

The Influence of Local Cultural Values in the Traditional Music Learning Process in the Sendratasik Department

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ABSTRACT

Traditional music as an integral part of a society's cultural wealth has aesthetic value and plays a role in deepening cultural identity. However, in the era of globalization and modernization, traditional music is often threatened by changes in values and lifestyles that dominate from outside the culture. This article explores the influence of local cultural values on the traditional music education process in the Sendratasik Department. The main challenge is maintaining the existence of traditional music amidst the ever-changing interests of the younger generation. The research is a type of qualitative research with a case study approach. Through in-depth interviews, document analysis, and direct observation, this research aims to understand the extent to which local cultural values influence students' attitudes, interests, and participation in learning traditional music. The research results show that curriculum implementation through face-to-face lectures, online learning, lecturer collaboration, and integration of educational technology are effective strategies for maintaining the existence of traditional music. Analysis of the impact of globalization shows that traditional music needs to adapt to contemporary trends to remain relevant. Traditional music education also plays a role in developing student character, such as creativity, communication skills, empathy, pedagogical skills, discipline, collaboration, understanding of cultural diversity, understanding of technology, self-development, spirit of inclusivity, as well as creation and performance. This research is expected to contribute to the development of learning strategies and curricula that focus on maintaining and developing traditional music as an inseparable part of cultural heritage that is alive and relevant in today's society.

KEYWORDS

Traditional Music, Local Cultural Studies, Sendratasik Education.

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INTRODUCTION

Traditional music embodies not only aesthetic beauty but also serves as a cornerstone of cultural identity within societies (Sugiarta, 2018; Wimbrayardi, 2019; Santoso, 2017). However, the rapid pace of globalization and modernization often poses threats to traditional cultures, leading to shifts in values and lifestyles that overshadow indigenous practices (Sari et al., 2022; Yoga Agustin, 2011; Suneki, 2012), resulting in a waning interest among younger generations. Recognizing this, the Sendratasik Department shoulders the responsibility of safeguarding, preserving, and imparting the rich tapestry of local arts and culture, including traditional music, to its students.

Central to this endeavor is understanding the role of traditional music in the lives of today's youth. In an era marked by technological advancements and the ubiquity of global entertainment,

the relevance and appeal of traditional music face formidable challenges. Within the Sendratasik Department, the teaching and learning of traditional music encounter unique obstacles. Mastery of traditional arts demands not only technical proficiency but also a profound comprehension of cultural nuances, values, and historical contexts. Both educators and learners grapple with the task of internalizing and appreciating the cultural wealth embedded in traditional music. The process of learning arts, especially traditional music, requires a deep understanding of the cultural background, values and philosophy, as well as the history behind it. Teachers and students are faced with the difficult task of understanding, internalizing and appreciating the richness of traditional culture contained in traditional music. Furthermore, the influence of local cultural values in the traditional music learning process needs to be understood and analyzed comprehensively.

Moreover, the impact of local cultural values on the process of learning traditional music warrants comprehensive examination. Traditional music serves as a mirror reflecting the ethos and identity of specific communities. How profoundly do these cultural values shape students' attitudes, interests, and active engagement in learning? Furthermore, how can such values mold the character and identity of students, who, as future arts educators, hold pivotal roles in perpetuating cultural legacies?

Addressing these challenges necessitates the development of innovative educational strategies within the Sendratasik Department. Integrating traditional music with contemporary pedagogical approaches can foster student interest and motivation, ensuring the vibrancy and relevance of traditional arts for younger generations while remaining grounded in local cultural values.

This research endeavors to delve deeper into the influence of local cultural values on music education within the Sendratasik Department. By doing so, it seeks to bolster the preservation of traditional music, enhance students' understanding and appreciation of cultural heritage, and shape the character of future arts educators. Ultimately, this inquiry aims to ensure that traditional music thrives as an indispensable part of cultural heritage, evolving alongside society in the age of globalization. It is hoped that the results of this research can make a real contribution to the development of curriculum and learning strategies, as well as making traditional music an inseparable part of cultural heritage that continues to live and develop in society.

METHOD

This research is a type of qualitative research with a case study approach (Assyakurrohim et al., 2022; T. Hidayat, 2019; Mudjia Rahardjo, 2017). This research focuses more on an in-depth understanding of how the influence of local cultural values influences the music education process in the Sendratasik Department, and this is more in line with a qualitative approach that prioritizes understanding the context and complexity of social interactions.

