

통합적 레중(Rejung) 모델: 판소리 교수법에 대한 상호문화적 시사점과 전통 음악의 활성화 The Integrative Rejung Model: Revitalizing Traditional Music with Cross-Cultural Implications for Pansori Pedagogy

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Abstract This research aims to develop an Integrative *Rejung* Model that synergizes inquiry-based pedagogical approaches with local wisdom to revitalize the *Rejung* oral tradition of the *Semende* community. Employing a mixed-methods classroom action research design integrating qualitative and quantitative cycles with 30 prospective music teachers, the model was systematically implemented and evaluated. The findings demonstrate that the model effectively enhances cognitive comprehension, fosters deep affective engagement, and facilitates psychomotor mastery among learners. A profound pedagogical transformation was observed, shifting participants from cultural alienation towards artistic ownership, performative confidence, and internalization of cultural values. The Integrative *Rejung* Model successfully navigates the tension between authenticity and accessibility, proving to be an effective evidence-based solution for revitalizing intangible cultural heritage through education. Intentionally designed with cross-cultural transferability as a core principle, this empirically validated model offers an innovative pedagogical framework for traditional arts education. Its structural and pedagogical principles have significant conceptual implications for other complex oral traditions, particularly Korean Pansori, by addressing the central challenge of balancing *wonhyeong* (authenticity) with accessibility for contemporary learners.

Key words: Integrative Rejung model, cultural revitalization, Korean Pansori, inquiry learning, intangible heritage

초록 본 연구는 탐구 기반 교수법과 지역 지혜를 결합하여 세멘데(Semende) 공동체의 레중(Rejung) 구전 전통을 부흥시키는 통합적 레중 모델을 개발하는 것을 목적으로 한다. 30명의 예비 음악 교사를 대상으로 질적 및 양적 연구를 통합한 혼합 연구 방법을 적용하여 모델을 체계적으로 구현하고 평가하였다. 연구 결과, 통합적 레중 모델은 인지적 이해를 효과적으로 향상시키고, 깊은 정서적 참여를 촉진하며, 학습자의 정신운동 기능 숙달을 가능하게 하는 것으로 나타났다. 참가자들은 문화적 소외감에서 예술적 소유감, 수행적 자신감, 문화적 가치의 내면화로의 깊은 교육학적 변화를 경험하였다. 또한 통합적 레중 모델은 진정성과 접근성 사이의 긴장을 성공적으로 해결하며, 교육을 통해 무형문화유산을 부흥시키는 효과적인 증거 기반 솔루션임을 입증하였다. 문화 간 전이 가능성을 핵심 원칙으로 하여 설계된 이 모델은 전통 예술 교육을 위한 혁신적인 교육학적 프레임워크를 제공한다. 이 모델의 구조적 및 교육학적 원리는 다른 복합적 구전 전통, 특히 한국의 판소리에 중요한 개념적 함의를 지니며, 이는 원형(진정성)을 유지하면서도 현대 학습자에게 접근 가능하도록 하는 핵심적 과제를 다룬다는 점에서 의의가 있다.

주제어: 통합적 *Rejung* 모델, 문화 부흥, 한국 판소리, 탐구 학습, 무형유산

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I . Introduction

H. Schippers, T. Turino, and UNESCO argue that the revitalization of intangible cultural heritage, particularly traditional music, is a pressing challenge for arts educators and policymakers worldwide (Schippers, 2015; Turino, 2008; UNESCO, 2020). In Asia, these challenges are acutely felt, from Indonesia's endangered *Rejung* tradition to Korea's prestigious Pansori—a UNESCO masterpiece that faces similar pressures of modernization and generational transmission gaps. In Southeast Asia, rapid modernization has accelerated the erosion of traditional musical forms. Indonesia, for example, has suffered significant losses, with approximately 35% of its diverse traditional music forms now classified as endangered (Howard, 2019; Yang, 2021). *Rejung*, the oral vocal tradition of the *Semende* ethnic group in South Sumatra, exemplifies this threat. It serves not only as a musical expression but also as a repository of cultural memory. A preliminary study revealed that only 10% of local youth possessed functional knowledge of *Rejung*, underscoring the urgent need for innovative pedagogical interventions to promote its revitalization (Hidayatullah, 2015).

