

Interpretation of Modern Music on Traditional Musical Instruments in Elementary Schools

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ABSTRACT

The widespread phenomenon of sound horeg in Toyomarto Village, Singosari District, has influenced the popularity of traditional musical instrument learning in elementary schools. The dominance of modern sound systems in community activities and celebrations has shifted students' musical preferences toward popular music, leading to a decline in interest in traditional instruments such as the angklung and flute. This study aims to describe the role of sound horeg in shaping students' interest in traditional musical instrument learning, identify the factors contributing to the decline in its popularity, and explore teachers' efforts to maintain the existence of traditional musical instruments. This study employed a qualitative approach using a case study method. Data were collected through observation, interviews, and documentation involving the school principal, teachers, students, and parents. Data analysis was conducted through data reduction, data presentation, and conclusion drawing. The findings show that students' interest in traditional musical instruments is relatively low due to the dominance of popular culture, limited learning media and instructional methods, and insufficient teacher professionalism. Students tend to prefer popular songs accompanied by sound horeg because they are practical, easily accessible, and entertaining. To address these challenges, teachers implemented experience-based learning, applied innovative teaching methods and media, and strengthened extracurricular activities as spaces for student appreciation of traditional music. This study emphasizes that the success of traditional musical instrument learning depends on synergy among teachers, school support, and the involvement of parents and the local community. The findings are expected to contribute to culturally responsive learning strategies and support the preservation of traditional musical instruments amid the influence of popular culture.



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A. INTRODUCTION

The development of popular music in Indonesia has undergone significant transformation in line with advances in audio technology. Various ethnic cultures have their own characteristics, one of which is found in Malang Regency, Singosari District. Indonesia is recognized as a country with mega cultural diversity, thus having great potential in the field of intellectual property based on traditional values and cultures spread throughout the archipelago (Khofiyansa et al., 2024). However, a prominent phenomenon today is the emergence of sound horeg, a modern musical instrument that serves to amplify and enlarge sound, generally in the form of portable speakers or high-powered audio systems (Subhan & Suswati, 2018).

The phenomenon of declining interest in traditional music among the younger generation is not only occurring at the local level but is also a global issue experienced by various countries. Globalization and the development of digital media have caused children to be more familiar with international popular music than with their own traditional regional music (Campbell, 2004). This condition requires educational strategies that can instill cultural appreciation from an early age so that local cultural identity is maintained amid the flow of global culture (Koentjaraningrat, 2009).

The use of sound horeg is widely utilized by rural communities in carnivals, celebrations, and parades (Yuhana & Rahman, 2020). The loud, dynamic, and entertaining nature of sound horeg is very popular among children and teenagers. Therefore, this phenomenon indicates a change in musical preferences among the younger generation that cannot be ignored.

The widespread use of sound horeg, which is popular among the younger generation, shows that traditional music in elementary schools faces considerable challenges. Traditional music contains noble values that reflect the history, philosophy of life, customs, and social norms of a community in a particular region (Christina et al., 2025). However, in practice, with the development of technology and the tide of globalization, traditional musical instruments are increasingly being marginalized. This is due to several factors, including: (1) the displacement of traditional musical instruments by the dominance of popular culture; (2) a low level of understanding of the cultural values contained in traditional musical instruments; (3) the limited availability of interesting learning media to introduce them; and (4) a learning process that has not internalized the essence of traditional musical instruments (Denden et al., 2025); (Agung & Yuliawati, 2021). This condition certainly requires serious attention in efforts to preserve traditional music.

In general, various previous studies have explained the factors that influence interest in traditional musical instruments from internal and external perspectives. Internal factors include: (1) psychological aspects, such as low curiosity and motivation to learn, which result in minimal interest in traditional music; (2) limited regeneration, where efforts to involve the younger generation in preservation result in weak emotional bonds; and (3) preservation strategies that are not in line with the needs and preferences of the younger generation (Amanda & Annisa, 2024; Aswin Krisna Ditya, 2013; Johan Tuldjurin, 2023; Sundari, 2019).

