

타두트 예술의 부흥: 인도네시아 남수마트라 고등학교의 지역 지혜 기반 음악 교육 Revitalizing the Art of Tadut: Learning Music Based on Local Wisdom at SMA South Sumatra Indonesia

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Abstract This study analyzes strategies for integrating and revitalizing Tadut, a traditional cappella vocal art form from South Sumatra, into high school music education, as well as the impact of this integration on students' engagement, cultural identity, and character development. Based on frameworks of cultural sensitivity education and asset-based education, a seven-month qualitative multiple-case study was conducted at three schools in Indonesia. The results revealed that Tadut transformed score-centered, passive learning into active, embodied practice, significantly enhancing students' motivation and cultural connection. The participation of local artists (maestros) was essential for authentic knowledge transmission. However, teachers' dual educational roles, a rigid curriculum, and students' identity conflicts within a globalized culture emerged as ongoing challenges. This study concludes that flexible curricula, ongoing teacher-artist mentoring, and policies guaranteeing school autonomy are necessary for successful cultural revitalization, and presents living heritage not merely as content but as a core educational asset in the era of globalization.

Key words: revitalization, Tadut, local wisdom, music education, culturally responsive pedagogy, Indonesia

초록 본 연구는 남수마트라의 전통 아카펠라 성악인 타두트(Tadut)를 고등학교 음악 교육에 통합하여 활성화하는 방안과 이것이 학생들의 참여도, 문화적 정체성 및 인성 발달에 미치는 영향을 분석한다. 문화적 민감성 교육 및 자산 기반 교육 프레임워크를 바탕으로 인도네시아 3개 학교에서 7개월간 질적 다중 사례 연구를 수행하였다. 연구 결과, 타두트는 악보 중심의 수동적 학습을 능동적이고 신체화된 실천으로 전환시켜 학생들의 동기와 문화적 유대감을 현저히 향상시켰다. 지역 예술가(마에스트로)의 참여는 진정한 지식 전수에 필수적이었다. 그러나 교사의 교육적 양면성, 경직된 교육과정, 글로벌 문화 속 학생들의 정체성 갈등은 지속되는 과제로 나타났다. 본 연구는 성공적인 문화 부흥을 위해 유연한 교육과정, 지속적 교사-예술가 멘토링, 학교 자율성을 보장하는 정책이 필요함을 시사하며, 살아있는 유산을 단순한 내용물이 아닌 세계화 시대의 핵심 교육 자산으로 활용될 수 있음을 보여준다.

주제어: 부흥, 타두트, 지역 지혜, 음악 교육, 문화적 민감성을 고려한 교육학, 인도네시아

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I . Introduction

Music holds a vital and multifaceted position within the Indonesian educational framework, serving not only as a subject of aesthetic study but also as a critical vehicle for cultural transmission and the preservation of local wisdom. This role is formally acknowledged in national educational policies that advocate for curriculum content rooted in regional culture, aiming to foster national identity amidst diverse local heritages. In South Sumatra, this cultural wealth is exemplified by Tadut art, a traditional performing art that represents more than mere entertainment; it is a rich, deeply rooted form of cultural expression interwoven with the social and historical fabric of its people. As a pedagogical medium, Tadut offers students a dual pathway: the acquisition of artistic and musical techniques, and a profound, experiential connection to the social, philosophical, and ethical values embedded within its songs, rhythms, and poetic lyrics (Arman, 2025).

Tadut art plays a crucial role in Indonesian education, particularly in preserving local wisdom. In South Sumatra, Tadut is a rich and deeply rooted form of cultural expression. As a traditional vocal art, Tadut is performed a cappella without musical accompaniment. Its verses, in the form of pantuns or poems, are rich in Islamic teachings, such as the five pillars of Islam, the five pillars of faith, the command to pray five times a day, and other life values (Arman, 2025). As a learning medium, Tadut not only introduces students to the artistic aspects of vocal art but also provides a broader context for the social, cultural, and religious values contained within each verse and vocal rhythm.

However, this potential remains largely untapped within formal education structures. The current era, dominated by the pervasive influence of global popular culture delivered through digital media, has significantly altered the cultural consumption patterns of the younger generation. Studies indicate a marked decline in students' interest in and exposure to traditional arts, with globalized media forms often perceived as more contemporary and appealing (Sembiring et al., 2019). This shift poses a direct threat to the continuity of art forms like Tadut, risking the erosion of unique cultural identities and the valuable wisdom they contain.

This challenge is exacerbated by systemic gaps within the educational system itself. Despite policy mandates, the integration of local cultural content into formal arts curricula is often limited, inconsistent, or treated as a peripheral supplement rather than a core component. The national curriculum can sometimes be overly standardized, leaving insufficient space and guidance for teachers to deeply incorporate specific local arts. Furthermore, a common pedagogical approach

tends to prioritize theoretical knowledge and technical replication over contextual understanding and creative engagement with cultural meaning, which can disengage students from their own heritage.

Academic research has consistently affirmed the significant positive impacts of integrating local wisdom into education, demonstrating benefits for student engagement, cultural awareness, and character development (Lasaiba, 2023; Rahayu, 2024). Studies employing frameworks like Culturally Responsive Pedagogy (Ladson-Billings, 1995) show that learning anchored in students' cultural realities enhances relevance, motivation, and academic outcomes. Similarly, the Asset-Based Education perspective (Hammond, 2014) encourages educators to view local culture not as a deficit but as a vital resource for empowering learners and enriching the curriculum.

Nevertheless, a critical research gap persists. While existing literature robustly supports the principle of local wisdom integration, there is a scarcity of focused, empirical studies that investigate the specific processes and outcomes of revitalizing a particular, living musical tradition like Tadut as the central medium for music pedagogy in secondary schools. Many studies remain general, discussing local culture in broad terms, or focus on other domains such as visual arts or digital applications (Abdillah et al., 2024; Purnomo et al., 2023), leaving the unique pedagogical challenges and opportunities of a performative, music-based tradition underexplored.

This gap underscores a pressing urgency for focused research. Without concrete, context-specific models and evidence, efforts to revitalize Tadut through education may lack direction and efficacy. The erosion of cultural heritage is not merely a loss of the past; it represents a diminishment of the social cohesion, ethical frameworks, and unique identity available to future generations. Therefore, developing strategic, research-based approaches for cultural preservation through relevant and engaging education is an imperative of both academic and social importance.

To address this need, the present study is driven by two explicit and interconnected research questions: First, how can Tadut art be effectively integrated as a music learning medium based on local wisdom in South Sumatran high schools? Second, what impact does the integration of Tadut art have on students' learning motivation, cultural identity, and character development? These questions move the inquiry beyond general cultural-heritage discourse, demanding a contextual, in-depth investigation into the practical mechanisms and tangible effects of Tadut's revitalization within the secondary education ecosystem.

Grounded theoretically in Culturally Responsive Pedagogy and Asset-Based Education, this research seeks to formulate a practical, transferable learning model. Its novelty lies in the emphasis on an inclusive, participatory methodology that positions Tadut not as static curriculum

content to be memorized, but as a dynamic ‘cultural bridge’ and a platform for active student engagement, collaboration, and identity formation (Effendi et al., 2024). The study prioritizes the voices and experiences of students, teachers, and community artists to understand the phenomenon from within its lived context.

By rigorously addressing these research questions, the study aims to contribute more than an academic analysis; it seeks to generate actionable guidance for educators, curriculum developers, and policymakers. The ultimate goal is to support the design and implementation of curricula that do not merely sustain local culture as a relic, but actively engage with it to foster the holistic development cognitive, social, emotional, and ethical of the younger generation, equipping them to navigate a globalized world with a strong sense of self and community.