A similar challenge, though with distinct cultural dynamics, is faced by the Korean narrative vocal tradition, Pansori—a UNESCO Masterpiece of the Oral and Intangible Cultural Heritage of Humanity. Pansori also contends with pressures for modernization and generational gaps in transmission (Kim, 2019; Lee, 2022; Park, 2020). Specific pedagogical challenges in the Korean context include students' difficulties in comprehending archaic language, the lengthy training periods required, and navigating the rigid teacher-student (*seonsaeng-jeja*) hierarchical relationships, all while maintaining artistic authenticity (Lee, 2022). Despite differing cultural contexts, *Rejung* and Pansori share fundamental pedagogical challenges as complex, endangered narrative oral traditions. The structural clarity of *Rejung*'s A-B melodic framework finds parallels in Pansori's narrative structure (*daemok*), musical mode (*jo*), and rhythmic cycles (*jangdan*). This structural affinity provides a preliminary basis for exploring the potential transferability of pedagogical models between the two traditions.

Ethnomusicological studies have extensively documented the aesthetic and anthropological dimensions of Indonesian traditional music (Bakan, 2018; Kartomi, 2012). Research in world music education has explored diverse pedagogical approaches (Campbell, 2004; Choi & Park, 2021; Schippers, 2015). However, a review of the literature reveals a significant gap in pedagogical models that are (a) explicitly designed for non-Western oral traditions, (b) developed and empirically validated through rigorous action research, and (c) intentionally designed for

cross-cultural application from the outset. This triple gap is particularly evident in the scarcity of empirical studies bridging Indonesian and Korean musical traditions within a unified pedagogical framework.

This research aims to address these gaps by developing, implementing, and evaluating the *Rejung* Integrative Model. The model synergizes inquiry-based learning with local wisdom to revitalize the *Rejung* tradition. While scholars such as Schippers have proposed broad frameworks for cultural sustainability, and Choi and Park have explored inquiry-based learning in Korean music, this study extends prior work by empirically developing and testing an integrative model tailored specifically to an oral tradition (*Rejung*), while explicitly considering the principles for its potential adaptation to other complex traditions such as Pansori.

The following research questions guided the present study:

1. How effective is the *Rejung* Integrative Model in improving the cognitive, affective, and psychomotor competencies of prospective music teachers?
2. What kinds of pedagogical and cultural transformations do participants experience during the intervention?
3. To what extent can the transferable principles of this model be conceptually applied to the pedagogy of other complex vocal traditions, such as Korean Pansori?

This study is grounded in social constructivism A. P. Merriam and L. S. Vygotsky and the concept of music as culture (Merriam, 1964; Vygotsky, 1978). This study proposes that inquiry-based approaches can make complex oral traditions accessible to contemporary learners while preserving their cultural essence faithfully, thereby supporting cultural revitalization.

The manuscript is structured as follows: following this introduction, the theoretical framework is presented, detailing the concepts underpinning the model. The methodology section describes the mixed-methods classroom action research design, the participants, the intervention, and the data analysis procedures. The results section presents integrated quantitative and qualitative findings, which are then discussed in relation to the research questions. The discussion also explores the conceptual implications for Pansori pedagogy, including a proposed adaptive framework, and concludes with limitations, recommendations, and directions for future research.

Pansori was selected for cross-cultural consideration for three primary reasons. First, as a UNESCO-recognized masterpiece, it shares a comparable stature and pedagogical urgency with *Rejung*. Second, its well-documented musical structure (*jo*, *jangdan*, *daemok*) offers a clear parallel to *Rejung*'s A-B melodic framework, enabling a structured conceptual comparison. Third,

the well-articulated challenges within Pansori pedagogy—such as negotiating the *seonsaeng-jeja* hierarchy and overcoming archaic language barriers—provide a defined context against which the transferable principles of the *Rejung* Integrative Model can be thoughtfully examined, making it a suitable case for illustrating the model’s potential cross-cultural relevance.

