



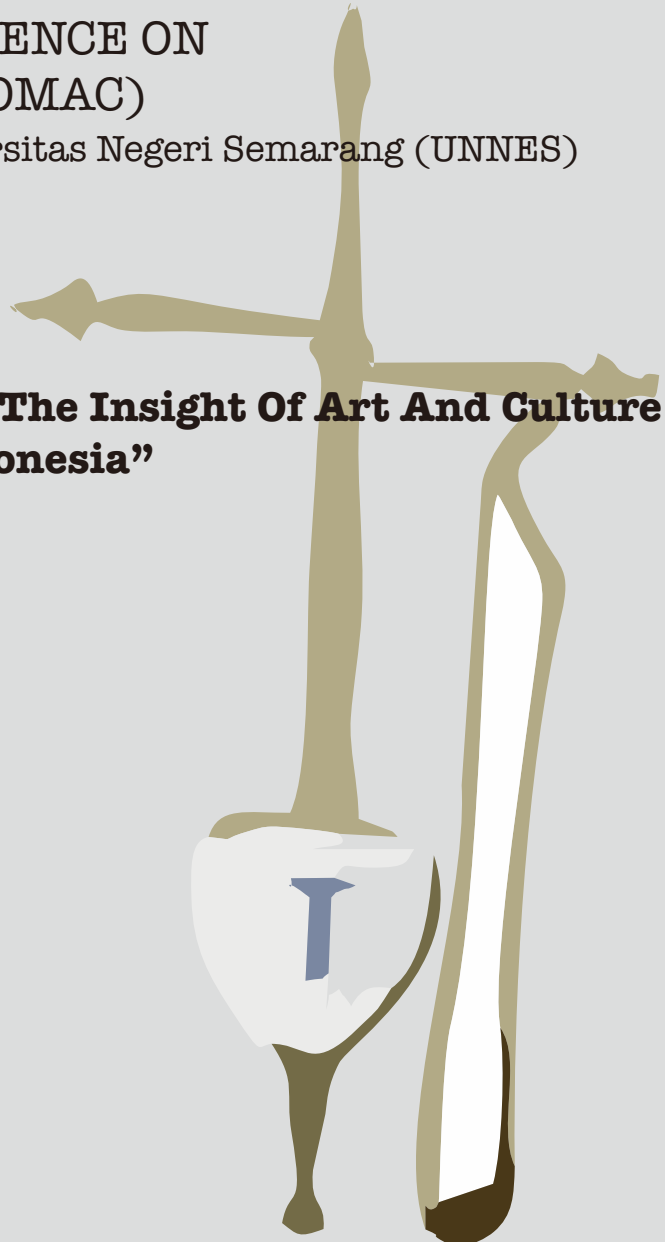
International Conference On Music And Culture

# PROCEEDING BOOK

INTERNATIONAL CONFERENCE ON  
MUSIC AND CULTURE (ICOMAC)

(Held On October, 11/ 2021. Universitas Negeri Semarang (UNNES))

**“ Strengthening The Insight Of Art And Culture  
For A Tough Indonesia”**



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Jurusan Seni Drama Tari Dan Musik, FBS UNNES

**PROCEEDING BOOK OF  
International Conference On Music And Culture (ICOMAC)**



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For A Tough Indonesia

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## **Intercultural Music and Art Education: The Quest for Indigenous Art Education in Indonesia**

By Triyono Bramantyo

*Music (read: Art) is legitimate object of philosophy and thinking about music (art)*

*has a proper place among the inquiring disciplines*

(Lewis Rowell)

### **Abstract**

Several music educators as well as new generation of ethnomusicologists, have argued of how to modernize our traditional music to be implemented as music education sources in our schools. On the one side they are who want to keep traditional values as it is, on the other side who want to develop old tradition with current expression. This paper is not a comparative study of both sides but conversely it is a search for a new philosophy of art education in our schools of all levels. This is a speculative study and as a speculative, it is speculating on the idea of national identity which is agreed to be based on the diversity of our cultures outstretched from Sabang to Merauke. Countless number of traditional music, many of it already disappeared, and many are still being practiced by our society can thus be a source of intercultural arts in our education. It is found that to preserve traditional values and to disseminate them to the younger generations, is the only a source to maintain our national pride and identity. Furthermore, it is significance to transmit traditional values through formal education since by this way the process of keeping our nationalism can be expected effectively successful.