II. Literature Review

1. Tadut art: musical-cultural specificity and pedagogical potential of south sumatra

Before examining its position in education, it is important to define in depth Tadut art which is the subject of research. Tadut is not just an ordinary traditional music performance; it is an expression of living and breathing culture in South Sumatran society presented purely vocally (a cappella). This art combines elements of poetry (rhymes or gurindam) which are sung without the accompaniment of musical instruments. The poetry in Tadut often contains local wisdom values, Islamic religious teachings (such as the pillars of faith, the pillars of Islam), life advice, folklore, and humor, which makes it an effective medium for transmitting social, cultural and religious values between generations (Effendi et al., 2024). Thus, Tadut's position is at the intersection of vocal arts, oral literature, and cultural performance, making it a rich and contextual asset for education.

2. Theoretical anchors: connecting frameworks to the tadut context

This study is theoretically framed by the confluence of three complementary perspectives. First, Culturally Responsive Pedagogy (CRP) provides the foundational principle that effective learning must connect to students' prior cultural knowledge and lived experiences (Ladson-Billings, 1995).

In this context, Tadut is theorized as the authentic ‘conduit’ or ‘cultural bridge’ that makes the music curriculum resonate with the South Sumatran student's world, transforming learning from an abstract exercise into a meaningful exploration of self and community. Second, the Asset-Based Education perspective (Hammond, 2014) directly challenges deficit-oriented approaches to education. It frames Tadut not as a supplementary or remedial topic, but as valuable intellectual, social, and cultural capital that empowers learners by validating their heritage as a source of knowledge and strength. Third, ethnomusicological theories of cultural transmission (Nettl, 2005; Schippers, 2009) guide our examination of the process itself. Schippers' ‘Twelve Continuums Transmission’ model, for instance, offers a lens to analyze how the informal, community-based, oral-aural learning traditions of Tadut can be respectfully and effectively adapted into the formal, structured, and often notation-reliant environment of the school classroom. Together, these frameworks shape our inquiry into how Tadut can be integrated (CRP & Asset-Based lens) and how its unique knowledge system is translated pedagogically (transmission lens).

3. National context and the identified research gap

Within the Indonesian academic and policy landscape, the integration of kearifan lokal (local wisdom) into education is a well-established and encouraged imperative. A body of research consistently highlights its benefits for enhancing student engagement, contextual relevance, and character building (Anzelina, 2023; Syarif & Ratuloly, 2020). Recent innovative studies have explored technological integrations, such as using Augmented Reality to present local cultural content (Abdillah et al., 2024), and the development of teaching materials rooted in regional motifs (Purnomo et al., 2023). However, a significant and persistent gap is evident: much of this literature discusses local wisdom in general terms or focuses on domains like visual arts, crafts, or digital applications. There is a conspicuous lack of in-depth, empirical research that takes a specific, living musical tradition as its central subject and examines its systematic revitalization as the core of music pedagogy in secondary schools. This study directly targets this gap by moving beyond generalized advocacy to provide a concrete, contextualized case study of Tadut art as a primary medium for music learning, thereby addressing a crucial omission in both research and practical curriculum development.

4. Comparative insights: a focused analytical lens

To contextualize this study within broader global educational discourses, a brief consideration of comparable international efforts is instructive. Successful models, such as the systematic promotion of Gugak (traditional music) in South Korean schools (Kang, 2023) or the enduring inclusion of traditional repertoire in Japanese music education (Day, 2013), reveal a convergent set of enabling factors. These typically include a supportive policy framework, the development of a contextual and tiered curriculum, specialized teacher training, and sustained collaboration between schools and master artists or cultural institutions. These elements do not constitute the primary focus of our research but provide a valuable analytical lens. They offer a heuristic framework for examining the challenges and opportunities within the South Sumatran context, helping to identify which of these success factors are present, absent, or need adaptation. The primary object of analysis, however, remains the specific mechanisms and lived outcomes of Tadut revitalization in local high schools, not a direct comparative analysis with these international cases.

The discourse within the Korean Journal of Research in Music Education offers a productive comparative lens for this study, particularly regarding the localization of music curricula and the professional readiness of educators. Kwon argued that the successful indigenization of music education depends less on the mere inclusion of folk songs in textbooks and more on the dynamic pedagogical integration of those materials, emphasizing that ‘what is local becomes Korean, and what is Korean becomes global’ (Kwon, 2004). This perspective aligns closely with the Culturally Responsive Pedagogy framework underpinning the present research. These Korean theoretical insights echo the Asset-Based Education model employed in this study, confirming that local wisdom is not merely heritage content but an active pedagogical asset. The parallel challenges and strategies documented in Korean music education validate the South Sumatran endeavor to revitalize Tadut, suggesting that the negotiation between formal schooling and living oral traditions is a shared concern across Asian educational contexts.

5. Synthesis: Positioning and contribution of this research

This literature review establishes a robust foundation, confirming the strong theoretical rationale (CRP, Asset-Based Education, transmission theory) and practical precedent (national and international) for integrating local arts into education. However, it precisely pinpoints an unmet need: the

absence of a focused study that investigates the how and with what effect of revitalizing a specific, vibrant musical tradition like Tadut within the Indonesian secondary education ecosystem. Guided explicitly by research questions, this study is positioned to fill this gap. It aims to move past broad prescriptions and generate empirical, contextual knowledge on the pedagogical strategies for integration and the multidimensional impacts on students. In doing so, the research seeks to contribute a tangible, transferable model for music education that is genuinely rooted in local cultural assets, thereby offering insights relevant to both academic discourse and practical application in regions facing similar cultural-educational challenges. Before reviewing its position in education, it is important to define in depth the art of Tadut that is the subject of research. Tadut is not merely a traditional musical performance; it is a living and breathing cultural expression among the people of South Sumatra. It is a vocal tradition performed a cappella, without instrumental accompaniment. This art form features poetic verses (*pantun* or *gurindam*) that are sung or chanted. The lyrics often contain Islamic religious teachings such as the pillars of faith and Islam, the obligation of the five daily prayers, and other spiritual guidance alongside values of local wisdom, life advice, folklore, and humor. This makes Tadut an effective medium for the intergenerational transmission of social, cultural, and religious values (Effendi et al., 2024). As such, Tadut's position is at the intersection of musical arts, oral literature, and cultural performance, making it a rich and contextual asset for education.

III. Research Methodology

This study uses a multiple-case study design within a qualitative research framework to explore the phenomenon of the revitalization of Tadut arts as a medium for local wisdom-based music learning in Senior High Schools (SMA) in South Sumatra. The case study approach was chosen because of its ability to provide an in-depth and contextual understanding of complex social phenomena in real-life settings. The unit of analysis in this study is the process of integrating Tadut arts into the music arts education curriculum at the classroom level. This study was conducted over a seven-month period, from March to September 2025, in three senior high schools in South Sumatra Province. The selection of research locations was carried out through purposive sampling with specific criteria to ensure the depth and relevance of the data. These criteria include: (1) the location of the school is in an area that makes Tadut part of the living cultural heritage of the local community; (2) the school administration expresses a willingness

to support innovations in arts learning; and (3) representation of variations in geographical and socio-cultural contexts, which in this case includes schools in urban areas (State Senior High School 8 Palembang) and semi-urban/rural areas (State Senior High School 4 Lahat and State Senior High School 3 Pagar Alam).

Research participants were recruited through a combination of purposive sampling and voluntary response sampling techniques. All participants provided informed consent (with additional parental consent for student participants) after receiving a full explanation of the research objectives, their rights, and assurance of data confidentiality. The final participant pool consisted of several key groups. The first group consisted of three Arts/Music Teachers (one from each school), consisting of one female and two male teachers with teaching experience ranging from 5 to 20 years. The second group consisted of 24 students (eight from each school, aged 16-18), selected from classes where Tadut integration was implemented; this group consisted of 14 female students and 10 male students. The third group consisted of three artists and community leaders recognized as Tadut practitioners or experts, who were involved as resource persons.