II. Theoretical Framework

1. World music education and cultural revitalization

Campbell and Green propose that the role of world music education extends beyond the acquisition of technical skills to encompass the transmission of cultural values and identities (Campbell, 2004; Green, 2008). Scholars in critical pedagogy and ethnomusicology argue that teaching world music necessitates teaching its cultural context (Allsup, 2016; Nettl, 2005). *Rejung*, with its rhyme-based lyrics containing moral, social, and religious guidance, serves as a repository of *Semende* wisdom, embodying what Turino terms a *cultural field* where music functions as a social practice (Turino, 2008). This perspective aligns with discourse in Korean music education, which emphasizes the development of creative musical competence—a concept that involves understanding music as a medium for cultural expression and identity formation (Kim & Park, 2020). The concept of creative musical competence resonates with the goals of the *Rejung* Integrative Model, which seeks to empower learners to engage creatively with traditional heritage, thereby supporting revitalization through education (Lee, 2022).

2. Pedagogical challenges in oral tradition and constructivist solutions

Oral traditions, such as *Rejung* and Pansori, pose unique pedagogical challenges, balancing authenticity with accessibility for contemporary learners. In the Korean context, Pansori pedagogy grapples with maintaining *wonhyeong* (authenticity) within the hierarchical *seonsaeng-jeja* (master-student) system while making the art form accessible to modern students (Lee, 2022). This creates a dynamic tension between preservation and necessary evolution—a recurring theme in Korean music education discourse (Kim & Park, 2020). The *Rejung* Integrative Model addresses a similar challenge, seeking to balance fidelity to tradition with pedagogical approaches that foster engagement and understanding among 21st-century learners.

3. An inquiry-based constructivist approach in music pedagogy

The inquiry-based approach, operationalized through stages of observation, questioning, reasoning, experimentation, and communication, is grounded in social constructivism—experiential and inquiry-driven learning. In world music education, this approach facilitates what Burnard refers to as *musical agency*—the capacity for creative action and critical reflection within a musical practice. In this study, musical agency manifests as learners' empowered ability not only to replicate but to understand, deconstruct, and creatively engage with the *Rejung* tradition. This is particularly crucial in oral traditions, where learners often face steep initial learning curves (Vygotsky, 1978; Wiggins, 2015).

The *Rejung* Integrative Model is designed to cultivate this agency by providing structured yet flexible scaffolding that enables learners to analytically deconstruct traditions before engaging creatively with them, thus bridging the gap between passive reception and active ownership. Recent research in traditional Korean music education has demonstrated similar benefits of inquiry-based approaches for cultural transmission, which inspired the cross-cultural considerations in this study (Choi & Park, 2021; Kim, 2019; Park, 2020). A structured, inquiry-based approach can complement traditional methods by providing an analytical framework that enriches students' conceptual understanding, potentially making complex traditions like Pansori more accessible initially. This aligns with the concept of cultural creativity, which involves the reinterpretation and revitalization of cultural traditions through personal and collaborative artistic engagement (Barrett, 2016).

4. The pedagogical potential of *Rejung* and its cross-cultural parallels

An in-depth analysis reveals the unique pedagogical value of *Rejung*. Its systematic binary melodic framework (Melody A for lines 1-3, Melody B for lines 2-4) provides clear structural parameters that support learning, while intricate *kenjun* ornaments and the articulation of the *Semende* dialect offer opportunities for nuanced musical development. This combination of clear structure and expressive nuance makes *Rejung* an ideal subject for developing an integrative pedagogical model.

The structural clarity of *Rejung*'s A-B framework finds parallels in Pansori's narrative structure (*daemok*), musical mode (*jo*), and rhythmic cycles (*jangdan*). This structural affinity provides a conceptual basis for exploring the transferability of pedagogical principles. The *Rejung*

Integrative Model distinguishes itself from broader frameworks, such as Schippers' model of cultural sustainability or Campbell's global pedagogy, by offering a specific, empirically testable instructional sequence designed explicitly for oral traditions. Crucially, this model was conceived with cross-cultural transferability as a core design principle from the outset, rather than as an afterthought. Table 1 summarizes this comparative positioning.