*Keywords: intercultural arts, traditional values, philosophy, education.*

### **Introduction**

Intercultural arts can be defined as arts in cultural societies regardless its background identity whether it is occidental and or oriental. It is a culture as a global entity and the differential to other cultures can only enrich the people cultures of the world. In this point of view, there is no one culture that is dominant to another cultures, as well as that there is no superior and vise versa inferior in a culture of the whole world societies. It means that even a culture that is live and practice by traditional rural society cannot be exterminated as a backward culture to be compared to a township and or marginal and even metropolitan society. For a traditional rural society, a culture is their life itself and thus cannot be separated as an element that can be easily evaluated as a primitive culture.

The use of communication apparatus however primitive is as useful and effective for the aboriginal people as well as their natural knowledge in their daily life. To judge that they are backward and primitive if only because of secular and secondary elements like the way of wearing, eating, communicating, music and arts making, etc. is not justify for those things cannot be compared at all. It means that they have their own

beliefs, and those secondary things are regarded by them as outer fashions. They have their own inner life that is as complicated as the “cultured” people have.

When the term ethnomusicology was first being introduced, the main idea is to study and to explore musical culture of a society outside Western world which was judged as a primitive musical practice for it generally transmitted orally and has no systematic transcription like those of Western music culture which is regarded by themselves and ‘us’ who admire unconditionally to all things Western as highly sophisticated.

The meaning of ethnomusicology, then, at least for our uses, should be different with that of Western ideas. We should not accept the ideas that to go equally with that of Western culture we must sacrifice ourselves and to 'destroy' and left behind our own culture in the name of modernization, if only and if only by using of notation and standardizing our tuning system would justify it. To develop our own culture in the name of modernization, therefore, it does not mean that we should accept all things Western. Several mixed music has been made based on this idea and they are indeed very popular even if perhaps not musically proper.

Our own vastly and richly culture can be a resource for developing our modern culture and not in reverse that we must sacrifice them to be modern. This resource is also available for developing our own materials for our music education. It is a shameful that we are enforcing our children to learn a piano or keyboard, to master a music theory and harmony, only in order that we are going to be equaled with European kids. There is no tragic lost other than the lost of our identity so to say.

This is the idea of intercultural arts, i.e., to study our own art culture as well as the world cultures to develop and to modernize our own systems and methodologies in art education. Let our younger generation know their own art culture and moreover, known better about their cultural identity. Let's building our nation without sacrificing our own identity!

### **Ethnomusicology and Intercultural Arts**

The roots of ethnomusicology are usually traced back to the 1880's and 1890's when activity in the field began with studies conducted primarily in Germany and America, and the two aspects of ethnomusicology appeared almost at once. On the one hand was a group of scholars who devoted much of their attention to the study of music sound, and who tend to treat sound as an isolate, that is, as a system which operates according to its own internal laws. To this was added the search for the ultimate origins of music, which arose partially from the theoretical thinking of the time, primarily in connection with the concept of classic social evolution. As social evolutionary thinking changed gradually, and the concept of worldwide diffusion began to emerge in the thinking of the British heliolithic school, the search for ultimate origins continued, but added to it was an equally intense search for specific origins in geographically denned (Ind., *terpencil*) areas (Merriam, 1964: 4).

This trend of geographically defined areas led the scholars to search intensively the music of outside Western cultures which they judged as primitive cultures for they already have their own prejudices that also led to compare other cultures as backward and primitive than their own. In musicology, this trend led to the so-called 'comparative musicology'. The idea is to compare between the music from the newly found specific areas—which is outside Western countries—with that of their own music cultures. The use of the term exotic music of Asia and Africa for instance, is no more than a humiliating for the term 'exotic' for them means illiterate and or primitive.