The data collection procedure was triangulated using three main methods. First, Semi-Structured Interviews: In-depth interviews were conducted with all teachers and community artists, as well as 12 core students (4 from each school). Interviews lasted 45-70 minutes, were conducted in a mix of Indonesian and Palembang dialect according to participant preference, and were recorded with the participants' permission. An interview guide was developed to capture themes such as: perceptions of Tadut cultural values, experiences in teaching/learning Tadut, observed student engagement, and challenges faced. Examples of questions asked included: 'Can you describe your experience in preparing a Tadut-based lesson?' and 'What changes, if any, have you observed in students' attitudes toward local culture since learning Tadut?' Second, Participant Observation: The primary researcher acted as a non-participant observer in 18 music class sessions (6 sessions in each school, each lasting 90 minutes) where Tadut was taught or practiced. Structured observation sheets were used to document classroom dynamics, teacher-student interactions, collaborative activities, and student engagement levels. Field notes were expanded immediately after each observation session. Third, Document Analysis: Relevant documents were collected and analyzed, including: the national curriculum document (Kurikulum Merdeka), supplementary regional arts education guidelines from the South Sumatra Provincial Education Office, lesson plans (RPP) for arts and culture subjects in schools, and available teaching materials related to Tadut.

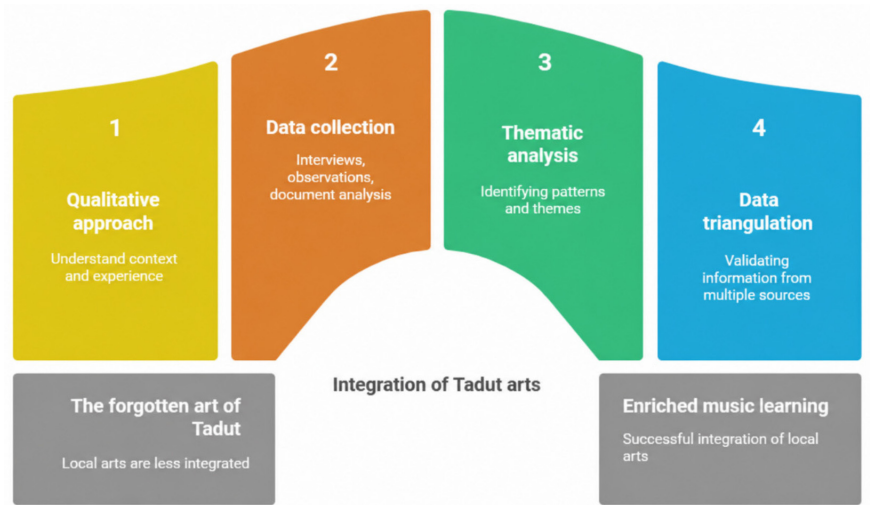
The collected data were then analyzed using inductive thematic analysis following the six-phase

framework developed by Braun and Clarke. The analysis process began with the Familiarization Phase, in which all interview recordings were transcribed verbatim, followed by in-depth and repeated reading of transcripts, observation notes, and documents. Next, in the Initial Coding Phase, two researchers independently generated initial codes from the data using NVivo 14 software. Examples of codes that emerged include 'pride in cultural heritage,' 'collaborative learning dynamics,' 'teacher uncertainty in pedagogy,' and 'lack of structured materials.' The Searching for Themes Phase grouped similar codes into potential themes, such as 'Increasing Student Motivation and Identity,' 'Pedagogical Challenges,' and 'Artist-School Collaboration.' In the Reviewing Themes Phase, the generated themes were reviewed and refined by checking their fit against the raw data excerpts and the entire data set. Differences in interpretation between the two coders were discussed until consensus was reached, ensuring inter-coder agreement. The Defining and Naming Themes phase involved establishing clear definitions and names for each core theme. The final phase was the Producing the Report phase, in which the analysis findings were woven into a coherent narrative and supported by vivid, anonymized data quotations.

To ensure the trustworthiness and rigor of this qualitative research, we employed several strategies that went beyond traditional concepts of reliability and validity. Triangulation of data sources (teachers, students, artists) and methods (interviews, observations, documents) was used to cross-verify the findings. Peer Debriefing involved periodically discussing emerging themes and initial interpretations with two academic colleagues not directly involved in the research to test assumptions and mitigate researcher bias. Member Checking involved sharing initial findings with five key participants (two teachers, two students, and one artist) for feedback and validation, ensuring our interpretations accurately reflected their experiences. Additionally, an Audit Trail, a detailed log documenting all methodological decisions, data collection processes, and analytical steps, was maintained to ensure the research's dependability and confirmability. The overall methodological design and transparent reporting aims to present a credible and in-depth narrative of the Tadut revitalization process, thus enabling readers to evaluate the transferability of the findings to similar contexts.

The results of this research are expected not only to be an academic contribution, but also to be implemented in educational practice. The researcher will develop practical guidelines for educators to integrate the arts of Tadut in their curriculum, as well as provide recommendations for the development of educational policies that support cultural preservation through learning based on local wisdom. This effort will contribute to strengthening character education, as well as strengthening cultural identity among the younger generation (Borong et al., 2023). The

combination of these data collection techniques will provide a holistic picture of the implementation of Tadut art in learning.



[Figure 1] Conceptual framework of the revitalization of tadut research methodology

This diagram illustrates the qualitative case study approach used, showing the circular relationship between the context (Music Learning at SMA Sumatra Selatan), the revitalization process (Tadut Arts Integration), the data collection method (interviews, participatory observations, document analysis), and the expected outcome. This image makes it clear how various elements of methodology are interconnected in comprehensively exploring research phenomena.

IV. Research Results

This section presents the empirical findings derived from interviews, participatory observations, and document analysis conducted over a seven-month period across three senior high schools in South Sumatra. The data are organized thematically to reflect the key patterns observed during the study, supported by direct evidence from the field. Each theme captures a distinct dimension of the Tadut revitalization process, from student engagement to teacher challenges and the nuanced responses of learners navigating between tradition and modernity.

1. Student engagement and motivation through experiential learning

The shift from conventional music instruction to Tadut-based learning produced a dramatic transformation in classroom atmosphere and student participation. This finding was consistently observed across all three schools and confirmed through interviews with students, teachers, and visiting artists. The contrast between theoretical, notation-dominated sessions and the embodied practice of Tadut vocal traditions revealed how deeply pedagogical approach influences learner motivation.

1) Classroom observation: From passive to active participation

During the initial phase of observation at SMA Negeri 8 Palembang, the music class followed the conventional pattern common to many arts classes in Indonesia. Students sat in rows facing the blackboard where the teacher wrote the lyrics for Tadut. The teacher explained the lyrics and guided the students in interpreting them. Most students followed passively, their eyes fixed on the board, occasionally tapping their pencils or whispering to their neighbors. Several students in the back of the class were seen using cell phones under their desks, while others rested their heads on their folded arms. The teacher stopped frequently to call attention, but the overall energy remained low. Field notes from March 15, 2025, noted: ‘Students appeared disengaged. Only three students in the front row actively responded to the teacher’s questions. The rest mechanically copied the lyrics without showing any interest in the sound or meaning of the exercise.’

This pattern changed significantly when the teaching approach shifted to live Tadut vocal practice. In a workshop held at SMA Negeri 4 Lahat, the teacher, Mr. Budi, began by singing a simple Tadut melodic phrase containing a *pantun* (a rhyme) about the five pillars of Islam. Instead of writing anything on the board, he simply sang, signaled for students to listen, and then invited them to repeat. Within minutes, the class dynamic changed. Students who had previously been quiet and withdrawn leaned forward, their lips moving as they tried to imitate the melody. Small groups formed organically as students turned to their neighbors to practice together.