<Table 1> Comparative analysis of pedagogical models in world music education

Feature	Campbell (2004)	Schippers (2015)	The <i>Rejung</i> integrative model (this study)
Key focus	Global music transmission	Cultural sustainability in music	Revitalization of oral traditions
Core pedagogies	Experiential learning	Twelve-factor framework	Inquiry-based synergy + local wisdom
Instructional sequence	General principles	Macro-level strategy	Specific, empirically tested sequence (observe, question, reason, experiment, communicate)
Cross-cultural design	Implied	Adaptable	Explicit core principle from the outset
Empirical validation	Case study	Theoretical/case-based	Rigorous mixed-method action research

Thus, the novelty of the *Rejung* Integrative Model lies in its dual focus: (1) the synergistic integration of inquiry-based learning and local wisdom explicitly built for oral traditions, developed and tested through rigorous action research; and (2) its inherent design for potential cross-cultural application to other complex vocal traditions, such as Korean Pansori, based on structural and pedagogical commonalities.

III. Method

1. Research design and ethical considerations

This study employed a rigorous mixed-methods classroom action research (CAR) design, adhering to the cyclical model of planning, action, observation, and reflection proposed by (Kemmis et al., 2014). This design is recognized for its efficacy in triggering and capturing

significant initial transformations in understanding and practice through focused intervention and immediate, structured reflection, making it particularly suitable for proof-of-concept studies. The primary aim was to demonstrate the model's potential and initial impact within a condensed timeframe, prioritizing proof of concept and initial impact measurement over long-term generalization at this stage.

The study received ethical approval from the university's ethics committee (Ref: UPGRI/2023/045). Informed consent was obtained from all participants, ensuring their voluntary participation and understanding of the study's purpose.

The CAR was operationalized over two intensive cycles to capture the initial pedagogical transformation process efficiently. The first cycle involved planning Sessions 1 and 2, implementing them, and then conducting an initial reflection on the data to refine the approach for Session 3. The second cycle involved revising planning for Session 3 based on the insights gained from the first cycle, implementing Session 3, and culminating in a comprehensive reflection and analysis of all data from both cycles.

2. Participants and context

Participants were thirty music teacher candidates in their fourth semester (aged 19-21 years; 18 women, 12 men) from the Music Education Study Program at the University of PGRI Palembang. They were selected through purposive sampling to represent diverse musical backgrounds, including prior experience with Western instruments (e.g., piano, guitar) and traditional Indonesian music. All participants possessed equivalent prerequisite knowledge of basic music theory but had no prior structured exposure to *Rejung*. This diversity allowed the model to be tested on learners with different initial musical schemas, demonstrating its efficacy in bridging diverse prior knowledge toward common cultural learning goals.

Prospective teachers were chosen as participants due to their role as key agents of change in music education; demonstrating the model's effectiveness with this group has direct implications for future curriculum and pedagogical development. The relatively small sample size from a single institution, while suitable for the in-depth, proof-of-concept nature of this study, limits the broad generalizability of the findings.

3. Intervention design

The intervention consisted of three intensive sessions designed to comprehensively cover introductory, technical, and creative phases, mapped onto the two CAR cycles. The authors acknowledge that the short duration of the intervention is a significant limitation of this study. While intensive CAR design is recognized for triggering significant early changes in understanding, the findings primarily represent initial impact and proof of concept. Long-term success and deep cultural internalization require future longitudinal studies.

Cycle 1 encompassed Session 1 (Introduction) and Session 2 (Vocal Techniques). Session 1 focused on historical context and guided listening using archival recordings. Students were prompted to identify the emotional tone and narrative content conveyed through vocal timbre and melodic contour, emphasizing the local wisdom values embedded in the *pantun* (a traditional Malay oral poetry form). Session 2 concentrated on technical mastery, specifically *kenjun* ornaments and the articulation of the *Semende* dialect, consistently connecting these vocal techniques to cultural expressions and social norms of the *Semende* community.

Cycle 2 comprised Session 3 (Creative Application). This session involved analyzing the A-B melodic structure and a creative workshop in which students composed new lyrical creations that adhered to the structural and spiritual conventions of the traditional *pantun* form.

Each session lasted 120 minutes. The intervention was conducted over one week, with Sessions 1 and 2 held on consecutive days, followed by a one-day interval for independent practice and reflection, before concluding with Session 3.