This research reflects the importance of understanding the influence of local cultural values in the context of music education in certain academic environments, such as the Sendratasik Department. Through a qualitative approach with case studies, this research offers the possibility to explore and understand the complex dynamics involved in the interaction between local cultural values and the traditional music learning process.

The methodological stages described demonstrate a commitment to gaining in-depth understanding. Preparing a targeted interview guide provides a clear framework for exploring relevant dimensions of local cultural influences on music learning. Careful selection of respondents also ensures that diverse perspectives can be accommodated, which can enrich understanding of the phenomenon under study.

Stages for exploring data related to the influence of local cultural values in traditional music education in the Sendratasik Department through in-depth interviews, document analysis and direct observation. The first stage is preparing an interview guide with focused and relevant questions related to learning Traditional Music in the Sendratasik Department. Then identify and select relevant respondents for in-depth interviews with course lecturers and students who take or take Traditional Music courses.

Analysis steps that include in-depth interviews, document analysis, and direct observation provide a holistic approach to understanding the context and practice of music education in the Sendratasik Department. Through integrating data from multiple sources, researchers have the opportunity to explore complexities and nuances that might be missed if using only one method.

The second stage was carried out in the form of in-depth interviews with selected respondents by asking structured and focused questions on the influence of local cultural values in the Sendratasik Education Study Program, recording interview data, then document analysis by reading relevant documents, such as curriculum, teaching materials, and policy reports, simultaneously to identify information related to the influence of local cultural values in the learning process.

The third stage, namely by conducting direct observations by observing activities that integrate and implement Traditional Music as a learning process in the Sendratasik Department. During the observations, the researcher paid attention to interactions between lecturers and students and how local cultural values were integrated in the learning of Traditional Music in the Sendratasik Department, and then made detailed observation notes.

The importance of data analysis and synthesis techniques cannot be ignored. This process is not only about gathering information, but also about discovering patterns that emerge from the data obtained. Through this process, researchers can assemble the puzzle of information collected into a more complete picture of how local cultural values influence music education in the environment under study. Data analysis and synthesis techniques were carried out on interview notes, documents and observations that had been made. Search to find patterns and information that illustrates the influence of local cultural values in music education in the Sendratasik Department. Synthesis and comparison of the results from the three methods allows researchers to gain a more comprehensive and in-depth understanding of the research topic to obtain findings in answering research questions.

Thus, this research not only aims to obtain answers to the research questions posed, but also to contribute to a deeper understanding of the relationship between local culture and music education, as well as its relevance in the context of higher education.

RESULTS AND DISCUSSION

Implementation and Integration of Traditional Music Learning

The curriculum is designed by considering and understanding in depth the needs and challenges that students may face during their studies (Pendidikan et al. 2014). Through this approach, the curriculum not only focuses on providing knowledge itself but also integrates scientific elements that can provide practical benefits and use in society. In this context, curriculum preparation pays attention to the relevance of learning material to real-world needs (M. Hidayat 2012; Tosepu 2020; Priatmoko and Dzakiyyah 2020), so that students can apply the knowledge and skills they have acquired effectively after graduating. Apart from that, the curriculum also encourages the development of soft skills, such as creativity, collaboration and critical thinking skills, which are important aspects in empowering students to contribute positively to society. Through this approach, it is hoped that graduates of the Sendratasik Department not only have a strong theoretical foundation but are also ready to face the dynamics of society and make meaningful contributions through arts and culture. As a result, this curriculum has become an important instrument in producing graduates who are not only academically competent but also able to have a positive impact in facing changing times and societal needs.

The implementation of Traditional Music learning facilitates a deep understanding of the culture, values, philosophy and history of traditional music. This is an essential step in fostering appreciation and sustainability of cultural heritage among students. To achieve this goal, several strategies were implemented;