External factors include: (1) the school environment, influenced by the integration of traditional music into the curriculum and school activities; (2) the family environment related to family support in introducing or involving children in traditional music; and (3) the social environment characterized by easy access to today's digital platforms (Amanda & Annisa, 2024; Aswin Krisna Ditya, 2013; Johan Tuldjurin, 2023; Sundari, 2019).

These internal and external factors directly influence the art learning process in elementary schools. Traditional musical instruments are instruments that are made or modified to produce sounds using traditional tools that are unique to each regional culture (Agsriyani, 2021). Introducing traditional musical instruments requires mastery and understanding of the cultural values contained within them. The challenges faced by teachers in the current era of education include difficulties in delivering material due to limited access to traditional musical instruments. This is in line with the research by (Marthin & Suciati, 2024), which states that students tend to have difficulty expressing themselves through traditional musical instruments and understanding the rhythm, melody, and philosophy contained therein.

According to (Listari et al., 2022), some teachers have limited skills and experience in teaching traditional musical instruments, so the learning process has not been optimal in fostering students' appreciation of local culture. Similar findings were also reported by (Nur et al., 2022), who stated that limited knowledge of music is an obstacle for teachers in learning. Other studies show that teachers' understanding of the different characteristics of each student, including their learning, academic, social, and emotional needs, is an important part of evaluating the quality of learning (Steward et al., 2024). These problems have an impact on decreasing motivation to learn traditional musical instruments and weakening students' understanding of local cultural values (Noviyanti et al., 2021; Rohmatillah, 2023).

The problem of declining student enthusiasm for traditional musical instruments is clearly evident when linked to the actual conditions in Toyomarto Village, Singosari District, Malang Regency. Geographically, this area is a rural area located far from urban centers and is located on the border between districts. Local traditions are still strongly preserved, both in religious and socio-cultural aspects. Several traditional rituals that are still frequently performed include the village/hamlet slametan tradition, suronan, kenduri, slametan sumber, and the Malang lawas festival, which is held alternately at certain times. However, traditional musical instruments that are characteristic of these activities, such as the suling and angklung, are now rarely used to accompany community activities.

The main factors influencing the widespread use of sound systems in this environment are ease of access, practicality, and their ability to create a lively entertainment atmosphere (Aprilian et al., 2025). In addition, time and energy efficiency are also important considerations, given that traditional music requires several players and considerable preparation to produce beautiful melodies (Febriyando, 2020). This situation has resulted in children becoming more familiar with modern music than local traditional music.

This has implications for the existence of traditional music in the lives of local communities. Based on interviews with the principal of Toyomarto Village, Singosari District, several problems were found, including: (1) low interest and enthusiasm among students in learning traditional musical instruments; (2) teachers' difficulties in introducing traditional musical instruments to students; (3) limited adequate learning media facilities; and (4) some teachers provide self-taught learning instructions, while students do not yet understand the musical instruments and how to play them, so that the process of learning traditional musical instruments has not been optimal.

Researchers examined a number of relevant studies related to learning and the influence of music on students and society. The study by (Wardani et al., 2024) shows that extracurricular activities involving the angklung musical instrument have a significant effect on improving students' intelligence. (Aisy & Wijayanto, 2024) found various problems in the use of musical instruments in schools, such as low student concentration, inadequate sound filtering skills, and limited class hours. Furthermore, (Yelvi, 2022) emphasized that the interest of the younger generation in mastering traditional musical instruments is influenced by internal individual factors and external social environmental factors. Meanwhile, research at SD Muhammadiyah Gamplong showed that the application of the demonstration method in angklung learning was able to improve students' abilities, as indicated by an increase in the percentage of scores on the learning process evaluation (Ratri et al., 2022).

Based on these issues and relevant research studies, the author is interested in examining the role of sound horeg in the decline in popularity of traditional musical

instruments among elementary school students in the Toyomarto Village area, Singosari District. Previous studies have mostly discussed learning strategies, media development, and the role of teachers and families in fostering students' interest in traditional music. However, there has been no study that specifically examines the influence of the popular cultural phenomenon of sound horeg on the declining popularity of traditional musical instruments.