Detailed observation notes from SMA Negeri 3 Pagar Alam captured this transformation:

‘The teacher, Mr. Arman, demonstrated a Tadut melodic phrase. Students listened intently, some moving their lips silently as if rehearsing internally. Within five minutes, without any instruction from the teacher, groups of three to four students began practicing together. One student in a group near the window corrected her peer: ‘I think your intonation should be softer

here, like when Mr. Arman demonstrated the part about respecting elders.’ Another student reminded the group: ‘Remember to pause after that line it gives meaning to the verse about patience.’ Throughout the 45-minute observation period, no student was observed using a mobile device or disengaging from the activity. The room was filled with the sound of voices practicing, occasional laughter when someone made a humorous mistake, and supportive peer feedback.’ (Arman, 2025).

Similar scenes were documented at all three schools. At SMA Negeri 8 Palembang, where students initially seemed the least engaged during notation exercises, the Tadut workshop produced a similarly dramatic change. A visiting local artist, Mr. Fiki, led the session by sitting on the floor with the students in a circle, a deliberate departure from the teacher-led setting. He taught a Tadut work containing a pantun (a rhyme) about the importance of performing the five daily prayers, a theme that resonated with the students' cultural and religious backgrounds. Students who had previously hidden behind textbooks now voluntarily sang solo phrases, often closing their eyes as they concentrated on matching the melodic contours and emotional tone of the verses.

2) Student voices: pride, adversity, and cultural connection

Interviews with students at all three schools revealed that the nature of the Tadut learning experience fundamentally changed their relationship to music education. A common thread in their responses was the distinction between the mechanical difficulty of memorizing lyrics and what one student called ‘pelaksanaan yang bangga’ (difficulty that brings pride). This phrase captures the paradox that while Tadut requires intense effort memorizing melodic phrases by ear, mastering vocal nuances, and understanding the meaning of ancient words in pantun this effort feels meaningful because it connects them to their heritage.

A student at SMA Negeri 8 Palembang elaborated on this distinction:

In the past, music lessons were simply memorizing the notation of unfamiliar songs. I would copy notes from the board, but I never understood why the notes went up or down, or what the song was about. It felt like math, not music. Now, we learn to sing the poetry and rhythms of our ancestors. We listen to the melodies, understand the meaning of the rhymes, and strive to recite them with the correct pitch and spirit. It's difficult sometimes I have to listen to a phrase ten times before I can sing it correctly but this is our heritage. When I finally get it right, I feel proud, not just relieved like after a test (student A).

Another student from SMA Negeri 4 Lahat described how the practice of internalizing singing helped her internalize the values contained in pantun:

The pantun we learned talked about the pillars of Islam. My teacher explained the meaning, but only when we sang it together, feeling the rhythm and emotion in our voices, did I truly understand. It felt like the words came to life. Now when I walk around my village and see the crowds of people praying at the mosque, I remember that song (student B).

Students also emphasized the social dimension of Tadut learning. Unlike notation exercises, which were typically completed individually, Tadut practice naturally fostered collaboration. A student at SMA Negeri 3 Pagar Alam described this dynamic:

When we practice Tadut, we work together. If I forget the melody, my friend reminds me. If someone's pronunciation is wrong, we correct each other gently. It's not like a test where you're alone with your paper. We're all learning together, and we want everyone to get it right because we perform together. It feels like we're a team, not just classmates (student C).

Teachers independently corroborated these student statements. A teacher from SMA Negeri 4 Lahat noted:

Attendance in my art class has always been inconsistent, especially on Friday afternoons. But during the Tadut unit, I almost always had perfect attendance for four consecutive weeks. Students arrived early, and some even practiced together outside of class before the bell rang. I've never seen such a level of enthusiasm for music class before (teacher A).

3) The role of peer teaching and collaborative learning

Observations revealed that the collaborative nature of Tadut practice extends beyond simple peer support to include sophisticated forms of peer teaching. In sessions where students work in small groups, more advanced students naturally take on the role of mentors, providing feedback on lyrics and melodies. This peer-to-peer instruction occurs without teacher direction and demonstrates a high level of engagement with the material.

At SMA Negeri 8 Palembang, observation notes from small group sessions noted:

A group of four female students practiced the Tadut song about the pillars of Islam. One female student, who quickly learned the melody, took the lead, singing each phrase and pausing for the others to repeat it. She gave specific feedback: 'Try to raise the pitch of your voice a little here, as if you were asking a question,' and 'That word should be sung longer it's the most important word in the verse.' The other students listened carefully and adjusted their singing. No one seemed defensive or embarrassed by the correction (teacher B).

This peer teaching dynamic appeared to enhance learning outcomes while also building social cohesion. Students who struggled with certain phrases received immediate, low-stakes feedback from peers, reducing the anxiety that can accompany teacher-directed correction. At the same time, students who served as peer mentors deepened their own understanding by articulating what they had learned and diagnosing others' difficulties.

4) Comparison with conventional music teaching

The contrast between Tadut-based teaching and conventional teaching is so striking that several teachers spontaneously compared the two approaches during interviews. A teacher from SMA Negeri 8 Palembang reflected:

When I teach from a textbook, I spend half a lesson just trying to get students' attention. They see notation as a foreign language, something to be memorized for a test and then forgotten. With Tadut, I don't have to try to get their attention. They're already engaged because the music speaks to something they recognize, even if they've never heard Tadut before. The language is their language, the values are their values. My role shifts from disciplinarian to facilitator (teacher B).

Mr. Arman from SMA Negeri 3 Pagar Alam offered a similar perspective:

I once taught traditional music to students from rural backgrounds. They didn't hear Western classical music at home or in their villages. But Tadut they heard echoes of it at community gatherings, at religious events, from their grandparents. When I teach Tadut, I'm not introducing something foreign; I'm helping them understand something that's already part of their world. That makes a big difference in motivation (Arman).

5) Summary of findings on student engagement

The evidence from observations and interviews consistently demonstrates that the shift from notation-based instruction to experiential Tadut practice produced a marked increase in student engagement, motivation, and active participation. This engagement manifested in multiple forms: increased attendance and punctuality, spontaneous formation of practice groups, peer teaching and collaboration, and students' expressed pride in mastering a culturally significant art form. The embodied, collaborative nature of Tadut learning created conditions for what students described as meaningful difficulty challenge that felt worthwhile because it connected them to heritage and community.

2. Navigating technical challenges and building cultural connection

While the shift to Tadut-based learning generated enthusiasm, it also introduced significant technical challenges for students accustomed to Western notation-based instruction. All three music teachers interviewed identified students' initial difficulty with aural-oral replication as the most consistent technical barrier. This finding emerged repeatedly across schools and student groups, revealing a fundamental pedagogical transition that students were required to navigate.

1) The aural-oral challenge: from visual to auditory learning

Students entering the Tadut unit brought years of experience with a particular mode of music learning: visual, notation-based, and teacher-directed. In this paradigm, musical knowledge was presented as written symbols on a page or board, and students' task was to decode these symbols into sound through counting and mechanical reproduction. The aural-oral tradition of Tadut, by contrast, required students to learn through listening, memory, and immediate vocal reproduction a mode of learning that felt unfamiliar and, for many, initially frustrating.

One teacher at SMA Negeri 4 Lahat described this challenge in detail:

The biggest hurdle is their ears. They are used to reading music. For years, they've been taught that music is something you see on a page notes, rests, time signatures. When I first introduce Tadut, I sing a melodic phrase and ask them to repeat it. Many students look at me blankly, then look around as if expecting a worksheet to appear. They want something to look at. At first, they are frustrated because they can't 'see' it. I have to teach them to trust their ears, to listen

not just for pitch but for the feeling in the voice, the way words stretch and contract. It takes time usually two to three weeks before most students feel comfortable (teacher A).

This teacher's observation was confirmed by student interviews. A student at SMA Negeri 8 Palembang described her initial struggle:

The first week was really hard. I kept wanting to write things down, to have something to look at when I practiced at home. But the artist said, 'No, just listen and remember.' I would listen to a phrase and immediately forget it. I felt stupid. But after a few sessions, I realized I was actually hearing more not just the melody, but the way the singer's voice changed on certain words, the pauses that gave meaning. I started to understand that Tadut lives in the ear, not on paper (student A).