First, through the integration of learning materials into the curriculum, face-to-face lectures in traditional music practice courses have the main aim of prioritizing direct, interactive and participatory experiences in understanding and mastering the elements of traditional music. The things that are put forward in face-to-face lectures on traditional music as a practical subject

include; 1) practical experience, giving students direct experience in interacting with traditional musical instruments, playing techniques and musical expression; 2) understanding local culture, students can absorb and understand the local cultural context which is the basis of traditional music, they learn not only about melody and rhythm, but also the cultural and historical meanings contained in each traditional musical work; 3) collaboration and improvisation, encouraging collaboration between students, and allowing them to learn to play together in a traditional music ensemble, while teaching improvisation can be the focus, providing space for individual student creativity; 4) stage skills, they are taught how to communicate with the audience, express themselves visually, and manage performative aspects that can enhance the audience's experience; 5) emotional and artistic understanding, through direct interaction with traditional music, students can explore and understand the emotional and artistic dimensions in the musical works they study; 6) preservation and development of traditions, students are taught to appreciate, preserve and even develop the musical traditions they study so that they remain relevant in today's contemporary era. Apart from direct face-to-face lectures, currently through the UNP e-learning platform the learning process can also be carried out online (on the network). By including complete learning tools such as; Learning Plans (RPS), Modules and Practicum Videos, students can explore and study lecture material independently to deepen their understanding.

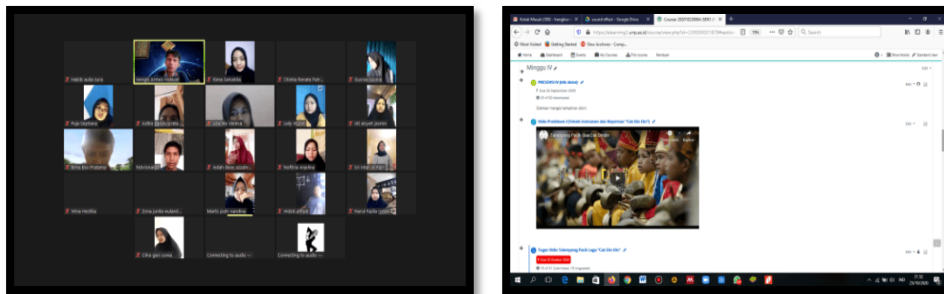


Figure 1. Online Learning Process and Use of E-Learning Platforms.

Second, encourage collaboration between lecturers. Faculty work together to create traditional music learning experiences, including incorporating traditional music elements in performing arts projects that engage students. Such as the use of traditional music in institutional activities, as well as performances presented in the form of implementing community service.



Figure 2. Arts Team, Traditional Music Performance accompanying the Galombang Dance in the Activities of the Lembaga Kerapatan Adat Alam Minangkabau (LKKAM) and Community Service Implementation Performance.

Third, implementing a practical approach through holding workshops and hands-on classes that involve students in traditional music performances or creating works inspired by traditional music, as well as providing students with access to traditional music facilities and infrastructure to

facilitate their creative exploration. This means that apart from theoretically, the Sendratasik Department facilitates practical activities because the achievements of Traditional Music learning include practical/psychomotor mastery, as well as theoretical/cognitive as well as attitude or character/affective.



Figure 3. Traditional Music Workshop and Performance of Compositions that Inspire Traditional Music.

Fourth, educational technology is also utilized by creating in-depth digital learning resources using audio or video recordings of traditional music material. With the presence of a performing arts laboratory in the Sendratasik Department, technological advances can also be utilized to support the Tri Dharma activities of higher education for both lecturers and students. Be it in the teaching, research or community service processes that utilize traditional music as laboratory work.

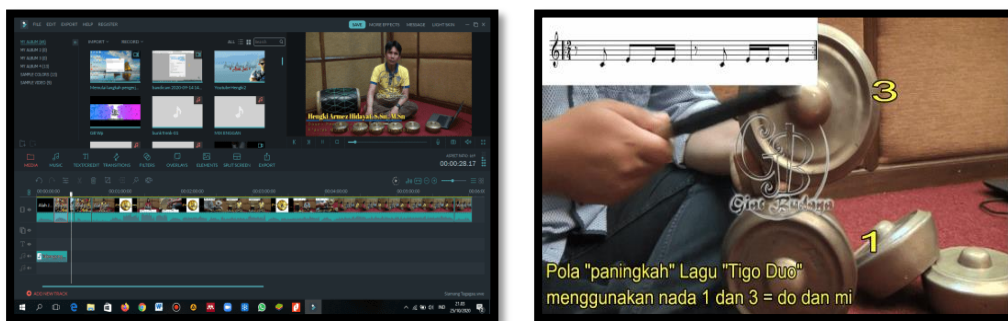


Figure 4. Audiovisual recording of the traditional music laboratory work process.