4. Data collection instruments and validation

A multi-method approach ensured triangulation. Data were collected using the following instruments:

- A 10-item knowledge test (pre-test/post-test) assessed cognitive comprehension. It demonstrated strong content validity (CVI = .90, validated by five ethnomusicologists and music educators) and reliability (KR-20 = .85).
- A structured observation sheet documented participant engagement and technical progress using a 5-point Likert scale. Inter-rater reliability was established at $\alpha = .85$ after rater training.
- A performance assessment rubric evaluated psychomotor skills (pitch accuracy, rhythmic

precision, ornamentation, diction) on a 4-point scale ($\alpha = .88$ after assessor training).

- Document analysis included transcripts of lyrics and student-produced music notations.
- Semi-structured interviews explored students' subjective cultural experiences and connections.

5. Data analysis

Quantitative data from tests, observations, and rubrics were analyzed using descriptive statistics and paired-sample *t*-tests with IBM SPSS Statistics (version 26). Effect sizes were calculated using Cohen's *d*. Qualitative data from interviews, open-ended observations, and documents were analyzed using reflexive thematic analysis following the systematic six-phase approach facilitated by NVivo software (version 14). The six phases involved familiarization with data, generating initial codes, searching for themes, reviewing potential themes, defining and naming themes, and producing the report. Coding was performed independently by two researchers, demonstrating excellent inter-rater reliability (Cohen's $\kappa = .82$) after training; discrepancies were resolved through discussion. Methodological triangulation and member checking with participants were employed to ensure the credibility and depth of qualitative findings. For transparency, illustrative data excerpts are integrated into the Results section.

IV. Results

1. Integrated learning outcome analysis

The implementation of the Integrative *Rejung* Model resulted in significant and measurable improvements across cognitive, affective, and psychomotor domains. A comprehensive analysis of these outcomes is presented in Table 2.

<Table 2> Comprehensive analysis of participant learning outcomes (N = 30)

Learning area	Assessment focus	Baseline	Post-test (average)	Change	Significance test	Effect size (Cohen's d)	Note
Cognitive	Understanding core concepts	17% (m = 42.5)	100% (m = 95.2)	+83% ($\Delta M = 52.7$)	$t(29) = 15.32$, $p < .001$	2.1	The increase is substantial, representing a major pedagogical transformation.
Affective	Appreciation & engagement	2.1 (1-5 scale)	4.5 (1-5 scale)	+2.4	$t(29) = 18.45$, $p < .001$	2.8	Engagement increased significantly, with 89% of participants rated at the <i>excellent</i> level.
Psychomotor	Performance skills	N/A (new skill)	83% achieve 'good' 'good'+	--	Inter-rater reliability $\alpha = .88$	-	The majority achieved a performance competency of <i>good</i> or higher. a baseline was not applicable as <i>Rejung</i> was a novel skill for all.

Statistical analysis revealed a substantial increase in cognitive understanding, with a large effect size ($t(29) = 15.32$, $p < .001$, $d = 2.1$, 95% CI [1.68, 2.52]). This dramatic shift from 17% to 100% proficiency, while indicative of the model's power within this proof-of-concept context, signifies a profound initial pedagogical transformation in participants' grasp of *Rejung's* principles. The enormous effect size underscores the model's substantial impact on structuring a complex oral tradition for novice learners in this controlled setting.

Affective engagement, measured via observation, also showed a significant increase from a baseline average of 2.1 to 4.5 on a 5-point scale ($t(29) = 18.45$, $p < .001$, $d = 2.8$), with 89% of participants rated at the *excellent* level post-intervention. For psychomotor skills, assessed through performance, 83% of participants achieved a competency level of *good* or higher, demonstrating successful initial skill acquisition. The dramatic cognitive and affective gains were supported by the reasoning and questioning stages of the inquiry-based approach, which effectively deconstructed *Rejung's* complex oral techniques. These quantitative gains are further illuminated by the qualitative themes that emerged from participants' experiences.

2. Qualitative transformation: pedagogical and cultural shifts

A reflexive thematic analysis of interview transcripts, observation notes, and student documents revealed three core themes that capture the profound pedagogical and cultural shifts experienced by the participants.