Although various studies have discussed traditional music education in elementary schools, most studies still focus on aspects of musical instrument playing techniques or students' cognitive learning outcomes. Research that specifically examines traditional music education based on direct experience in the context of modern popular cultural challenges, such as the dominance of digital music and technology-based entertainment, is still relatively limited. In fact, popular culture has a strong influence on the musical preferences of the younger generation and has the potential to shift their interest away from local culture (Hargreaves & North, 2010; Storey, 2018). Therefore, this study is unique in that it highlights efforts to preserve traditional music through direct learning experiences in elementary schools as a response to broader social and cultural changes.

The novelty of this study lies in its explicit focus on examining the phenomenon of sound horeg as a contemporary cultural influence and its impact on the musical preferences of elementary school students. Unlike previous studies that emphasized pedagogical strategies, teacher competence, and family and environmental factors, this study examines how sound horeg, as a popular high-powered modern audio system used in community celebrations, shapes students' attitudes and reduces their interest in learning traditional musical instruments. Furthermore, this research is placed in the socio-cultural context of Toyomarto Village, Singosari District, where traditional cultural practices still survive but are beginning to be overwhelmed by popular cultural trends. Thus, this research provides new empirical contributions to the study of the intersection between popular culture and arts education in elementary schools, which has rarely been studied. This study specifically focuses on the phenomenon of sound horeg in the context of primary education and highlights the socio-cultural dynamics in Toyomarto Village, Singosari District.

In the context of 21st-century education, students are required to develop not only cognitive abilities, but also creativity, critical thinking, collaboration, communication, and cultural awareness. Music education, especially traditional music learning, has great potential in supporting these competencies because it involves creative expression, cooperation, discipline, and appreciation of cultural identity (OECD, 2021). However, the rapid growth of popular culture supported by modern audio technology such as sound horeg has shifted students' musical preferences towards instant and entertainment-oriented experiences, thereby potentially weakening opportunities for meaningful skill development through traditional arts.

This situation is becoming increasingly urgent because the dominance of popular sound systems encourages passive music consumption rather than active musical engagement. Unlike traditional music education, which trains motor skills, auditory sensitivity, cooperation, and cultural reflection, exposure to sound horeg tends to emphasize volume and spectacle rather than musical understanding. As a result, students risk losing learning experiences that contribute to holistic development aligned with 21st-century competencies, particularly creativity, social collaboration, and cultural literacy (Rehuela & Tarwiyah Adi Sam, 2024).

In many elementary schools, traditional music education is still conducted using conventional teaching methods, namely a teacher-centered approach that relies on verbal

explanations, imitation, and limited practice, with minimal use of interactive media or contextual experiences. This method is often unable to accommodate students' learning styles and the demands of the contemporary learning environment, making traditional music less attractive than popular music supported by modern technology (Naixue et al., 2024). When combined with strong exposure to popular culture, this conventional approach further reduces students' motivation and engagement in traditional music learning.

Therefore, this study is important to understand how the sound horeg phenomenon affects students' interest in traditional musical instruments and how teachers can respond to it through more relevant and meaningful learning strategies. The results of this study are expected to provide practical contributions to teachers, schools, and communities in designing innovative music learning that is responsive to culture and in line with the needs of students and the development of 21st-century skills. Based on this urgency, the objectives of this study are: (1) to describe the role of sound horeg in influencing elementary school students' interest in learning traditional musical instruments in Toyomarto Village, Singosari District; (2) to identify the factors that cause the decline in the popularity of traditional music learning among elementary school students; and (3) to examine teachers' efforts in maintaining the existence of traditional music learning.

B. METHODS

This study uses a qualitative approach with a case study method to describe the role of sound horeg in influencing the decline in the popularity of traditional musical instrument learning at Toyomarto Elementary School, Singosari District. Data collection was carried out through direct observation, interviews, and documentation (Ibnu, 2015) in order to explore the phenomenon in depth and produce relevant findings. The research data consisted of primary data in the form of interviews with the principal, teachers, students, and parents, while secondary data was obtained from documents and archives related to the decline in traditional musical instrument learning due to the influence of sound horeg.

