requested: learning outcomes in negotiations

The authority in planning and implementing the curriculum held by traditional *Osing* musicians teaching extracurricular activities is not absolute. This means that negotiation can occur in several aspects of the curriculum, especially in extra-musical aspects (beyond the realm of musical competence and aesthetic expression). This can happen because schools also have authority over extracurricular curriculum, especially in aspects such as learning time, learning environment, recruitment of students or members of music groups, facilities and infrastructure, as well as the expected outcomes of the extracurricular program. Extracurricular music programs, as additional learning programs, are organized and their timing is determined by the school outside of regular learning hours. They can take place during students' free time, usually

in the afternoon or evening after regular classes. In fact, in one elementary school in the Srono district of Banyuwangi, extracurricular music activities are held on Saturday nights after Isha prayer. Regarding the determination of these extracurricular programs, a musician who teaches extracurricular activities explained the following:

*"Yo is ngono ikou, tergantung paran jaluke sekolah, kepala sekolah, gurune, kelendi hang dijaluk yo ayooh wis. Adung kanggo pestipal yo garapane gedigi, sesuai karo paran iku juknis juklake. Adung digae pentas nong sekolah, kanggo ekstra yois cukup gending-gending hang gampang, ngiringi tari, wis digu thok. Istilae iku yo melayani. Tapine kan sun hang paham garapane yo sun garap apike kelendi musike, tari-e. Mosok o guru- kepala sekolah nyampuri garap, sing, sing onok"* [PCM, interview, June 21, 2023]

[Translation. "Sure, it depends on what the school, principal, and teachers ask for. If it's for a festival purpose, then the arrangement would be like this, following the technical implementation guidelines. If it's for a school performance, for extracurricular activities, then simple compositions (*gending*) that accompany dance are sufficient, that's how it is. It's like we provide a service. However, since I understand the musical arrangement, I handle how the music and dance are done well. It's not appropriate for teachers or principals to interfere with the arrangement, that doesn't happen".]

The intensity and frequency of extracurricular music activities can increase as the need arises to cover the material or for extra practice approaching a performance. This increase in intensity and frequency is also subject to negotiation between the school and the traditional *Osing* musicians who teach extracurricular activities. The scheduling of these activities is a negotiated aspect to find a compromise between the school and the extracurricular music teachers. On one hand, the school desires comfortable conditions and timing for its students in the extracurricular program, while on the other hand, traditional musicians also have other artistic engagements, such as performances or training in other schools, with pre-set schedules. The aspect of the venue for the extracurricular music program, participant recruitment, and infrastructure tends to fall under the authority of the school. This is because the activities are generally held at the school to optimize time and resources. Additionally, by choosing the school as the venue, it becomes easier to prepare and store the necessary musical teaching resources after routine music practice sessions. In terms of participant recruitment for the extracurricular music program, the school has already decided that participants will be students from specific grade levels. At this recruitment stage, traditional musicians are not usually involved in the selection process, as there is typically no initial selection process for the program. However, during the program implementation, the music teachers have the authority to organize the musical roles of the participating students according to their musical abilities, which falls under the teacher's authority. This musical role organization is entirely up to the extracurricular music teacher, and the school does not have the authority to intervene. This is because the traditional musicians make decisions about assigning musical roles based on formative assessments of students' musical abilities after several practice sessions. In this regard, the school can only approve and entrust the extracurricular music teacher as they are deemed more knowledgeable about the musical expression needs of the group. The most important consideration is that the students' learning outcomes can showcase musical works at the end of the program in line with the established goals agreed upon by both the school and the extracurricular music instructor.

The full authority of traditional *Osing* musicians teaching extracurricular activities in schools is also evident in determining specific learning outcomes, namely the final musical competencies that students must achieve after the program ends. These competencies include individual musical skills, the cohesion of musical interactions within the group, mastery of various arrangement styles, and mastery of selected traditional musical pieces (*gending*) chosen by the instructor or specified in the implementation guidelines and technical instructions, especially if the pieces are related to competitions or festivals. Individual musical skills refer to each student's technical proficiency in playing their musical instrument. Cohesive musical

interaction refers to the group's compositional performance coherence built through collaboration, interaction, and communication among individuals according to their musical roles [34]. In the local *Osing* concept, this cohesive musical performance is commonly referred to as "carem." Mastery of various arrangement styles relates to the students' ability to understand the parts of the *gending* and apply appropriate creativity to each part. Achieving this ability represents students' cognitive work in imagining the entire construction of the *gending* along with its parts, as well as their psychomotor performance in realizing creativity through bodily movements, and emotional sensitivity in expressing the appropriate feelings to convey their musical creativity.