1) Theme 1: From cultural alienation to artistic ownership

This theme reveals a profound affective shift, aligning with the significant increase in engagement scores. Initially, most participants described *Rejung* in interviews as archaic and inaccessible. This perception was transformed through the creative task of composing new lyrics within the tradition. One participant articulated this change: ‘When we created our own *pantun* addressing contemporary issues like environmental awareness, *Rejung* changed from a museum piece to a living language. Now I feel this is my cultural heritage.’ This sentiment, echoed widely in interviews and reflected in the thematic content of newly created lyrics (e.g., themes of social harmony and preservation), illustrates a clear shift from passive reception to active ownership. This aligns with Barrett’s concept of cultural creativity, where traditions are revitalized through personal artistic engagement.

2) Theme 2: Building performative confidence through analytical understanding

This theme provides a mechanistic explanation for the quantitative improvements in cognitive and psychomotor domains. Participants consistently reported that the analytical process of mapping the A-B melodic structure provided crucial cognitive scaffolding, reducing performance anxiety. One participant explained, ‘Analyzing the A-B pattern served as a roadmap before singing. I was no longer afraid of getting lost in the melody.’ Observation sheets recorded this increased confidence during practice sessions. This process aligns with Vygotsky’s concept of tools mediating higher psychological functions, here applied to musical performance, where structured understanding serves as a psychological tool for navigating complexity.

3) Theme 3: Embodying cultural values through musical practice

This theme demonstrates the model’s success in facilitating cultural revitalization that transcends technical skill acquisition. Discussions and lyric analyses revealed participants’ growing recognition of music as an embodied philosophy. As one participant noted, “The lyrics are not just words—they are the moral compass of our society, organized into melody.” This realization, evident in interview responses and the ethical content of newly created *pantun*, illustrates how musical practice became a vehicle for internalizing cultural values. This embodies Turino’s concept of music as a *social practice*, where music functions as a field for living and transmitting collective values (Turino, 2008).

V. Discussion

1. Effectiveness of the *Rejung* integrative model and theoretical significance

The integrated findings of this study demonstrate the effectiveness of the *Rejung* Integrative Model in addressing the *authenticity-accessibility dilemma* prevalent in world music education (Schipper, 2015). Theoretically, this study extends the application of social constructivism (Vygotsky, 1978) and the concept of *musical agency* (Burnard, 2012) beyond typical Western contexts. We provide empirical evidence that a structured inquiry approach can effectively deconstruct and make a complex non-Western oral tradition accessible, while preserving its cultural essence. This offers a new pedagogical paradigm for revitalizing intangible cultural heritage through education.

The dramatic cognitive improvements and enhanced performative confidence (Theme 2) indicate that the inquiry approach provides effective scaffolding for mastering a complex oral tradition. Concurrently, the profound affective shift from alienation to ownership (Theme 1) and the embodiment of cultural values through practice (Theme 3) suggest that this accessibility does not come at the expense of cultural integrity.

The integration of quantitative and qualitative findings reinforces the view that the model serves as a structured yet flexible framework, enabling the deconstruction and personal reconstruction of tradition in meaningful ways.

The model's effectiveness is grounded in its alignment with established learning principles. Cognitive enhancement and performative confidence (Theme 2) support the concept of *gradual musical understanding* and the constructivist tenet that conceptual understanding enhances practical competence. The shift to artistic ownership (Theme 1) aligns with Barrett's *cultural creativity*. Meanwhile, the embodiment of cultural values (Theme 3) exemplifies Turino's concept of music as a *social practice*, a process facilitated by the model's integration of lyrical analysis and creative tasks that connect historical wisdom with contemporary learner identity.

2. Cross-cultural implications and an adaptive framework for Korean Pansori pedagogy

The mechanisms validated in this study—providing conceptual scaffolding, fostering a sense of belonging, and realizing values—directly address specific challenges documented in Pansori

pedagogy. Therefore, the primary cross-cultural implication of this research is the proposal of a potential adaptive framework for Pansori education, grounded in the transferable principles of the *Rejung* Integrative Model.