This research was conducted at Toyomarto Elementary School, Singosari District. The research subjects included the principal, teachers, parents, and students. The research instruments used consisted of: (1) interview guidelines compiled based on the research problem formulation to explore in-depth information from the principal, teachers, parents, and students; (2) observation guidelines covering aspects of learning implementation, factors related to the decline in traditional musical instrument learning, and efforts made in learning; and (3) documentation guidelines used to record important data related to student learning implementation, including the causes and efforts made in learning.

Research informants were selected using purposive sampling techniques, taking into account certain criteria. School principals were selected because they have the authority to determine school policies related to learning programs. Teachers were selected based on their direct involvement in music education and the teaching and learning process in the classroom. Students were selected because they actively participated in learning and were directly exposed to the phenomenon of sound horeg in their social environment. Meanwhile, parents were selected to obtain information about students' learning experiences and the influence of popular culture in the family and community environment. The selection of these informants aimed to obtain data that was relevant and in line with the focus of the study.

Data analysis was conducted in three stages, namely: (1) data reduction, which is the process of selecting, simplifying, and focusing on data relevant to the research objectives (Rijali, 2019); (2) data presentation, which is compiling the reduced data in the form of narrative descriptions and thematic groupings so that it is easy to understand and analyze (Susanto et al., 2023); and (3) drawing conclusions, which is the process of interpreting data to obtain meaning and research findings (Bagaskara & Handayani, 2023). These three stages of data analysis are carried out continuously from the data collection process to drawing conclusions. Researchers first develop an interview design, collect data through interviews, observations, and documentation, then analyze the data systematically to obtain valid and accountable research conclusions.

C. RESULT AND DISCUSSION

The results of the study were obtained through observation, interviews, and documentation related to the role of sound horeg in the popularity of traditional musical instrument learning among elementary school students in Toyomarto Village. The discussion focuses on students' interest in traditional musical instrument learning, the causes of its declining popularity, and teachers' efforts to preserve traditional musical instrument learning.

1. Students' interest in traditional musical instrument learning in Toyomarto Village

Students' interest and motivation in learning traditional musical instruments in Toyomarto Village showed a low tendency. Students are more interested in singing and imitating popular songs accompanied by sound systems, while traditional instruments such as the angklung and flute are less popular. In line with the research by (Listyaningsih et al., 2023), it shows that students who do not explore traditional musical instruments tend to be less curious and motivated to learn because they do not feel that the learning experience is enjoyable and useful. In addition the lack of active environmental support in introducing traditional musical instruments whether at school, at home, or within the community contributes to students having low interest. A less stimulating social and cultural environment limits students' opportunities to interact with traditional arts, reducing their motivation to engage in learning experiences that require deeper social participation and cultural connection (Oktania & Mareza, 2025);(Rahmawati et al., 2023).

Furthermore, a study by Beny et al. (2023) found that students imitate behaviors that are often seen and considered popular. In the case of Toyomarto Elementary School in Singosari District, students were interested in singing and imitating popular songs accompanied by sound horeg. This study shows the influence of popular culture that is close to students' daily lives. These findings explain that students' interests or motivation are stimulated by their attractive surroundings, so that sound horeg triggers enthusiasm for music.

Another influencing factor is the students' experience with traditional musical instruments, which needs to be incorporated into learning activities. According to research by (Talabudin & Lestari, 2023), experience-based learning helps students develop empathy and morality because they are exposed to real consequences and actions. This approach is in line with the constructivist learning theory proposed by (Rosmanila et al., 2025), which states that students learn optimally when they are actively involved in the learning process and build knowledge based on experience. In line with (Chan, 2022) research, the presence of teachers is important in creating a

learning environment that encourages students to acquire knowledge and skills through real experiences, reflection, conceptualization, and practical application. Thus, schools need an experience-based approach so that learning motivation can develop in a more meaningful and sustainable way.