Here is recent citation that can be added to the background of ethnomusicology. According to Gray,

“... the ethnographer fixing his or her gaze of different cultures and rendering them visible, through published work, for the gaze of his or her community of readers. In this process anthropologists (vis a vis

ethnomusicologists) tend to present groups as 'other' and 'exotic' emphasizing the difference between 'them' (the primitive) and 'us' (the civilized). "(Gray, 2003:18)

Further accounts about the background of ethnomusicology which has been correspond to the meaning of 'the primitiveness' of our traditional art cultures can be traced back to the following evidence.

The first school to which it used the term exotic music was led by Benjamin Oilman which in 1909 put forward the idea that the study of exotic music properly comprised primitive and oriental forms (Merriam, *ibid.*: 5). Marius Schneider said that the "primary aim of ethnomusicology is the comparative study of all characteristics, normal or otherwise, of non-European music" (Schneider, 1957: 1), Bruno Nettl defined ethnomusicology as "the science that deals with the music of peoples outside of Western civilization" (Nettl, 1956: 1). All these views accomplished the ideas of looking down to the Non-Western countries as backward and uncivilized.

The second school has tried to broaden its scope and to approach, at least, as a process rather than as a static geographic distinctiveness, but still regarded that of exotic music (read: primitive music!) of outside Western world as their main concern. William 'Rhodes, for example, took a step in this direction, albeit a tentative one, when he added to the music of "the Near East, the Far East, Indonesia, Africa, and North American Indians" (Rhodes, 1956: 3-4).

The late father of ethnomusicology, Jaap Kunst, added a further dimension, and even more arrogantly, by saying that "The subject of ethnomusicology, or, as it originally was called: comparative musicology, is the *traditional* music and musical instruments of all cultural strata of mankind, from the so-called primitive peoples to the civilized nations" (Kunst, 1959:1). This arrogance statement clearly humiliating the primitive peoples for their music could not be compared and not necessarily to be compared with that of musical heritages of civilized nations.

We must consider that every nation has its own unique culture and music culture that is unique and thus can be regarded as the flowers of nation's typical identity. To compare one to another—despite irrelevance—is also will cause unjustified evaluation of one which is regarded as superior and developed meanwhile, the other one is inferior and underdeveloped. As Todd and Slobin described that, "... musical situations, and the concept "music", mean different things and involve different activities among people in various societies. Because music and all the beliefs and activities associated with it is a part of culture." (Titon and Slobin, 1996: 1).

The broaden meaning of intercultural arts, on the other hand, is a science of arts in a culture which is unique in its own and that may be regarded as a part of the way of life of a people, the way of learning and transmitting the arts down from one generation to the next and thus as a part of their history and typical identity. It differs from that of ethnomusicology (for Western art education) in three aspects:

- 1) Intercultural arts do not acclaim a specific area and therefore it can be applied to study all kinds of arts regardless occidental or oriental, developed or 'underdeveloped nations, literate or illiterate, and so on.
- 2) Intercultural arts study the arts as a part of the people cultures as a whole and as a sole entity which is unique and typical and thus has no standard of parameter to judge and let alone to compare with another music culture of another culture.
- 3) Intercultural arts approach is to describe and to analyze art as it is (means with its own system and aesthetics) without any prejudice of inferior to the other one that already have an established



theory of analysis. Therefore, the study of intercultural arts is open to explore and to find out a new possible theory that is unique as the arts from which it is studies.

Intercultural arts approach is therefore not to discriminate one art culture to another. Like the saying, "All people are created equal," so the art created by men equally and the word primitive and illiterate are therefore no relevance at all. As Susanne K. Langer said that "All art is the creation of perceptible expressive forms of human feeling" (Langer, 1957: 80). Any genre of art that is different from one to the other is solely enriched the art cultures of people all over the world. Any differential of its kind shows the unique identity of an art culture of a nation that must be kept moving and developing in its own naturally way.