It is paramount to position this model not as a substitute for the revered *seonsaeng-jeja* system, but strictly as a preparatory and complementary pedagogical tool. Analogously, the model could provide a navigational chart for the journey, while the *seonsaeng* remains the essential captain guiding the ship. Its application must involve culturally sensitive modifications that respect and reinforce, rather than erode, the traditional pedagogical structure and the imperative of preserving *wonhyeong* (authenticity).

The main challenge in adaptation involves negotiating space for inquiry and creative agency without undermining the sacred master-student dynamic. Potential resistance from *seonsaeng*, who may view analytical approaches as disruptive to traditional authority, should be anticipated (Lee, 2022). A proactive strategy is therefore essential. The model should be framed as a complementary preparatory tool that equips novice students with a conceptual framework before they enter an intensive traditional apprenticeship. This preparatory role can be presented as enhancing student readiness and engagement, ultimately enriching the traditional teaching and learning process.

Furthermore, it is critical to acknowledge that the space for experimentation in Pansori is minimal. Proposed adaptive activities, such as interpretive reflection or exploring minor, culturally sanctioned variations (*deoneum*), must be introduced with utmost caution, under the direct supervision of a *seonsaeng*, and only after foundational mastery is achieved.

A strategically adapted model could prepare students to enter the traditional apprenticeship phase with a stronger conceptual foundation and increased confidence, allowing them to focus more on appreciating artistic nuances under their master's guidance. This aligns with contemporary Korean educational values that emphasize critical thinking and creative competence (Kim & Park, 2020).

Table 3 maps the *Rejung* model's inquiry phases onto the Pansori context, proposing specific adaptations, cultural rationales, and strategies to mitigate potential challenges.

<Table 3> Proposed adaptive framework for applying the *Rejung* integrative model to Pansori pedagogy

Inquiry phase	Application in the <i>Rejung</i> context	Proposed adaptation for Pansori	Cultural rationale & considerations	Potential challenges & mitigation
Observe	Critical listening to archival recordings.	Guided observation of master performances to identify <i>jo</i> (mode) and <i>jangdan</i> (rhythm).	Fosters appreciation of key aesthetic elements through meticulous imitation, aligning with traditional Korean learning values.	Challenge: students may lack an analytical framework. Mitigation: provide structured observation guides with focused questions.
Question	Guided discussion about lyrics and cultural context.	Teacher-led discussion on the philosophical/historical meaning of sori (song) and aniri (narration).	Facilitates an understanding of archaic texts, bridging cultural gaps without diminishing the teacher's role as the authority on knowledge.	Challenge: questions may be perceived as challenging authority.
Reason	Analyze and map the A-B melodic structure.	Analyze the narrative and musical structure of a <i>daemok</i> (a significant episode or scene).	Creates a cognitive map to reduce the complexity and initial cognitive load for novices.	Challenge: Analysis might be seen as reducing art to mechanics.
Experiment	Create new <i>pantun</i> lyrics with contemporary themes.	Culturally nuanced activities: 1) interpretive reflection on text; 2) exploration of <i>deoneum</i> (culturally sanctioned musical interpretations) under strict guidance.	Allows limited creative agency within strict boundaries set by the master, respecting <i>Wonhyeong</i> . avoid creating new lyrics.	Challenge: experimentation risks violating authenticity.
Communicate	Showcase and present new lyrics.	Present analysis and performance in a showcase, accompanied by reflective discussion.	Develops holistic competence, showcasing both performative skill and conceptual understanding (<i>ihae</i>), valued in modern curricula.	Challenge: reflection may be undervalued in a performance-centric tradition.

This proposed framework provides a pathway for adaptation and a pedagogical rationale for each phase in the Korean context. It represents a concrete proposal for future Indonesian-Korean collaborative research, rather than a validated intervention.

3. Reflecting on limitations and pathways for future integration

While the adaptive framework outlines a potential application, a candid reflection on the limitations of the present study and the realities of the Pansori transmission system is imperative. The intensive, short-cycle CAR design, while effective for a proof-of-concept study, inherently limits the scope of findings. The remarkable cognitive and affective gains, though statistically significant, primarily demonstrate the model's efficacy in triggering *initial* engagement and understanding. The three-session intervention captured these significant initial shifts but cannot demonstrate long-term cultural internalization or artistic mastery. Longitudinal studies with extended intervention periods are crucial for investigating the sustainability of these outcomes.