Based on Fig. 1, the reality of student musician groups practicing in the traditional music extracurricular program can be observed. The purpose of these practices is to prepare for the school's year-end farewell arts performance. During the practice sessions, the school occasionally reviews and monitors these activities. This is done not only to assess the students' musical development but also to provide support and encouragement. During these monitoring sessions, the principal and other teachers do not intervene in the content or direction of the practice. Due to the students' busy schedules with intramural programs, extracurricular music activities are held after school hours. The overlapping schedules of intramural and extracurricular music programs sometimes lead to students being mentally and physically exhausted. This situation is well understood by the *Osing* musicians teaching the extracurricular program. They strive to teach music with a more supportive, varied, and motivational approach, avoiding rigid instructional methods. The goal is to maintain the students' enthusiasm for learning traditional music despite their possible fatigue from a full day of academic activities.



**Fig 1.** A group of student musicians from extracurricular training, achieving learning outcomes, participated in a traditional music festival. (pic. Cak Mul)

### 3.3. Traditional creation: music learning materials in schools

The teaching of traditional *Osing* music in formal schools in Banyuwangi includes four main subjects: *gending* (musical composition), *gamelan* (musical instruments), *tembang* (songs), and dance music. All four subjects can be taught, but the focus may also be on selected subjects according to the curriculum decisions made by the teaching traditional musicians. Additionally, the variety of music taught is also determined by the music teachers. In the *gending* subject, not all compositions taught to students are classical traditional *Osing gending*. The instructors also use popular Banyuwangi *gending* or classical *gending* arranged in new ways, according to the students' tastes and abilities. This decision to create new arrangements of traditional *gending* is often made by *Osing* music teachers because teaching classical *gending* in its original form can be challenging for students to perform. It takes more time to master the instrumental techniques required for classical *gending*. Moreover, the traditional *Osing* musicians who teach also consider the relevance of *gending* themes to the students' lives. This is reflected in the statement of a traditional *Osing* music teacher:



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"If we teach these children and teenagers ancient *gending*, it will take a long time for them to practice. Ancient *gending* compositions are lengthy and time-consuming because they are interconnected. Ancient *gending* also involves various rhythmic speeds. So, it's not quite suitable for children or teenagers, it would be too difficult for them. It's better to choose popular Banyuwangi *gending*, such as *Ulan Andung-andung*, *Gelang Alit*, or children's play songs like *Bang Cilang-cilung* or *Numpak Sepur*. These *gending* pieces are more engaging for children and teenagers when practiced" [CSM, interview, Juni 24, 2023]

The considerations for selecting *gending* materials demonstrate that although traditional *Osing* musicians who teach do not have academic qualifications in pedagogy, they are able to analyze appropriate content for their students. They are aware that challenging learning materials can lead to decreased motivation for learning. If the motivation for learning traditional music decreases, it can potentially lower the quality of learning outcomes. To anticipate this decline in motivation, *gending* materials with low to moderate difficulty levels are often chosen. In addition to *gending*, traditional music education also includes materials from various forms of *Osing* Banyuwangi community music presentations. Within the *Osing* community's cultural context, there are many forms of traditional music performances such as *Angklung*, *Hadrah Kuntulan*, *Gandrung*, *Kendang Kempul*, *Ceng-ceng*, *Barong*, and *Jaranan*. These musical presentations are related to other performing arts such as dance and theater. With the diverse forms of traditional music presentations, traditional musicians who teach in formal schools have many options regarding which music to teach their students. In fact, the current reality is that compositions of traditional music in schools tend to blend elements from several forms of *Osing* music. During field observations at a public elementary school in the Srono District, it was observed that music teachers were training students in a composition that combined *Angklung gamelan* elements with *Hadrah Kuntulan* music. According to the music teacher, blending elements from *Angklung* and *Hadrah Kuntulan* music was done to achieve a strong and robust rhythmic sound expression, which can frame the strong melodic flow of iron *gamelan*. This way, a balance between rhythmic and melodic elements is achieved in the context of volume. Additionally, the teacher mentioned that the strong sound and solid beats from *Hadrah Kuntulan* music instruments can make children happier and more enthusiastic. The reality of joy and enthusiasm confirms theoretical views stating that children naturally have excess energy that needs to be channeled into positive activities.