The term modernization should not be interpreted as to erase all the traditional way of expressions only to cope with the obsession of looking West and things Western. Globalization in economic is good if it means to help increase all poor people standard of living. However, if it means that all poor people should compete with those who had achieved highly standard of living of the haves, it means a danger of our society.

The same perspective can be viewed for our art cultures. The Western art cultures have their own history, genres, theory, and aesthetics that developed in their own standards. Our art cultures also have their own history, although many of them were unwritten, and yet, we still have so many kinds of genres, theory and aesthetics that should be explored right in our modern time. This is the prominent value that our arts education must cope with its roles in the globalization era.

Arts cultures of people, in many ways, are dynamic rather than static. They constantly change in response to inside and outside pressures. Therefore, it is wrong to think of an arts culture as something isolated, stable, smoothly functioning, impenetrable, and uninfluenced by the outside world. Our people in our societies have no need to share all the same ideas about arts, and thus no need to spend million of dollars a year only to be regarded as a 'highly cultured' nation to Western standards and aesthetics taste.

According to Titon and Slobin, "Ideas about arts, social organization, repertoires, and arts' material culture vary from *one* arts culture to the next. It would be unwise to call one arts culture as a 'primitive' because in doing so imposes one's own standards on a group that does not recognize them" (Titon and Slobin, *ibid.*: 13). Meanwhile, Nakagawa describes more specifically that, "Ones who see and criticize another culture with his own standards can be called as an egoistic and if it widened to some extend of ethnicity, it is called as ethnocentrism" (Nakagawa, 2000: 9).

We should not become an ethnocentric in our own arts culture. It means we should appreciate our own arts and let them change and develop in their own ways. However, to disseminate all the genres of arts culture of our own to the younger generation, it is importance to note that we should include our own arts culture in our art education materials and programs.

### **The Quest for Indigenous Art Education**

The need for our own philosophy to be applied as a base opinion to our art education is to begin with the idea that the impact the profession can make on society depends in large degree on the quality of the profession's understanding of what it has to offer which might be of value and alternative and or inventive for the society. If our art education program is thus only to be held to give the children to be an instrumentalist/artist, it means that our program is too specialist and less general. Note that it is art education in general schools that we are discussing about. On the other hand, if the arts to be learnt solely the Western arts, it means that we are denying our own capacities to develop and to do the research on the preservation

and invention of our own traditional arts to maintain sustainability of our arts in forms of Traditional Cultural Expression (TCE) as well as Traditional Knowledge (TK).

The aim of our art education is to give our students and our young generation to the widely valuable of arts experience and appreciation to improve our human qualities. Since it is true that arts experience may influence the quality of our human being in terms of capacity and character building, therefore the need of arts programs in our schools is as necessary as the need to the learning of mathematic, arithmetic, social sciences, and so on. The value of understanding arts and in part experiencing an arts experience aesthetically, inevitably affects the children understanding of the value of their personal and social lives. The importance of understanding of our own arts culture should be our basic philosophy to our own arts education.

However, we should also note here that Western arts can be learnt as far as it is to enhance our basic understanding toward our own arts culture. Western arts theory and methodology may be used as a tool to study our arts culture, but we must consider that our arts culture have its own theory and let alone the methodology to learn them, for they have been practiced from generation to the next through their own way. This philosophy conceives as being "of a time" which includes the necessity of reason, careful thought, systematic and statements to be a field (of science) that is more understandable to all who are involved with art education.

Without an understanding of the philosophy of our art education means without a sense of the inherent value (read: personal value) of one's work, it is then quite easy likely to see our daily life as to begin to operate at the level of daily problems with little regards for the larger context. If this happened, a danger of having an erosion of confidence will take place, in which immediate concerns (about our duty as an art educator) will never seem to mean very much.

According to Reimer, "... having lost a sense of purpose which was perhaps not very strong to begin with, teachers begin to doubt their value as professionals and individuals" (Reimer, 1989: 6). We should therefore never ever let our arts teachers feeling the lost of his or her sense of purpose of their teaching jobs, instead, let us never let them teach foreign arts which they learned verbally and then they transmit to the children also in a verbal mood with the lack of learning process in its fullest meaning.