Furthermore, the practical integration within the conservative Pansori system presents significant institutional and cultural barriers that exceed those encountered in the *Rejung* context. The deeply ingrained *seonsaeng-jeja* hierarchy and the paramount, often rigid, emphasis on preserving *wonhyeong* (authenticity) create an ecosystem where pedagogical innovation is approached with caution. Potential resistance from *seonsaeng*, who may view analytical or preparatory models as diluting traditional pedagogical authority or compromising purity, must be anticipated and strategically addressed (Lee, 2022). Therefore, as emphasized throughout the discussion, the model must be positioned not as a replacement, but strictly as a preparatory and complementary scaffold. Its successful integration and ecological validity depend entirely on collaborative development, adaptation, and validation with respected *seonsaeng*. This collaborative framing—as a tool to enhance student readiness and deepen subsequent engagement within the traditional master-apprentice dyad—is crucial for gaining practical acceptance and ensuring the model enriches, rather than disrupts, the revered transmission process.

VI. Conclusion and Recommendations

This study successfully developed and empirically tested the Integrative *Rejung* Model, demonstrating its effectiveness in significantly enhancing the cognitive, psychomotor, and affective competencies of prospective music teachers engaged with the *Rejung* tradition. The model's synergy of structured inquiry and local wisdom not only fostered a profound pedagogical transformation—evidenced by large quantitative effect sizes and a qualitative shift toward artistic ownership—but also provided a viable pathway for revitalizing this endangered oral tradition

by making it accessible and relevant to contemporary learners.

As a key contribution, this empirically validated pedagogical model offers a transferable, culturally adaptive framework for educators worldwide tasked with revitalizing intangible heritage. It demonstrates how constructivist, inquiry-based approaches can be effectively operationalized to deconstruct non-Western oral traditions, making them cognitively accessible without sacrificing cultural integrity. Furthermore, it provides evidence that musical agency can be cultivated within structured traditions through methods that respectfully engage local wisdom.

The study also explored the conceptual implications of this model for other complex vocal traditions, specifically Korean Pansori. By proposing an adaptive framework, this research establishes a preliminary pedagogical bridge between the musical heritages of Indonesia and Korea. The model presents a structured, preparatory approach that could potentially address early accessibility challenges in Pansori pedagogy, helping to engage new generations while maintaining respect for the integrity of the *seonsaeng-jeja* system and the principle of *wonhyeong*. Ultimately, this work underscores the potential of collaborative, cross-cultural research in developing sustainable strategies for preserving living musical heritage in the modern era.

Based on the findings and limitations of this study, the following recommendations are proposed for practitioners, researchers, and policymakers.

For music education practitioners, particularly in Indonesia, the *Rejung* Integrative Model can be considered for teaching other forms of traditional Indonesian music, with appropriate contextual modifications. The model's structured yet flexible design offers a template for engaging students with complex oral traditions.

For music education researchers, further investigation is necessary to test the model's effectiveness in different traditional music contexts and with longer intervention durations. Longitudinal studies are needed to measure the long-term retention of competencies and the depth of cultural internalization. Most importantly, cross-cultural research collaborations are highly recommended. A promising direction is a collaborative Design-Based Research (DBR) study, co-led by Korean *seonsaeng* and Indonesian music educators, to adapt and test the model's efficacy within the Pansori pedagogical ecosystem. Such collaboration is an absolute prerequisite for ensuring ecological validity, cultural sensitivity, and practical acceptance, requiring careful negotiation of authenticity (*wonhyeong*), teacher-student hierarchy (*seonsaeng-jeja*), and the space for structured inquiry.

For policymakers in both Indonesia and South Korea, particularly those within ministries responsible for education and culture, this model offers a systematic strategy for revitalizing

cultural heritage through formal education. Integrating such pedagogies into national arts education curricula and supporting comprehensive teacher-training programs are critical steps toward the effective, culturally sensitive implementation of these approaches. Fostering official channels for Indonesia-Korea collaboration in music education research could provide invaluable institutional support for these vital efforts.

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