However, implementing experience-based learning in traditional music education is not without challenges. Teachers face constraints such as limited instructional time, insufficient availability of traditional musical instruments, and large class sizes that make hands-on practice difficult to manage. In addition, some teachers lack confidence and pedagogical skills to design experiential music learning activities that are engaging and culturally meaningful. These challenges often result in teachers relying on conventional, teacher-centered methods rather than experiential approaches, reducing students' opportunities for direct musical engagement (Chan, 2022; Listari et al., 2022).

2. Causes of the decline in popularity of traditional musical instrument learning among elementary school students in Toyomarto Village

The view of the Toyomarto Village community in Singosari Subdistrict, which considers the phenomenon of sound horeg to be the use of musical instruments that are easily accessible, practical, and entertaining compared to using traditional local musical instruments such as the angklung and flute. This mindset is based on the assumption that traditional musical instruments are difficult to learn, require time, and are rarely used in everyday life. According to the social learning theory proposed by Bandura (1977), individuals learn not only from direct experience but also from observing the behavior of others (Rony & Ike, 2023). This shows that the community is attracted to popular songs accompanied by sound horeg, which are close to their daily lives and entertaining, so that the community imitates behaviors that are often seen and considered popular. In line with the research described (Ramdhani, 2021), it shows that popular culture present in everyday life often shifts interest away from traditional music, due to its appeal and current trends. Therefore, the influence of popular culture plays a significant role in the musical preferences of people who prioritize musical instruments that are instantly accessible.

Several students in the village said that learning would be more effective if it was supported by a variety of learning media and interactive learning methods, such as hands-on practice or discussion. This shows that student engagement in the learning process requires the support of learning media and methods. The use of interactive media and learning methods has been proven to help students understand the material more deeply. Media serves to illustrate abstract concepts in a visual, concrete, and easy-to-understand manner, thereby providing a clear picture of the material being studied. In addition, interactive media also provides direct feedback to students, which plays an important role in clarifying difficult concepts. With the right media, the learning process not only improves students' understanding of the material but also reduces student boredom during learning (Nazriyah et al., 2025; Paramita et al., 2025). In conclusion, the integration of media with interactive learning methods is an important strategy for creating optimal learning. This approach emphasizes the importance of collaboration and evaluation to identify learning obstacles.

The limited professionalism of teachers who lack competence in terms of mastery of material and learning strategies is one of the factors affecting the low quality of music education in elementary schools in Toyomarto Village. This condition results in the delivery of material that is not in-depth and unable to compete with the appeal of

popular culture that is close to the lives of students. In line with research (Siswopranoto, 2022), quality improvement is greatly influenced by teacher performance, material or curriculum management, teaching methods, use of educational facilities, learning implementation, and the network of cooperation built by the school. In line with this, research (Desyandri et al., 2020; Marcelina et al., 2022) confirms that mastery of basic knowledge and skills in the arts, especially music, is important for teachers to support successful teaching. It is important for elementary schools to hold training and coaching programs for teachers in the field of music. It is hoped that through these activities, teachers will not only be able to improve their mastery of material and teaching skills, but also be able to develop creative learning strategies that can increase students' interest in traditional musical instruments.

3. Teacher's efforts to preserve traditional musical instrument learning in elementary schools in Toyomarto Village

In this study, the learning of traditional musical instruments was implemented using an experience-based learning approach, where students were directly involved in hands-on musical activities rather than merely receiving theoretical explanations. The experiential learning process included activities such as observing and identifying the sounds of traditional musical instruments, practicing basic angklung playing techniques in groups, participating in simple rhythm and melody exercises, and reflecting on their learning experiences through guided discussion. Through these activities, students were encouraged to actively explore traditional music, collaborate with peers, and connect musical practice with cultural meanings, allowing learning to occur through direct experience and interaction.

Teachers at elementary schools in Toyomarto Village strive to maintain the existence of traditional musical instrument learning by incorporating local music elements into daily learning activities so that students gain concrete experiences, namely by including angklung games in cultural themes. This effort is in line with Kolb's (1984) theory of Experiential Learning, which emphasizes the importance of direct experience and building understanding and interest in learning. Without real experiences, it is difficult for students to develop an emotional attachment to the material (Ananda & Anjani, 2024). Therefore, providing opportunities for practice is an important strategy to spark students' interest in traditional musical instruments.