Fifth, collaboration with communities or institutions outside campus, such as inviting local, national or international artists or presenters to give guest lectures or workshops on campus, by involving students in designing this activity. This activity provides students with new, different experiences and knowledge apart from the experience and knowledge of the lecturers.

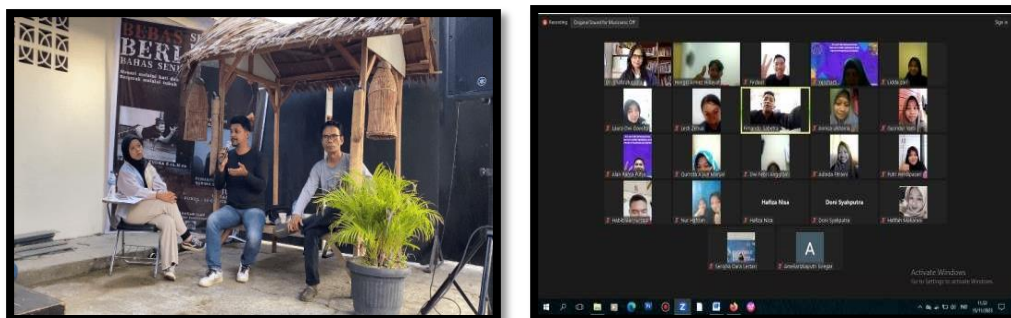


Figure 5. Local Artist Resource Workshop and Visiting Scholar Activities from the University of Malaya.

Sixth, research and presentations that enable students to investigate certain forms of traditional music and encourage collaborative projects that combine knowledge of culture, values and philosophy, as well as the history of traditional music in creative works are an integral part. This is also an implementation of the integration of other subjects in the Sendratasik Department curriculum for Traditional Music. Just like the Research Methodology course, it helps students to understand the artistic symptoms or phenomena they are researching in a particular social culture along with the methods and approaches used in the research process. Music Theory and Aesthetics courses to understand the forms and complex elements that makeup Traditional Music, Nusantara Music courses to understand music in certain cultures, Scientific Writing courses to build a framework for students' thinking in expressing research results in the form of published scientific articles and so forth. Likewise, lecturer research involving students can help students experience observing musical phenomena in culture also called traditional music.

Finally, project-based learning is used to gauge students' understanding of traditional music, by encouraging them to compose and present works that reflect their deep understanding of the craft. To the learning outcomes in the semester learning design in the Sendratasik Department, apart from case studies (case method)/problem-solving exercises, project-based learning is also applied to learning Traditional Music to encourage their creativity and skills in mastering and understanding to present a form of Traditional Music performance.



Figure 6. Presentation and performance of traditional music in the context of the Final Semester Examination for the Sendratasik Department.

Integrating innovative learning methods is also an important milestone in supporting students' understanding and appreciation of traditional cultural riches. This approach involves various strategies that encourage active and creative student involvement. One way is through project-based learning, where students can also carry out in-depth research and develop projects such as presenting traditional music performances to deepen their understanding of aspects of traditional culture. Lecturers also provide instructions for collaboration between individuals, realized through group discussions or group projects, and this makes it possible for students to exchange ideas and knowledge with diverse cultural backgrounds.

Analysis of the Existence of Traditional Music in the Era of Society 5.0

The impact of globalization and modernization on traditional music has created complex changes in the dynamics and existence of traditional musical arts (Mahendra and Adi 2022). Significantly, lifestyles and musical preferences have transformed due to easy access to various types of global music through digital media (Sabri 2019). In particular, younger generations tend to be more open to global musical variations, which may result in a decline in interest in traditional music that is considered old-fashioned.

The influence of social media and technology provides a broad platform for sharing and accessing various styles of music, but the popularity of popular music and global trends can shift the role of traditional music in public exposure and acceptance (Irawati 2020). Globalization also brings changes in cultural values, questioning the relevance of traditional music in the current (contemporary) context. However, this does not mean that the existence of traditional music will be marginalized if it is addressed and takes advantage of the role of technological advances in this era of globalization to reveal the existence of traditional music itself. Documentation of aspects of tradition, including music, can be done by disseminating it through the media so that it becomes known to the wider community. So the global music industry dictates trends, placing traditional musicians and music producers to compete on these broader platforms.