Reimer goes on to say that "... each art operates must become progressively clearer. One cannot become more aesthetically sensitive except by becoming more aesthetically sensitive to sounds, to color (of tones), to shapes, to movements, to verbal images, to spaces, to actions, whatsoever. Each of these has its unique to do what all of them do" [Reimer, *ibid*: 230]. It must be clearer now that if our understanding toward Western arts is limited only verbally, what a sinful then to transmit this verbal understanding of knowledge down to our younger generations. Isn't it better to transmit our own arts culture which we already familiar with to our young generation for the sake of our own identity as a nation?

A set of basic philosophy of our own art education in our general schools is therefore as a necessary as our goals for any other subjects in our schools. Furthermore, we should also have basic concepts in our art education, followed by foundations and principles of our art education programs. We should give stress to the importance of including our arts culture in our curriculum. This necessity cannot be avoided if we want to have a successful arts program of our own typical characteristic that should go hand in hand with the other missions of our nation building.

Our arts education should be forged to justification and an identity for art education should be laid beyond the dimensions of the recreational and extra-curricular. Despite we should also consider that our arts programs in our general schools should be more emphasized to aesthetic education rather than to performance practice. One of the most influential aesthetic values can be found in our traditional arts is the so-called '*rasa*'. How '*rasa*' can be produced and how to value it is really a problematic for the outsider. Thus, Benamou (2010).

138), in referencing to the late gamelan maestro Supanggah tell us that, ... the musicians, who have their own individual interpretations (*garap*), are the ones who make possible the great flexibility in performance. *Garap* is what determines the quality of a musical performance. It is also how one judges the quality of a musician: through his mastery of *garap* he demonstrates his sensibility [= *rasa*?] as well as his ability to create, to adapt to circumstances, and to collaborate with other musicians.

Meanwhile, in regards with the value of '*rasa*' Benamou (2010. 144) kept on referencing to Supanggah as saying that ... the primary situation in which '*rasa*' terms naturally come up is in evaluating a specific performance. Evaluative uses of '*rasa*' terms may at times be positive, but it is more common to use them to criticize. 11 Examples of the former are *semu banget* [Ngoko] (so subtle, so appropriate), *manteb banget* [Ngoko] (solid), *gagah sanget* [Kromo] (very virile sounding); examples of the latter are *gregedé kurang* [Ngoko] (not enough "oomph"), *kurang nges* [Ngoko] (leaves you cold), *lugu banget* [Ngoko] (too plain), *terlalu bérag* [bhs. Jawa Indonesia] (too rambunctious). Most of my relevant citations deal with vocal music, since that was my focus, but many of the same criteria apply to instrumentalists as well.

Pollock (2021. 37) describes that there are three domain of '*rasa*' theory:

1. Discursive, as it is a source of a public discourse,
2. Theory of rhetoric, when '*rasa*' is being thought as philosophy, and
3. The Conceptual (specific nature of the art form), indeed it is about '*rasa*' as emotion that can be found in a specific nature of the art form (*rasa gending*, *rasa merong*, etc.)

The reader might ask whether '*rasa*' can also be found in many other our traditional music? The answer certainly yes, because most of our traditional music express the feeling that is commonly shared by the society. '*Rasa*' is the substance of our aesthetic feeling found in most of our traditional arts and culture. It can not be seen or be touched but just be felt. In other word it is intangible and rooted in a deep feeling that only people with sensitive emotion can understood the feeling.

According to the 2003 UNESCO Convention, intangible cultural heritage means: the practices, representations, expressions, knowledge, skills—as well as the instruments, objects, artefacts, and cultural spaces associated therewith—that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly re-created by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. (UNESCO 2003b, Article 2.1)

Regarding the value of aesthetic of '*rasa*,' it perhaps something to be recognized as: "contingent, being neither a fixed attribute, an inherent quality, or an objective property of things but, rather, an effect of multitude, continuously changing, and continuously interacting variables, or, to put it another way, the product of the dynamics of a system" (Labadi. 2013. 15).