Traditional *Osing* music education in formal schools in Banyuwangi also includes traditional songs as one of its materials. The selected songs predominantly include children's play songs and popular regional songs, rather than classic songs from the *Gandrung* art repertoire. Children's play songs used for teaching include *Petek-petek suku*, *Numpak Sepur*, *Bang Cilang-cilung*, and others. The only classic song from the *Gandrung* art repertoire that may still be used is a segment from the iconic *Delimoan* lyrics in the world of *Osing* Banyuwangi performing arts because it appears in various artistic forms and serves as an opening marker for a composition. The excerpt from the song text is "*Wis yara...*" which means "it's okay." In some musical compositions created in schools, this song text appears as the opening of compositions related to regional dance creations. According to traditional *Osing* music teachers, using this song text excerpt has become a habit, and it feels incomplete if it's not used as the opening of dance music creations. Despite being only a phrase, at least students get the text idiom and melody from classic *Gandrung* songs, a dance and vocal art that has long been cultivated and developed in Banyuwangi, becoming its identity. Dance music material is one of the important elements in traditional music training in formal schools in Banyuwangi. This is because dance is one of the traditional *Osing* arts forms and is also an extracurricular activity in schools. Therefore, traditional musicians consider it important to teach dance music, especially creative dance music, so it can be performed together during school farewell art performances. In teaching dance music, traditional musicians often choose popular dance music creations in Banyuwangi. The dance music frequently taught includes *Padhang Ulan*, *Punjari*, *Gandrung Dor*, *Kuntulan Kreasi*, and others. The reality of using *gending*, *gamelan*, traditional songs, and popular regional and traditional creation music as teaching materials above represents an ideal material

selection strategy. This reality aligns with the construction of thought that an artwork, even one created for children in this context, can solidify its existence if it is present in the form of collective cultural memory. In the context of music works, the reality of the connection between musical expression and collective cultural memory is built on the reflection of spatial or geographic dimensions with temporal or historical dimensions, ultimately impacting the creation of cultural heritage to last longer within society.

Traditional *Osing* music education, whether *gending*, traditional songs, *gamelan* forms, or dance music, teaches the basic elements of music, namely rhythm, melody, and harmony of tradition. Teaching the traditional rhythm elements of *Osing* music includes materials such as beat accuracy, music tempo, and interlocking instrument sound patterns. Interlocking or interwoven sound patterns are characteristic of *Osing* Banyuwangi traditional music. Melodic elements in traditional music education are primarily taught in the form of percussive *gamelan* instruments. Thus, rhythm education is integrated with melody and harmony education simultaneously. This integration occurs because both melody and harmony in *Osing* traditional music, especially in *Angklung gamelan*, present rhythmic, melodic, and harmonic creations simultaneously in its melodic instruments. Therefore, mastery of melodic instruments must be based on rhythmic understanding and skills. Consequently, traditional *Osing* musicians make rhythm mastery a fundamental material that students must acquire in their teaching.

#### 3.4. Teacher's guidance: exploring teaching methods from memories

In the teaching process of traditional *Osing* music in formal schools, professional musicians as trainers tend to use oral methods. This method is carried out through demonstration techniques, which involve providing examples first to the students. Subsequently, the students listen, observe, and then replicate the musical performance of the teacher along with additional instructions provided by the teacher. Such learning activities involve multiple senses, including hearing, sight, and touch, possessed by the students. This process forms strong memories in the students. Memory is an important aspect to be developed by *Osing* music teachers, as it supports success in learning that entirely does not involve note-taking of various musical elements learned. The primary tool used to document and store various musical element information is the minds of the students, especially in the dimensions of memory and understanding. This dimension of memory is crucial to be developed through sensory experiences of the students. In Fig. 2, we can see learning activities that apply the method of providing examples and guidance from the teacher, reinforced with oral instructions and involving interactive multi-sensory activities. At the beginning of the lesson, the music teacher will demonstrate playing the musical instrument, while playing basic rhythms together with the students. During the process, the instructor can take on the role of playing one of the instruments with techniques and roles similar to those played by the students. The details of providing examples are initiated and prioritized in presenting the melodic elements of the rhythmic-patterned *gending*.