2) The transition period: from frustration to listening

Observations documented a clear transition pattern across the first month of Tadut instruction. During Week 1, students exhibited visible discomfort during aural-oral exercises. They glanced at each other uncertainly, requested repetition frequently, and often produced inaccurate reproductions of melodic phrases. By Week 2, many students began to show improvement, though some continued to struggle with longer phrases or complex melodic contours. By Week 3 and 4, most students could reproduce taught phrases with reasonable accuracy and began to add expressive nuance subtle dynamic changes, appropriate pauses, and attention to word stress.

This transition was not automatic but required deliberate pedagogical scaffolding. Teachers reported using several strategies to ease the shift. One common approach was to begin with very short phrases (two to four beats) and gradually increase length and complexity. Another was to pair stronger listeners with weaker ones, allowing peer modeling to supplement teacher demonstration. A third strategy, employed by the visiting artists, was to connect the aural challenge to familiar experiences comparing it to learning religious recitation (*mengaji*) or memorizing traditional stories from elders.

A student at SMA Negeri 3 Pagar Alam described how this scaffolding helped:

At first I was really frustrated. I'm used to seeing the music, to having time to study it alone. But Mr. Arman kept saying, 'Listen like you listen to your grandfather telling stories. You don't write down his stories, but you remember them because they matter.' That helped me shift my

thinking. I started listening for the story in the song, not just the notes. And somehow, that made it easier to remember the melody (student C).

3) Cultural content as a bridge to technical mastery

A crucial finding was that the cultural and religious content embedded in Tadut pantun served as a bridge that helped students persist through technical difficulty. Rather than being merely an additional layer of meaning, the content provided motivation and cognitive hooks that aided memory and deepened engagement.

This was particularly evident in pantun containing Islamic teachings. At SMA Negeri 4 Lahat, students learned a Tadut piece whose verses elaborated the Five Pillars of Islam. One student described how the familiar religious content supported her learning:

The pantun talks about shahada, prayer, zakat, fasting, and hajj. I already know these from religious class and from home. So when I'm trying to remember the melody, I think about the meaning of each line. The melody for the line about prayer sounds steady and calm, like someone praying. The line about fasting has a different feeling more serious, like effort. Remembering the meaning helps me remember which melody comes next (student B).

Another student from SMA Negeri 3 Pagar Alam made a similar connection with a pantun about patience (sabar):

The pantun says, 'Patience is a light in the heart.' The melody for that line rises slowly, like light growing. When I sing it, I feel what the words mean. That feeling helps me remember exactly how the melody goes. It's not just notes anymore it's a feeling with a shape (student C).

Teachers observed that this connection between content and melody accelerated learning. A teacher from SMA Negeri 8 Palembang noted:

When students understand what they're singing, they learn faster. It's no longer just mechanical repetition. They have a mental image, an emotional connection. The melody becomes linked to the meaning, and the meaning helps memory. Students who struggle with purely auditory reproduction often experience dramatic improvement after we discuss the content of the pantun (teacher B).

4) Technical mastery as gateway to cultural interpretation

The data revealed that technical challenge and cultural interpretation were not separate phases of learning but intertwined processes. As students worked to master the vocal techniques of Tadut accurate pitch, appropriate dynamics, clear diction they simultaneously engaged more deeply with the cultural content. The effort required to reproduce a melody correctly forced them to listen attentively, and attentive listening revealed nuances of meaning they might otherwise have missed.

This interconnection was evident in how students discussed their learning. A student at SMA Negeri 4 Lahat explained:

When I first heard the pantun about caring for orphans, I understood the words but not really the feeling. But as I practiced singing it, trying to get the melody exactly right, I started to notice how the singer's voice softened on certain words, how it lingered on 'orphan' as if showing care. To sing it correctly, I had to feel that care in my own voice. So the technique and the meaning became the same thing (student B).

This finding suggests that in Tadut pedagogy, technical mastery is not a prerequisite to cultural understanding but the medium through which cultural understanding is achieved. Students did not first learn the notes and then add expression; they learned the notes by attending to expression, and in that process internalized the values the expression conveyed.

5) Summary of findings on technical challenges

The evidence demonstrates that students' initial difficulty with aural-oral transmission was a genuine pedagogical challenge requiring time and scaffolding to overcome. However, this challenge also served as a gateway to deeper engagement, as students developed new listening skills and discovered that the cultural content of pantun provided cognitive and emotional support for technical learning. The intertwining of technical and cultural dimensions in Tadut practice meant that overcoming technical difficulty was simultaneously a process of cultural deepening students did not just learn to sing; they learned to hear and feel their heritage in new ways.

3. The role of local artists and shifts in classroom dynamics

The involvement of local artists (maestros) proved to be a transformative element in the Tadut

revitalization process. Rather than serving as occasional guest speakers or supplementary resources, these artists fundamentally reconfigured classroom dynamics, pedagogical relationships, and students' perceptions of knowledge and expertise. The data reveal that artist involvement created a hybrid learning space where formal school structures and community-based traditions of transmission coexisted and enriched each other.

1) Reconfiguring classroom space and authority

The most immediately visible change when artists entered the classroom was spatial. Unlike teachers who typically stood at the front, artists frequently positioned themselves among students, often sitting on the floor in a circle or inviting students to gather around them. This spatial reconfiguration signaled a different kind of relationship less hierarchical, more communal and invited different kinds of participation.

Field observations from SMA Negeri 8 Palembang captured this transformation:

Mr. Fiki, a Tadut artist, entered the classroom and immediately began rearranging the room. He asked the students to push their desks against the wall and sit in a circle on the floor. He sat among them, not at the head of the table. For the first few minutes, he simply told stories about his childhood, about learning Tadut from his grandmother while helping prepare food. The students listened quietly, some smiling at the familiar details. Only then did he begin to sing a soft, slow melody that seemed to grow from his story. He sang a phrase, motioned for the students to repeat it, and the learning began not as instruction but as shared practice (teacher B).

This approach contrasted sharply with typical classroom dynamics. The artist did not position herself as the sole authority dispensing knowledge but as a participant in a shared tradition, inviting students to join her in practice. The stories she told before singing established her not as an expert in the abstract sense but as someone whose expertise was rooted in lived experience, in family and community relationships. This framing shifted students' relationship to the knowledge being transmitted.

2) Embodied pedagogy: learning through demonstration and participation

Artists' teaching methods differed fundamentally from those of classroom teachers. Rather than explaining concepts verbally, they taught primarily through demonstration and guided participation.

A student might be corrected not through verbal instruction but through the artist's gesture a slight hand movement indicating when to breathe, a nod encouraging a fuller tone, a raised eyebrow suggesting more expression. This embodied pedagogy conveyed not just technical information but also the aesthetic values and cultural sensibilities embedded in the tradition.

Detailed observation notes from a workshop at SMA Negeri 4 Lahat document this approach:

Mr. Aldo, a Tadut artist, taught a song about the pillars of Islam. He sang each phrase twice, then gestured for the students to repeat it. When a student's performance lacked warmth, Mr. Aldo didn't explain what was wrong. Instead, he sang the phrase again, this time with exaggerated warmth, his face beaming as if welcoming a beloved guest. The student laughed, tried again, and this time captured something closer to that feeling. Mr. Aldo nodded in agreement and continued. Throughout the session, verbal instruction was minimal; learning occurred through repeated demonstration, imitation, and subtle adjustments indicated by movement and expression (teacher A).

This teaching approach reflects the apprenticeship model common in many traditional arts, where knowledge is transmitted not through abstract explanation but through participation in practice. Students learn by doing, by watching and imitating, by receiving feedback that is often nonverbal and embedded in the ongoing activity. This model proved highly effective in the Tadut context, where much of what needs to be learned vocal nuance, emotional expression, the appropriate feel of a phrase resists verbal codification.

