

**Intercultural Art Education:
In Search for the Philosophy of Art Education in Indonesia
(Inquiring ISI's Role in the Globalization Era)**

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*Music (read: Art) is legitimate object of philosophy and thinking about music (art)
has a proper place among the inquiring disciplines
(Lewis Rowell)*

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 vice versa inferior in a culture of the whole world societies. It means that even a culture that is live and practice by an aborigine society cannot be exterminated as a backward culture to be compared to a township and or marginal and even metropolitan society. For an aborigine 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 cultures which is regarded by themselves and 'us' who admire unconditionally to all things Western as highly sophisticated.

The term ethnomusicology, then, this is in my own view and in my own use, is only a kind of boasting attitude of Western people who oversimplified our music culture as a whole including those of our aborigines' culture. It is unacceptable ideas that in order to go equally with that of Western culture we have to sacrifice ourselves and to 'destroy' and left behind our own culture in the name of modernization if only and if only by the using of notation and standardizing of our tuning system. In order

to develop our own culture in the name of modernization, therefore, it does not mean that we should accept all things Western.

Our own vastly and richly culture can be a resource for developing our modern culture and not in reverse that we have to sacrifice them in order 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 cultures as well as the world cultures in order to develop and to modernize our own systems and methodologies in art education. Let our younger generation known their own art cultures 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 tended 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 world wide 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) tended 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 had 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 in itself 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 also 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 does 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 studies 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 in order 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 ISI 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 of the same ideas about arts, and thus no need to spend million of dollars a year only in order 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's 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, in order 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 Philosophy of our own 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 in order 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 in order to maintain sustainability of our arts in forms of Traditional Cultural Expression (TCE) as well as Traditional Knowledge (TK). This should also become ISI's concern to cope with future globalization if we would eager to manage our identity as a culturally well-maintained society.

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 noted 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 considered 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 in order 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. This phenomenon has happened to us here at ISI in silently and constantly, but we have no idea how to stop and to start with a new ideology (read: ethics) that works for everybody else.

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 teaching 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. For this purpose, ISI should speak loudly to our government of the importance of arts appreciation programs for our general schools.

Moreover, ISI 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 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, ISI 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 Blue Print in order 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 kind of arts genres from traditional arts to popular arts, court arts and folk arts to fabricated arts, modern as well as contemporary arts. All of 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 class rooms. Action learning is, as we 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 in order 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 to change it as far as they have an understanding of 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 ultimate 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 fundamentally importance toward our understanding of how we perceive and respond to arts. A successful arts teacher should have this knowledge in order to be able to devise and carry out successful perceptive activities 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 directs one's emotive attention toward it. Without such teacher direction, arts is 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*, and 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 oppose 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 projects. 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 in order 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 is to determine by some means whether or not, 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 ultimate 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 is 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, more or less interesting, or – most importantly – more or less 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 projects 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 are 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 is therefore includes creative projects compositions. The latter is useful not only in order 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 in order 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 believe that if the projects can be done successfully, we will then 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 as a whole.

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 left this subject to the special schools of arts, the arts colleges or institutes that currently exist in every big cities 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 (of ISBI) 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 actually reducing the broader sense of the arts as only a part of culture as a huge entity. I, therefore, personally against this idea and I am giving my point of view that the idea is as ridiculous and should be abandoned. ISI should become as it is and if you guys want to set up some centers for cultural studies such as The Center for Malay Cultures Studies, the Center for Dayak Cultures Studies, The Center for Java Cultures Studies, then you would better establish these kinds of centers separately from ISI as an arts school.

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 like ISI and many other arts colleges. Art education in general school means both *arts in education* and *education in arts*. Whereas in arts colleges the ultimate 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. At a glance 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 in order to preserve and revitalize our own arts cultures dynamically. That was what can be concluded in the ideas of intercultural arts in our art education. Here, certainly confirmed that the idea of ISBI has no place to be discussed because it has no scientific and philosophical base.

Thank you very much indeed.

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