**Fig 2.** Teaching traditional *Osing* music by professional musicians is conducted using an active participation method involving visual, kinesthetic, auditory, and tactile modalities. (pic.: karsono)

The teacher demonstrates how clusters of notes are played in a specific rhythmic pattern while applying finger pressure to the notes just sounded, ensuring clear sound without any buzzing effect. This technique aims for clarity and precision in tone production, requiring coordination of eyes and both hands. Once the melody of the song is presented entirely, students are asked to repeat it several times to build a strong memory of the entire main melody of the *gending* song. After achieving a clear memory and a well-presented main melody, the technique of interlocking is then taught, starting with rhythmic patterns at a moderate tempo and gradually moving towards faster-paced music. Furthermore, the instructor focuses on training for the instruments that mark the rhythmic framework of the *gending*, namely the *Gong*, *Kendang*, and *Kenul*. The final stage of practice involves asking students to repeat the musical presentation in a cohesive interplay of all instruments, fostering good musical communication among group members and achieving the aesthetic quality of the group known as *carem* (cohesion).

The teaching method practiced by traditional musicians in teaching music draws references from past experiences when they practiced informally in village studios. This information was explained by one of the traditional music teachers as follows:

*In the past, learning to play the gamelan had no formal schools or teachers. As young children like me, we enjoyed listening to the sound of the angklung gamelan during performances with friends. We would just watch until we climbed onto the stage, continuously observing, listening to the gending. I didn't know how, but over time, I memorized the gending and could mimic it with my voice. My friends and I would seize opportunities when the musicians took breaks to play the gamelan. Sometimes, if the gamelan wasn't being used in the village, we would play it together based on the remembered gending. We would watch our friends who already knew how, who had memorized it. Eventually, we could play a gending, little by little, and we were thrilled. I apply this method when teaching elementary school children. I ask them to watch me, listen, and then mimic with their mouths while trying to play parts of the gending, bit by bit, until they can do it. [ADR, interview, June 27, 2023]*

The traditional musicians who act as teachers also understand that they are training children and adolescents, not all of whom have musical talent. Therefore, in their training method, they use a repetition model that starts from slow tempo and gradually increases to faster tempos. This approach is implemented step by step to prevent trainees from feeling discouraged and losing motivation if they fail to follow their teacher's instructions and examples. This reality was expressed by one of the sources as follows:

*Teaching and training these children requires patience. They cannot be forced if they are not yet capable, so we need to take it slow and guide them first. In training, I observe the children; for example, children in this village never use notation, while children in the city sometimes do. So, I show them how to strike like this, I demonstrate slowly first. Then I ask them to practice playing the gamelan slowly as well, little by little, while I clap my hands to ensure the beats are on point. If there's a child who learns quickly, I'm happy, and then I ask them to help and demonstrate to their classmates. Sometimes, by watching their peers, they can learn quickly. Sometimes, there are children who don't want to be outdone by their peers, so they end up learning how to play the gamelan at home by drawing the bars on the floor with chalk and then striking them like playing the gamelan. They use various methods to learn, but they need to be guided slowly to avoid feeling discouraged. [PMI, interview, June 23, 2023]*

Considering the explanation regarding the methods used by traditional *Osing* musicians when teaching, it is evident that these methods align with a multisensory learning perspective [35]. Multisensory methods, in essence, are based on the idea that students have various senses that are crucial to activate as a means of building knowledge, attitudes, and skills. In a systematic framework, this method emerges in learning activities that engage visual, auditory, kinesthetic,

and tactile senses, commonly abbreviated as VACT [36]. Guidance provided by *Osing* music teachers through instrument demonstration stimulates students to use their visual and auditory senses. This process lays a foundational perspective for the development of memory and initial understanding. Subsequently, when students are asked to practice playing instruments, their kinesthetic organs engage, while simultaneously experiencing tactile sensations on the instruments being played. Utilizing these modalities has the sensory potential to activate various memory pathways in the brain. When information is processed through multiple senses, more neural pathways are activated, increasing the chances that musical phenomena information will be stored in long-term memory. Based on this theoretical perspective, it can be confirmed how learning practices within oral traditions, specifically in traditional music instruction, can actually nurture highly skilled and creative musicians. This means that although the traditional oral methods chosen and used by traditional music teachers in Banyuwangi may be considered conventional due to their lack of systematic structure, from a pedagogical perspective, they possess strong constructive power in developing strong musical competencies stored in the long term in young *Osing* generations. This can occur due to the abstract, non-material, and multi-sensory nature of music [37, pp. 86&88].