3) Redistributed authority: teachers as co-learners

A significant finding was that artist involvement did not diminish teachers' roles but transformed them. Teachers who initially worried that artists might undermine their authority reported that, instead, they found themselves repositioned as co-learners alongside students a shift that paradoxically enhanced their legitimacy as educators.

One teacher's reflection captured this transformation:

When I teach alone, I am the sole authority. Students look to me for answers, and I must provide them. When the artist comes, I become a learner too. I sit with students, I listen, I try to sing correctly, I make mistakes. Students see that I am still learning, that expertise comes from the community, not just from school or from teacher certification. This doesn't make me less of a teacher it makes me more real. Students see that learning never stops, that even their teacher

respects and learns from community knowledge. It breaks down the walls of the classroom (teacher C).

This repositioning had several positive effects. First, it modeled lifelong learning for students, demonstrating that knowledge is not a fixed body to be acquired but an ongoing process of engagement with community and tradition. Second, it legitimated students' own questions and uncertainties if the teacher could also be a learner, then uncertainty was not failure but part of the learning process. Third, it opened space for students to bring their own community knowledge into the classroom, as they might know aspects of local tradition that the teacher did not.

4) Students' perceptions: authenticity and living knowledge

Students articulated a clear distinction between learning from teachers and learning from artists. This distinction centered on authenticity the sense that artists embodied knowledge in ways that teachers, however skilled, could not replicate. A student at SMA Negeri 4 Lahat expressed this difference:

Our teacher knows the theory. He can explain how Tadut works, the patterns in the poetry, the history. But Mr. Aldo, he lives this art. He doesn't just teach; he practices what his grandfather passed down. When he sings, you can hear his grandmother in his voice he told us that. It feels different, like the knowledge is alive, not just in books (student B).

Another student from SMA Negeri 3 Pagar Alam elaborated:

When Mr. Arman teaches, he doesn't just show us how to sing. He tells us stories about where the songs come from, who taught him, what the songs meant in his village when he was young. The songs become connected to real people, real places, real lives. That makes us want to learn them properly, to honor that history (student C).

These responses suggest that artists brought more than technical skill to the classroom. They brought living connections to community, family, and history dimensions of knowledge that are difficult to convey through formal instruction alone. Students perceived this as authenticity, and this perception motivated deeper engagement.

5) Challenges in artist-school collaboration

While artist involvement was overwhelmingly positive, the data also revealed challenges in sustaining meaningful collaboration. Teachers noted that artists were typically available only for limited periods, often a few sessions per semester, due to other commitments and limited funding for their involvement. This intermittent presence meant that students could not develop sustained relationships with artists, and the deep, apprenticeship-style learning that occurred during artist sessions was difficult to maintain when artists departed.

A teacher at SMA Negeri 3 Pagar Alam described this challenge:

When Mr. Arman is here, learning transforms. Students are focused, motivated, learning deeply. But he can only come once a month, sometimes less. After he leaves, I try to continue what he started, but I'm not him. The energy changes. Students miss his presence, his stories, the way he teaches. We need more sustained collaboration, not just occasional visits (teacher C).

This challenge points to the need for structural support for artist-school partnerships, including funding for regular artist involvement and mechanisms for integrating artists more fully into the educational process.

6) Summary of findings on artist involvement

The evidence demonstrates that local artists played an indispensable role in the Tadut revitalization process. Their presence reconfigured classroom dynamics from hierarchical to communal, introduced embodied pedagogies suited to the oral tradition, repositioned teachers as co-learners in ways that enhanced their legitimacy, and brought living connections to community and history that students perceived as authentic. However, the intermittent nature of artist involvement limited the depth and continuity of learning, suggesting the need for more sustained partnerships.

4. Encountered challenges and teacher ambivalence

Despite the positive outcomes documented above, the implementation of Tadut-based learning revealed significant challenges at multiple levels pedagogical, structural, and personal. Teachers, while committed to cultural preservation, experienced ambivalence about their capacity to teach

Tadut authentically. This ambivalence was not simply individual anxiety but reflected genuine tensions between the demands of formal education and the nature of traditional artistic knowledge.

1) Pedagogical readiness: the gap between enthusiasm and expertise

All three music teachers expressed strong support for integrating Tadut into the curriculum. They recognized its cultural significance and welcomed the opportunity to connect students with local heritage. However, this enthusiasm was tempered by awareness of their own limitations. None of the teachers had received formal training in Tadut during their own education or teacher preparation. Their knowledge came from brief workshops, personal interest, or in one case family background, but none claimed mastery of the tradition.

One teacher's candid reflection captured this dilemma:

I support this program wholeheartedly. I believe students should know their heritage, and Tadut is part of that heritage. But I am not a Tadut expert. I took a short workshop last year, and I've listened to recordings, but I worry that I am teaching the 'school version' simplified, maybe even wrong in some details. What if I teach the rhythm incorrectly? What if my pronunciation of the old words is off? I don't have the deep repertoire of a true maestro, the knowledge that comes from years of listening and practicing in community. I worry that students are getting a watered-down version, not the real thing (teacher C).

This concern about the 'school version' reflects a deeper anxiety about authenticity. Teachers recognized that Tadut, as a living oral tradition, resists the kind of standardization that formal education typically requires. The nuanced vocal techniques, the improvisational elements, the connection to specific community contexts these dimensions are difficult to capture in lesson plans and textbooks. Teachers feared that in attempting to teach Tadut, they might inadvertently produce a version stripped of its essential qualities.

2) The tacit nature of artistic knowledge

The difficulty teachers faced was compounded by the nature of knowledge in oral traditions. Much of what a master artist knows is tacit embodied, intuitive, resistant to verbal articulation. A maestro can demonstrate correct singing but may struggle to explain in words exactly how to achieve the right tone or inflection. This tacit knowledge is acquired through years of

participation in community practice, not through formal instruction.

A teacher at SMA Negeri 8 Palembang reflected on this challenge:

When I ask Mr. Aldo how he knows when to add ornamentation to a phrase, he just shrugs and says, 'It feels right.' When I ask how to teach students to feel what feels right, he laughs and says, 'They just have to sing until they feel it.' That's not an answer I can put in a lesson plan. Our curriculum expects measurable objectives, clear steps, assessment criteria. But Tadut doesn't work that way. You learn by doing, by listening, by trying and failing and trying again until it becomes part of you. How do I assess that in a semester (teacher B).

This tension between the logic of formal education and the nature of traditional knowledge was a recurring theme in teacher interviews. The curriculum demanded clarity, standardization, and measurable outcomes; Tadut offered ambiguity, variation, and outcomes that resist measurement. Teachers found themselves caught between these competing logics.

3) Structural constraints: curriculum density and time limitations

Beyond pedagogical concerns, teachers faced real structural constraints that limited their ability to integrate Tadut meaningfully. Document analysis of the national curriculum (Kurikulum Merdeka) and supplementary regional guidelines revealed a dense set of required competencies that arts teachers must address. While the curriculum encourages integration of local content, it does not reduce other requirements, leaving teachers to fit Tadut into an already crowded schedule.

The most frequently cited constraint was time. Arts classes meet for 90 minutes weekly insufficient time, teachers argued, for the kind of sustained, iterative practice that Tadut requires. One teacher explained:

We have 90 minutes per week. To teach a Tadut piece properly the rhythm, the melody, the meaning, the cultural context takes weeks of focused work. Students need time to listen repeatedly, to practice, to internalize. But I also have to cover Western notation, music history, basic theory, and other required topics. How do I balance this? Often, Tadut becomes a supplementary activity, something we do when there's extra time, not the core of learning. That's not how it should be, but that's the reality of the schedule (teacher A).