With that in mind, for this purpose, our arts educators should speak loudly to our government of the importance of arts appreciation programs for our general schools. Moreover, higher education in arts must speak out of the reality that it has been long time since we have included arts programs in our curriculum of our schools that for our students, art became as an art rather than ends in and of art for their aesthetics experience's sake. It means that the students should not only have been provided with plenty of arts practice

(arts as skill/craft) but lack of attention has given to the importance of artistic experience aesthetically, especially to the experience of our own art cultures.

If we consider that every field (discipline) in education is obligated to explain its values to itself and to others and to have a plan for how those values can be gained through schooling, similarly we must be able to explain how our art education as a field of study should gained the values for itself and to the others.

The ideas above are not a kind of a crystal ball that can give some reliable answers to so many questions regarding our own philosophy to be put *as* a base for our own art education in our general schools. Frankly speaking, arts educators should provide the government with the ideas, and it (the ideas) must be followed by a series of concepts, foundations and principles that should be put as a Blueprint to fulfill our national mission towards what is and ideal art education that should be implemented for our national education system.

### **Intercultural art education**

Indonesia as a multicultural nation has so many kinds of arts genres from traditional arts to popular arts, court arts and folk arts to fabricated arts, modern as well as contemporary arts. All this richness in arts culture can be a treasure towards intercultural arts studies and let alone to the material and content of art education programs in our general schools.

The idea to include folk arts in art education in general schools has been forcefully attempted by Hungarian art educator Zoltan Kodaly then followed by Karl Orff and philosophically supported by Dalcroze. However, many of us still wondering about how to include our arts culture which never being notated to the arts programs of our schools?

We must consider that most rock music is never notated and probably never will be. If any of us, or then our subsequent generations, ever performed these arts, it will have to be learned and worked out 'by ear'. This kind of "aural tradition in rock music" is parallel to many of our folk arts that learned from generation to generation in aural means. Each succeeding generation in the past learned a given song sometime with a small "mistake" or we might call it as variations, and hence the songs would be varied and changed slowly over the years. But this is what comes alive in our folk songs because they continue to evolve, they often being "kept alive" in order to more relevant for each generation. According to Regelski, "It is only when the ethnomusicologist notates traditional songs that they become 'frozen for all time'" (Regelski, 1981: 94).

Writing our folk arts down into notations do not help our students to real active role in what is called as '*action learning*' in music classrooms. Action learning is, as we are already familiar with, comes together with the theory of action in which action learning originates (along with action research in science). The theory is rooted in the distinction between what passively happen to a person and what an individual actively does for some sought of goals (Regelski, *ibid*: 14).

It should be added here how the philosophers describe about the action learning. For example, contemporary existential philosophy, the inspiration for much of what is in the United States called humanistic psychology, is predicated on this concept of action. Jean Paul Sartre, one of the best recognized European existentialists, wrote that, 'the real world is revealed only by action ... one can feel himself in it only by going beyond it to change it' (Sartre, 1955: 213).

What must be achieved by the students when they learn about the arts culture is that they should really experienced the real world of arts only by action and feels his or herself going beyond it and never mind changing it as far as they understand what should be changed. That was the first idea about inter-cultural arts in arts education: i.e., action learning in our own arts cultures. The goal through this action learning is that it can facilitate the likelihood that students will now and in their adult lives have a positive attitude toward our

own arts cultures and thereby seek artistic contacts with our own arts cultures. The action learning activities provide the students with the psychomotor activities that work for their skill or craftsmanship.

Intercultural arts in art education also constitutes toward the psychological bases of aural perception through the perceptive activities. It is of fundamental importance toward our understanding of how we perceive and respond to arts. A successful arts teacher should have this knowledge to be able to devise and carry out successful perceptive activity's lessons in classroom projects.