### 3.5. School farewell art performances, P5 Project and festivals: an evaluation for teacher

The ultimate goal of teaching *Osing* traditional music in formal schools is to achieve students' ability to play music. This capability will eventually be showcased by the students during arts activities, which are prioritized from the beginning of the learning process. The regular arts event that becomes a performance arena for the music group trained by traditional musicians is the school arts performance at the end of the educational calendar, commonly referred to as the farewell arts performance. Information related to the school's year-end arts performance was revealed by several principals, one of whom stated the following:

*The extracurricular music activities are actually meant to develop students' interests and talents. We are pleased to see the students develop their talents and have the option to choose music, scouting, computers, and other extracurricular activities. As for the music extracurricular, it has the advantage of being showcased during the year-end farewell arts performance. The parents who attend are happy to see their children playing Banyuwangi music combined with regional dances. Moreover, now there is also the P5 (Pancasila Student Profile Strengthening Project) program in the Merdeka curriculum. It also becomes an event to showcase the cultural richness of Banyuwangi, including traditional music from the extracurricular training" [SRD, interview, Juni 19, 2023]*

School arts performances, as part of student farewell activities, have been a continuous tradition in various countries [38]–[40]. Such performances, from kindergarten to higher education in Indonesia, including in Banyuwangi, serve as a platform to display students' artistic creations. These performances are not just for entertainment but also act as a 'showcase' for various artistic works resulting from students' creativity. In addition to school arts performances, another venue for showcasing student creativity in Indonesia is the exhibition of works resulting from the Pancasila Student Profile Strengthening Project (P5). This program is part of the Merdeka curriculum, initiated by the Indonesian Ministry of Education to strengthen students' positive moral character. With the implementation of the Merdeka Curriculum, where one of the co-curricular activities involves a collaborative project, many schools in Indonesia use art as the theme and focus of the final project in P5 [41]–[43]. This aligns with the information provided by the aforementioned source, indicating that the P5 project program, in its final phase, serves as a platform for showcasing student work in Banyuwangi schools, including traditional music art.

Besides the two aforementioned orientations, extracurricular traditional music teaching in formal schools in Banyuwangi also aims to participate in music festivals, see Fig. 3. These festivals are regularly organized annually by the Education Office or the Tourism and Cultural Office as part of tourism activities [44]–[46]. According to musicians who teach extracurricular



music, the goal of these festivals requires more effort to produce high-quality music works compared to those created for school arts performances and P5 exhibitions. High quality is necessary because music contingents participating in the festival compete to present the most beautiful works and vie with contingents from other schools for the best title or to become champions. Two prestigious traditional music festivals among schools in Banyuwangi are the *Student Music Festival* and the *Traditional Music Creation Festival*. In these events, schools from elementary to high school levels compete to be the best music group.



**Fig 3.** Traditional *Osing* music group from the extracurricular program performing at the school's farewell art stage (pict.: Andre).

Based on the three ultimate realities of extracurricular traditional music teaching mentioned above, it is evident that music performances—whether at Graduation Performances, P5 Project Showcases, or Music Festivals—serve as social spaces for assessment and evaluation. This evaluation applies not only to the students participating in the extracurricular activities but also to their music teachers, who are traditional musicians. At this juncture, a fascinating multi-layered evaluation mechanism occurs. On the first layer, the audience, which includes the school community, parents, local residents, and other general spectators, will assess the beauty of the musical pieces and the students' musical skills. The students' musical competence, in turn, guides the audience to evaluate their teachers, the traditional musicians. Good student musical competence positively reflects on their teachers, while poor competence leads to negative assessments of the music instructors. Traditional *Osing* musicians who teach music are acutely aware of the consequences of these evaluations. Positive evaluations can enhance their reputation as expert traditional *Osing* musicians, ensuring their continued recognition in the community. Conversely, negative evaluations can tarnish their reputation and threaten their status as *Osing* musicians. According to these musicians, they understand the stakes involved. This awareness places them under a condition of 'hidden pressure.' This pressure is not overt and offensive but rather a psychological strain stemming from high external expectations from the social environment and internal aspirations for leading students to success. Such under-pressure scenarios can potentially occur for any teacher or coach, influenced by various factors such as curriculum changes and demands [47], personal job satisfaction [48], and cultural expectations [49].