This time pressure forced difficult trade-offs. Teachers reported that they could either teach Tadut superficially a few sessions touching on basic elements or sacrifice other required content to give Tadut the depth it deserved. Neither option felt satisfactory.

4) The risk of folklorization

Teachers' fears about producing a 'school version' of Tadut were not merely theoretical. Observations revealed instances where the constraints of formal education led to simplifications that risked distorting the tradition. In one school, a teacher created written notation for a Tadut melody to help students learn more quickly a practical adaptation but one that fundamentally altered the oral nature of the tradition. In another school, a teacher selected only the shortest, simplest Tadut pieces to fit within time constraints, avoiding longer, more complex works that better represented the tradition's depth.

A teacher reflected on this dilemma:

I know that writing down Tadut changes it. Tadut is supposed to live in the ear, not on paper. But I have 90 minutes a week and students who struggle with aural learning. If I don't write something down, some students will never get it. So I compromise. I write a simplified version, they learn that, and I tell myself it's better than nothing. But is it? Am I preserving Tadut or creating something new that just looks like Tadut? (teacher A)

This question haunted teachers who took cultural preservation seriously. They recognized that the very act of bringing an oral tradition into formal education transforms it, and they worried that these transformations might undermine the authenticity they sought to preserve.

5) Teacher ambivalence as systemic symptom

While teachers experienced their ambivalence as personal a sense of inadequacy or compromise the data suggest that this ambivalence reflects systemic tensions rather than individual failings. The structure of formal education with its standardized curriculum, limited time, demand for measurable outcomes, and reliance on codified knowledge is poorly aligned with the nature of oral traditions like Tadut. Teachers are positioned at the intersection of these incompatible systems and tasked with reconciling them, a task that may be impossible without significant structural change.

A teacher's concluding reflection captured this systemic dimension:

I don't blame myself for not being a maestro. I'm a teacher, trained in a certain way, working within a certain system. The system says integrate local wisdom, but it doesn't give me time, training, or resources to do it well. It doesn't connect me with maestros or fund their ongoing involvement. It doesn't adjust assessment requirements to match how traditional arts are learned. So I do what I can, and I hope it's enough. But I know it's not the same as what students would get in a real community setting with a real maestro over years of participation. The question is whether we're willing to change the system to make that possible (teacher A).

6) Summary of findings on challenges and ambivalence

The evidence reveals that teachers faced significant obstacles in implementing Tadut-based learning: their own limited training in the tradition, the tacit nature of artistic knowledge that resists codification, structural constraints of curriculum density and time, and the risk of folklorization through necessary adaptations. Teachers' ambivalence their desire to teach Tadut authentically combined with awareness of their limitations was not personal failure but a rational response to systemic tensions. Addressing these challenges requires changes at the structural level, not just individual teacher development.

5. Emergence of critical perspectives and nuanced engagement

Not all student engagement with Tadut was uniformly enthusiastic or uncritical. The data revealed a spectrum of responses, including pragmatic assessments, honest ambivalence, and critical comparisons with global popular culture. These nuanced perspectives complicate simplistic narratives of cultural resurgence and suggest that students navigate complex identity negotiations between local heritage and globalized cultural flows.

1) Distinguishing heritage from personal taste

A recurring theme in student interviews was the distinction between valuing Tadut as cultural heritage and incorporating it into personal identity and daily life. Many students expressed genuine appreciation for Tadut and recognized its importance, yet simultaneously acknowledged that it was not the music they chose to listen to in their free time. This bifurcation was not experienced

as contradiction but as a natural aspect of living in a globally connected world.

One student's comment exemplified this nuanced engagement:

I enjoy singing the Tadut verses and learning their meanings; it's interesting to understand what my grandparents' generation valued, how they expressed themselves. But to be honest, I don't listen to or perform this music at home. I learn it in school, but my personal playlist is pop and K-pop. I appreciate it as my heritage, but it doesn't feel like 'my' music in the same way. That doesn't mean I don't value it just that my daily life is different from what my grandparents experienced (student B).

Another student from SMA Negeri 4 Lahat expressed a similar perspective:

When I'm at school learning Tadut, I'm focused and engaged. I want to do it well because it's part of my culture. But when I go home, I listen to whatever my friends are listening to mostly Indonesian pop, some Western artists. That's the music I share with my peers, that we talk about, that feels connected to my life now. Tadut feels connected to a different life my grandparents' life, my village's past. Both are part of me, but in different ways (student D).

These responses reveal that students maintain multiple musical identities, each serving different functions and connected to different aspects of their lives. Tadut connects them to heritage, family history, and community tradition; popular music connects them to peers, contemporary youth culture, and global trends. Neither identity negates the other.

2) Critical comparisons with popular music

Some students went beyond simple distinction to offer critical comparisons between Tadut and the popular music they consume. These comparisons were not dismissive of Tadut but reflected thoughtful engagement with aesthetic differences, production values, and the social functions of different musical forms.

A student at SMA Negeri 3 Pagar Alam offered this analysis:

I've been thinking about why I don't listen to Tadut at home even though I enjoy learning it. Partly it's because Tadut is meant for certain occasions ceremonies, gatherings, teaching moments not for casual listening. Pop music is designed to be background, to be catchy, to be easy to consume. Tadut demands more attention; you have to listen to the words, understand the meaning,

feel the emotion. That's beautiful in its way, but it's not what I want when I'm doing homework or hanging out with friends. Different music for different purposes (student C).

Another student compared production quality:

When I listen to K-pop, the production is incredibly polished layers of sound, perfect mixing, music videos with amazing visuals. Tadut is just a voice, sometimes just one person singing. That's a different aesthetic more raw, more personal, more connected to the moment. I can appreciate both for what they are. I don't think one is better; they're just different kinds of art (student E).

These critical perspectives demonstrate that students are not passive recipients of either traditional or popular culture. They actively compare, evaluate, and position different musical forms within their broader cultural landscape. This critical capacity suggests that cultural education should aim not to replace one set of tastes with another but to develop students' ability to engage thoughtfully with diverse cultural expressions.

3) Negotiating identity in a glocalized world

The data suggest that students are engaged in ongoing identity negotiation, positioning themselves between local heritage and global influences. This negotiation is not a simple choice between tradition and modernity but a complex process of integration, selection, and adaptation. Students draw on multiple cultural resources to construct identities that feel authentic to their lived experience.

A student at SMA Negeri 4 Lahat described this process:

I think of myself as a modern Indonesian young person. That means I'm connected to my culture I speak my local language at home, I participate in community events, I learn Tadut at school. But it also means I'm connected to the world I use social media, I follow global trends, I listen to music from Korea and America. These aren't separate parts of me; they mix together. When I listen to K-pop, I still think about my culture. When I learn Tadut, I still think about the world. I'm not one or the other; I'm both (student B).

This student's reflection captures the glocalized condition of contemporary youth, where local

and global are not oppositional but interpenetrating. Students navigate this condition with sophistication, drawing on multiple cultural resources to construct identities that are neither purely traditional nor purely globalized.

4) Implications for cultural education

Students' nuanced engagement with Tadut has important implications for how cultural education is conceptualized and evaluated. If success is defined as wholesale adoption of traditional arts as personal preference, then the data might be read as indicating limited success. But if success is defined as developing cultural literacy the capacity to understand, appreciate, and engage thoughtfully with heritage while also navigating global cultural flows then the data suggest meaningful achievement.