Teachers at elementary schools in Toyomarto Village make continuous efforts to preserve traditional musical instrument learning by integrating local music elements into daily classroom activities. One concrete implementation is the inclusion of angklung games within cultural-themed lessons, allowing students to engage in meaningful hands-on experiences. This approach aligns with Kolb's (1984) *Experiential Learning* theory, which emphasizes that understanding and learning interest are formed through direct involvement in experience. Without such experiences, students tend to struggle to develop emotional connections to learning materials (Ananda & Anjani, 2024). Therefore, providing opportunities for practical activities plays a crucial role in fostering students' interest in traditional musical instruments.

Beyond experiential activities, teachers optimize school facilities and apply innovative instructional strategies by combining angklung practice with a *learning by*

doing approach. This method contrasts with conventional learning, which is generally teacher-centered, relies heavily on lectures, and offers limited opportunities for student participation. Research by (Muslimah et al., 2025) indicates that learning media emphasizing student engagement significantly enhance conceptual understanding and cognitive achievement compared to conventional instructional methods. Through this approach, teachers aim to create an enjoyable learning environment that encourages active student participation in revitalizing traditional music learning.

Further reinforcement is provided through extracurricular programs and performances at school events, which serve as forms of social recognition for students. Social support and appreciation from the surrounding environment play a vital role in strengthening learning motivation. This finding is consistent with (Annisa et al., 2023), who reported that *angklung* extracurricular activities function not only as a platform for skill development but also as an effective strategy for cultivating cultural appreciation and preserving traditional musical instruments amid the growing influence of popular culture.

Beyond individual teacher efforts, the role of schools and communities is crucial in sustaining traditional music learning. Schools can design structured programs by integrating traditional musical instruments more deeply into the curriculum, extracurricular activities, and school events. Community involvement, such as collaboration with local artists and cultural practitioners, can enrich students' learning experiences and strengthen cultural identity. According to Annisa et al. (2023), extracurricular *angklung* activities function not only as skill development spaces but also as strategic cultural preservation efforts. Such school–community partnerships create a supportive ecosystem that reinforces students' appreciation of traditional music amid the dominance of popular culture.

D. CONCLUSION AND SUGGESTIONS

This study shows that the widespread phenomenon of *sound horeg* has a significant influence on the decline in elementary school students' interest in learning traditional musical instruments in Toyomarto Village, Singosari District. Students are more attracted to popular music, which is perceived as practical, accessible, and entertaining, compared to traditional instruments such as the *angklung* and flute. The main factors influencing this condition include the dominance of popular culture, limitations in learning media and methods, and the limited professionalism of music teachers. Nevertheless, teachers have made efforts to maintain the existence of traditional music through experience-based learning, the use of interactive media and innovative teaching methods, and the strengthening of extracurricular activities as spaces for student appreciation. These efforts indicate that traditional music learning still has the potential to be developed when students are actively involved in meaningful and enjoyable learning experiences. Therefore, schools and teachers are expected to continuously enhance their creativity in designing interactive and contextual learning strategies so that traditional music remains relevant and appealing to students.

Furthermore, the role of schools and communities is crucial in designing sustainable programs that support the preservation of local culture. Schools need to integrate

traditional musical instruments more systematically into the curriculum, not only as supplementary material but also as an integral part of arts and cultural learning. This integration can be implemented through thematic learning, project-based activities, and cross-subject collaboration that emphasizes local cultural values. In addition, community involvement such as collaboration with local artists, cultural practitioners, and parents plays an important role in strengthening students' cultural identity and appreciation of traditional music. Community-based cultural activities, joint performances, and local festivals involving schools can create authentic learning experiences that connect classroom learning with real social and cultural contexts. Through strong synergy between schools, families, and the wider community, traditional musical instruments can be preserved and revitalized amid the growing dominance of popular culture.

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