The pressure intensifies when the ultimate goal of music teaching is festival participation. Given the hierarchy of musical achievement based on aesthetic quality, school music groups strive for the best outcomes. *Osing* traditional music teachers note that winning a festival brings further teaching requests from various schools for the next academic year to prepare for future festivals. Due to the high demand and limited work hours, not all requests can be met. This scenario increases the bargaining value of their teaching contracts. This critical evaluation of traditional musicians' performance, especially in training groups for festivals, hinges on their ability to achieve competition success. This situation is akin to the conditions surrounding sports coaches or managers participating in tournaments [50]. In the worst-case scenario, poor performance can lead to recommendations for dismissal and a weakened reputation as a music expert. This risk motivates *Osing* traditional musicians to train their groups to achieve the best

results, particularly for festival performances. To reach these goals, music teachers establish indicators to measure and evaluate their students' abilities. Unfortunately, according to several interviews, these indicators are not documented but are rather internalized by the teachers. Students' proficiency in playing musical instruments is judged qualitatively by their fluency with the *gamelan*, memorization of the *gending* structure and elements, and their adaptability to the changing tempos of the compositions. It is worth noting that the compositional characteristics of traditional *Osing* music—similar to Javanese and Balinese *gamelan* music—are based on changes in tempo and rhythm that do not adhere to standard time units like seconds or metronomes. Tempo changes are felt (*rasa*) and must be internalized by all ensemble members. Thus, performance cohesion can only be achieved if the entire ensemble shares this *rasa* [51].

Consequently, the teachers assert that the measurement and evaluation of students' performance rely on the concept of *rasa*, through the teachers' feeling (*ngrasakne*). If teachers feel that the students' musical performance has not yet met the criteria of artistic quality (*apik*) and cohesion (*carem*), they will increase practice sessions. Conversely, if the performance is deemed *apik* and *carem*, the teaching objective is considered achieved. This assessment practice does not align with formal educational evaluation standards, which emphasize strict indicator formulations, assessment techniques, and instruments. Despite performing in a formal educational setting, *Osing* traditional music teachers employ informal assessment models, using performance and observation techniques [52, pp. 82–84], relying on their expertise and experience as traditional musicians.

#### 4. Conclusion

The curriculum for traditional *Osing* music education in Banyuwangi has integrated elements of formal and informal pedagogy to support the government's policy of preserving local culture through the Local Content subject in formal schools. Traditional Banyuwangi music is taught both within the curriculum as part of Local Content subjects and through extracurricular music training activities. The orientation of teaching traditional *Osing* music is not only to prepare for year-end art performances, various art festivals, and competitions but also to enhance the school's image. Traditional *Osing* musicians are selected to teach based on their expertise and practical experience. On one hand, these teaching musicians have the authority to design a flexible and adaptive curriculum according to the students' abilities and backgrounds. On the other hand, the school authorities have the authority to determine administrative aspects such as timing, location, and participant recruitment. The extracurricular music curriculum is open-ended, adjusted to the students' situations and conditions, and designed through negotiation between the teaching musicians and the school. The competency projections from teaching traditional *Osing* music include individual musical abilities, group cohesion, and mastery of traditional music arrangements. The curriculum for traditional *Osing* music in formal schools covers aspects such as creative *gending*, *gamelan*, *tembang*, and dance music, developing skills in rhythm, melody, and harmony simultaneously. The teaching method employs oral communication with demonstrations, instructions, and collaborative practice, clearly activating multi-sensory perception. Assessment and evaluation of this teaching are done through traditional music performances at school, including farewell art performances, Project P5, and festivals. The students' presentation of music is a representation of the success or failure of traditional musicians in training and teaching them. Success or failure in teaching students has an impact on the recognition of traditional musicians' expertise and existence in assuming social status and their role in the new world of education. This research is limited by its focus on examining and explaining the socio-cultural practices of traditional *Osing* musicians in their new role as teachers in formal schools. Therefore, this research has not delved into the views or visions of these teaching traditional musicians in strengthening and preserving traditional *Osing* music in the future through education. Additionally, this research has not explored deeper into students' reactions to the teaching model used by traditional music teachers, which is undoubtedly different from other teachers with formal pedagogical backgrounds.

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