We should understand that *perception*, as opposed to just imitation, is more directed. It is emotive attention that intentionally directed toward specific factors. At first the direction should be provided by the teacher until the students aware of what arts involves that it can direct one's emotive attention toward it. Without such teacher direction, arts are so complex that the students literary do not perceive certain artistic elements, such as the interlocking techniques *in gamelan*, polyrhythmic in *talempong*, dynamic contrast in Balinese *Kecak*, et cetera. This perception of the beauty of the arts is rooted from the emotionally involvement in the process of imitating or listening to the arts properties.

The teacher should also direct the perceptive activities in the classroom as cognitive activity and understandably as opposed to the imitation activity in passive activities. Multimedia apparatus as one of K-era (Knowledge era) rashness has become an obsession of every school around the globe can be a helpful toward enhancing cognitive programs in a classroom project. Again, it is the teacher's roles in introducing artistic apparatus (artistic value) at once. In this sense the teacher's roles can be described as follows:

- 1) The teacher should have been provided by prior experiences, i.e., the readiness for perceptive experiences by means of other activities, so-called action learning as psychomotor activities so that the students can be aware of certain artistic elements to perceive them while imitating.
- 2) The teacher should have selected certain materials for imitating (in music; listening), i.e., artistic value examples that contain appropriate attentive qualities. The term "attentive" is derived from the word 'attention' and implies emotive qualities that trigger attention, that reach out and demand attentiveness. This is accomplished to the emotion aspect in art education.
- 3) The teacher should also direct students' cognitive attention to those attentive qualities that have been chosen for emphasize, i.e., by means of questions and various other kinds of direction given before (not during!) the imitating/listening classroom projects begin. If the teacher giving the direction during the imitating/listening programs it means he or she is interfering students' cognitive attention and is doing the students' work for them.
- 4) The teacher final responsibility in this cognitive classroom projects are to determine by some means whether, or to what degree, students have adequately perceived those attentive qualities.

Class activities in intercultural art education then can be described as follows: after some emotionally imitating/listening activities then followed by cognitively *sharing*, *discussing*, and *analyzing* by the students themselves. The teacher's role is solely to observe and guide the interaction. It then followed by psychomotor activities held through *imitating/listening comprehension* toward our own art cultures. The goal through the psychomotor activities in imitating/listening projects of our own art cultures is that that the students will now and then in their adult lives understand and appreciate our own art cultures perceptively, cognitively, affectively, and behaviorally.

Intercultural arts in art education also includes the *composition projects* using our own arts such as our traditional dances or musical instruments, western musical instruments, multimedia instruments, or any other sounds medium such as plastic, bamboo, bottle, or else (so-called '*found objects*') to a source of composition. This

must be done step by step from the very simple dance or music composing toward more complex of artistic expression. In this stage, Western arts theory and composition can be used but the dance choreography or musical notation should be freely and creatively invented by the students themselves, with regard that notation is not arts itself.

As we know that arts are a meant to be perceived, to be experienced in its total or unified whole, any emphasis should always move from the whole to any parts vice versa. Therefore, the teacher must devise programs of writing and composing study to a wide variety of artistic qualities.

The variety of artistic qualities can be described as from the non-traditional approaches of compositions and the more traditional approaches of writing activities. Neither is seen to better or worse, harder, or easier, interesting, or—most importantly—musical than the other.

Both can be a comparison to enhance students' ability to "perceive" more, or as much of the total artistic whole as possible. They will not simply "perceive" a movement—the emphasis given during dance classroom projects, but also the rhythm and meter, the movements, contrast, and dynamics, all together in a kind of *artistic ecology*.

The project of composition is therefore should start from a simple exploration and experimentation such as can be found in a basic pattern of *tembang* singing toward a more complicated song in a *gamelan* orchestra. It should also follow by composition classroom projects from the basic exploration of a simple theme, transition, development, and contrasting themes such as in *serimpi* dancing. The teacher should carefully prepare all the necessary materials for the projects and direct the students' activities to be as effective as in the *imitating/listening projects*.