Innovations in the presentation of traditional music, such as incorporating contemporary musical elements or creative approaches, can also attract attention and make the music more relevant. Additionally, the role of social media is a significant factor; if traditional music is actively introduced and supported through interactive media platforms (Kurniawan et al. 2023; H. A. Hidayat et al. 2023), this can increase its visibility, effectively shaping musical preferences and trends.

Efforts to respond and adopt modern elements into traditional music can also create new forms that try to unite cultural heritage with contemporary trends (Wimbrayardi 2019). This also affects patterns of learning and teaching traditional music, requiring adaptation to remain relevant and attractive to a generation that is more connected to the global world. Understanding this impact is important for designing strategies that can maintain the sustainability of traditional music while remaining responsive to the dynamics of the ever-evolving global culture. Accessibility and exposure to local culture also play an important role (Irianto 2017); if traditional music is easily accessible and actively promoted, this can increase interest in the younger generation. Education and cultural engagement form a positive relationship with traditional music, with educational programs that integrate elements of traditional music as well as cultural activities that can increase understanding and appreciation.

Student Character Development Through Learning Traditional Music

The learning process is a system that highlights the systemic interrelationships between various components. This systemic linkage indicates that all elements are connected in an integrated manner in learning, according to their interconnected roles, forming a unified whole (S. Hidayat 2002). Student character development is carried out through integrating cultural values and is directed at discussing cultural values in the local context (Nur, Rezky Juniarsih; Widan, Dadan; Komariah 2023; Hastuti et al. 2023). Seminars, workshops and lectures by inviting guest speakers, artists, academics and cultural figures are a means of transmitting these values to students.

A holistic evaluation that includes aspects of character and attitudes towards local cultural values also needs to be implemented (Putri 2013; Purwanti 2017; Khoirunisa, Sunarya, and Rahdiyanta 2020). Giving awards or recognition to students who actively apply local cultural values can also provide positive encouragement. Just as in the Sendratasik Department which has students with different cultural backgrounds, they also come from areas outside the Minangkabau culture of West Sumatra. For students who come from outside the region, it is a new challenge for them to study Minangkabau Traditional Music. Lecturers can provide different descriptions, similarities or comparisons from experiences that they may have previously known about music in culture or traditional music in their area.

Students from the Sendratasik Department with a graduate profile as art educators should have characteristics that show their identity. Some of the educational characteristics possessed by graduates of the Sendratasik Study Program include: 1) creativity, being able to think creatively and develop innovative ideas and having the courage to take risks in artistic exploration and create original works of art; 2) communication skills, effective communication both orally and in writing in conveying concepts and good listening skills to understand the needs of students' talents; 3)

empathy, the ability to understand and absorb students' feelings and perspectives; 4) pedagogical skills, a deep understanding of arts teaching methods that are appropriate to students' cognitive and emotional development as well as skills in designing and composing teaching strategies according to students' needs and classroom situations; 5) discipline, in planning, managing time and carrying out teaching activities efficiently; 6) collaboration and adaptation, the ability to work together and the ability to adapt to the environment; 7) understanding of cultural diversity and integrating multicultural elements in arts teaching; 8) understanding technology, understanding the needs of educational technology including music technology; 9) self-development, having self-awareness of personal potential, strengths and weaknesses; 10) spirit of inclusivity, having a commitment to creating an inclusive arts environment, where all students feel welcome and supported in developing their talents; 11) creation and appearance, having the ability to create and display interesting and meaningful works of art.

CONCLUSION

The findings from this research illustrate that the implementation of traditional music learning in the Sendratasik Department has succeeded in providing a positive impact in the context of arts education. A carefully designed curriculum ensures the relevance of learning material to real-world needs, while integrative strategies, such as face-to-face lectures, e-learning platforms, and collaboration between lecturers, actively engage students in a deep understanding of local culture and traditional musical values. In addition, research identifies that the existence of traditional music in the Society 5.0 era can be maintained through the adoption of modern elements, innovation in presentation, and the use of social media. Furthermore, research findings highlight that learning traditional music is not just about transmitting knowledge, but also plays a role in developing students' character. Integration of local cultural values, holistic evaluation, and appreciation for students who apply local cultural values are the foundation for character development. Students are expected to achieve the characteristics of art educators which involve creativity, communication skills, empathy, pedagogical skills, and many other critical aspects. These findings imply that traditional music learning not only responds to global changes but also plays an active role in forming graduates who have the skills, cultural understanding and strong character to contribute to society.

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