The advantages of these activities (composing) are as follows:

- 1) It can be the major means for developing concepts of the elements of traditional arts: i.e., movement, melody, harmony, rhythm, meter, and form. Many important properties and aspects of arts can be dealt with most effectively also in this way: movement or melodic contour and direction, non-harmonic tones in music, expressive and formal relationship between movement and movement, color and motive, balance, and contrast, etc. as rudiments of arts.
- 2) Whereas composition is valuable in dealing with general concept areas, composing activities also complement to those aims by nurturing the smaller, more detail aspects that require specific information and readiness. In this case, for example, simple movement of Western classical ballet can be useful as a theoretical base.
- 3) Writing compositions projects also useful in teaching the most basic aspect of arts theory, particularly in providing a basis for lifelong interest and involvement in artistic life.

Intercultural arts in art education are therefore includes creative projects compositions. The latter is useful not only to transmit our art culture but also to treat them creatively in a new way of understanding. The three classroom activities described above can finally synchronized and accomplished with the very basic necessary domains in general education: i.e., the affects, cognition and psychomotor (Bloom's taxonomy). The significance of the writing projects or composing based on our *own* art cultures is not only beneficial to preserve our own art cultures which already in danger of being no longer popular for most of our younger generation, but also importance to transmit and revitalize our art cultures creatively with the approach toward *action learning, cognitively imitating/listening perceptively, and composing*.

For most parts of the projects, the teacher is most responsible for the materials and contents, meanwhile the students being involved actively in all classroom projects. The writer believes that if the projects can be done successfully, we will then be going to have our younger generations not to become foreign toward their own art cultures and moreover, we do hope that they will going to feel as being a part of their own arts cultures and the national cultures.

## Conclusion

Before the writer concludes this paper, there might be a question regarding the *performance practice* of performing arts. The process of mastering one performing arts is so enduring, and it must be practiced with a strong and strictly discipline. It includes the techniques of performing which is improving from time to time. Therefore, we must leave this subject to the special schools of arts, the arts colleges or institutes that currently exist in every big city and have become profitable business in arts education. This art education should be excluded from the idea of combining arts and cultures education as one entity. The idea is confusing the terms of arts and cultures as being different entities. It is confusing if only to combine the two terms to become one entity, that is reducing the broader sense of the arts as only a part of culture as a huge entity.

Back to my idea to the art education in general schools, it should be separated from that of the professional arts education in higher education. Art education in general school means both *arts in education* and *education in arts*. Whereas in arts colleges the goal is to produce skillful artistry, in general education it is to provide the students with enough understanding about the meaning of arts as an artistic value, artistic experience and experiencing arts aesthetically which is subject to the mankind, and finally the students' involvement in preserving and revitalizing their own arts culture as an important mission and vision that should be a basic philosophy for our arts curriculum in general schools.

Intercultural arts in art education means to provide students with the psychomotor projects in *action learning* in order to understand the arts culture of our own and generally can be added to the world of arts as a whole, emotive activities in *imitating/listening* followed by cognitive activities such as *sharing, discussing and analyzing the arts scientifically*, and finally *accomplished by writing and composing as a creative tool* to become a foundation for their involvement in preserving and revitalizing our arts culture creatively. Briefly it is likely at ease and such a simple definition, however, the rewards and the outcomes of these projects is the preservation and invention and of sustainability of our *national identity* to be taken as a granted and that therefore we cannot certainly consider this idea as worthless.

The process of modernization has been in progress speedily and the globalization cannot be avoided by any nationality as progressively all the nations can be connected by wire technology. We must therefore *carefully define our goals of our modernization* and the goals must be implemented into our *national education programs*. It should not be interpreted mistakenly that modernization is similar with that of westernization. Our moral obligation is therefore *to prevent our national identity* as being endangered and dying off caused by materialism- and verbalism that come hand in hand and already imposed our traditional values aside.

Moreover, we should not compete with the Western only on the surface and therefore we should never attempt to become Westerners in our artistic practice. More importantly, we should provide our younger generation to appreciate and get involve in our own art cultures actively to preserve and revitalize our own art cultures dynamically. That was what can be concluded in the ideas of intercultural arts in our art education. Further studies and various insights based on a more scientific and philosophical reasons are required to enrich these generic ideas.

Thank you very much indeed.

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