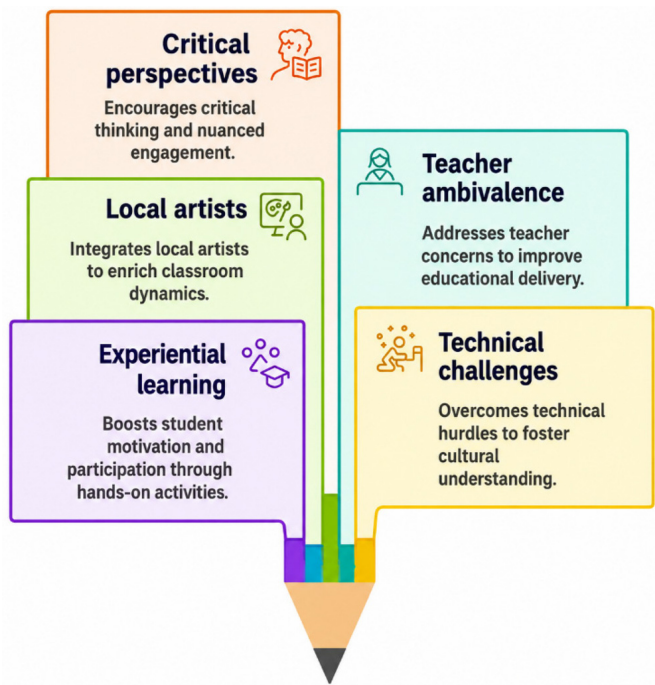
A teacher reflected on this redefinition:

When I started this program, I hoped students would fall in love with Tadut, would start listening to it at home, would carry it into their futures. Some have, but most haven't. At first I was disappointed. But then I realized: they've learned something perhaps more important. They've learned that their heritage has value, that it deserves respect and attention, that it connects them to something larger than themselves. They may not become Tadut practitioners, but they won't dismiss it as irrelevant either. They'll be adults who can say, 'That's part of who we are,' even if it's not their daily soundtrack. That's not failure that's cultural sustainability for a modern world (teacher B).

5) Summary of findings on critical engagement

The evidence reveals that student engagement with Tadut is characterized by nuance, critical reflection, and ongoing identity negotiation. Students distinguish between heritage appreciation and personal taste, offer thoughtful comparisons between traditional and popular music, and actively construct hybrid identities that draw on both local and global cultural resources. These findings suggest that the goal of cultural education should be not replacement but cultivation of cultural literacy the capacity to engage thoughtfully with heritage while navigating contemporary cultural diversity.

To visualize the complex interactions between the learning process, student responses, and cultural impacts identified in the study, [Figure 2] serves as a synthesis model. This diagram



[Figure 2] Tadut art integration model in local wisdom-based learning

maps the trajectory of Tadut art revitalization in the classroom, encapsulating the dynamic relationships between experiential pedagogical approaches, the catalytic role of community artists, the structural challenges faced by teachers, and the spectrum of cultural identity negotiations by students. It serves as a visual framework that clarifies how the separate qualitative findings from increased culturally based motivation to ambivalence in engagement are interconnected within a cohesive learning ecosystem, providing a crucial graphical foundation before the findings are discussed in more depth through a theoretical lens.

The conceptual framework above summarizes the main research findings regarding the revitalization of Tadut art in music education. This figure illustrates two groups of interrelated elements that form the main dynamics in the integration process. On the left side, three drivers of success are summarized: (1) Students’ critical perspectives, which foster deep engagement; (2) the role of local artists as transformative catalysts in classroom dynamics; and (3) Experiential learning, which enhances motivation and active participation. On the right side, two emerging constructive challenges are depicted: (4) Teacher ambivalence, reflecting the tension between idealism and pedagogical capacity; and (5) Technical challenges, which paradoxically become

a pathway to deeper cultural understanding. This diagram emphasizes that the revitalization of traditional arts is not a linear and simple process, but rather a complex learning ecology, where driving and inhibiting factors interact dialectically to shape authentic and meaningful educational and cultural experiences.

V. Discussion

1. Tadut as a cultural bridge: validating CRP and asset-based frameworks

The findings provide empirical grounding for Culturally Responsive Pedagogy by demonstrating that how a tradition is taught is as significant as what is taught. Students' initial frustration with aural-oral transmission reported by teachers and students alike was not a barrier to be eliminated, but a productive struggle that forced a shift from passive notation-reading to active, deep listening. This struggle, documented in the transition from Week 1 to Week 4 of instruction, validates the CRP principle that cognitive engagement is intensified when learning is anchored in culturally familiar yet technically challenging modes of knowledge transmission.

Furthermore, the unsolicited connection students made between a pantun about river stewardship and contemporary pollution issues exemplifies Asset-Based Education. Students did not need a teacher to 'explain' the relevance of Tadut; the relevance emerged because the art form itself carries community values. This confirms that local wisdom is not content to be delivered, but a fund of knowledge that becomes operational when students are positioned as interpreters, not recipients.

2. Epistemological reconfiguration through artist-school collaboration

The transformation of classroom dynamics during artist-led sessions provides a case study in the adaptation of informal transmission systems to formal education. Schippers' (2009) Twelve Continuums Transmission model predicts tension when oral traditions enter notation-based environments. However, this study reveals a more complex outcome: rather than conflict, a hybrid pedagogical space emerged. The artist embodied tacit knowledge (rhythmic pakem, vocal ornamentation, the ethics of pappaseng), while the school provided structured access across generational and kinship boundaries.

Crucially, the teacher's role was not diminished but repositioned. Teachers who reported becoming 'co-learners' did not lose authority; they gained legitimacy as cultural brokers who could navigate between school logic and community logic. This finding extends Schippers' model by suggesting that in successful revitalization, the formal system does not absorb or codify the oral tradition; instead, it creates conditions for co-existence between two epistemologies. This aligns with Kang's (2023) findings in Korean Gugak education, where master artists are structurally integrated rather than periodically invited.

3. Vocal practice as epistemological practice

This study offers a specific contribution to ethnomusicology and music education: the demonstration that in Tadut, technical mastery is the medium of cultural internalization. Students did not learn values through the music; they learned values in the act of making the music. The difficulty of replicating melodic contours, the discipline of breath control, and the collective negotiation of rhythmic unison were not scaffolds for learning they were the learning.

Nettl argues that musical systems encode social structure (Nettl, 2005). This study provides empirical evidence for that claim. The pantun about communal responsibility was not understood intellectually and then applied; it was understood because students experienced, through embodied vocal practice, what it means to adjust one's timing to match another, to listen before speaking, and to carry the weight of a poetic line. This finding challenges music education models that separate technique from expression and suggests that for traditions like Tadut, pedagogy must be monistic: the how and the what are inseparable.

4. Structural and identity-based constraints to revitalization

Teachers' ambivalence wanting to teach Tadut authentically but feeling underprepared must be read not as individual inadequacy but as a symptom of systemic misalignment. The national curriculum's breadth requirement and the 90-minute weekly allocation for arts are structural artifacts of an education logic that prioritizes coverage over depth. When a teacher fears producing a 'school version' of Tadut, she is diagnosing a real pathology: the reduction of a living, improvisatory tradition into fixed, assessable content. This is not folklorization by choice, but by constraint.

Similarly, students' bifurcated musical identities valuing Tadut as heritage while preferring

K-pop in daily listening do not signal program failure. Rather, they reflect the glocalized condition of contemporary youth (Appiah, 2007). The goal of revitalization in education should not be to replace global tastes with local ones, but to cultivate critical cultural bilingualism: the capacity to move between musical languages with awareness and respect. The student who can sing Tadut accurately and also critique its aesthetics in relation to pop production is not a conflicted subject, but a culturally literate one.

5. Implications and a research agenda

Recent scholarship in the Korean Journal of Research in Music Education provides empirical validation for the teacher ambivalence documented in this study. Lee and Shim found that secondary music teachers' Pedagogical Content Knowledge (PCK) in Korean traditional music (gugak) was significantly influenced by experiential background rather than formal coursework alone, concluding that 'beyond declarative knowledge, experiential and interpersonal engagement with traditional repertoire is essential for effective pedagogy' (Lee & Shim, 2025). This finding directly supports our observation that South Sumatran teachers' anxiety about producing a 'school version' of Tadut stems not from individual inadequacy but from the absence of sustained, embodied learning opportunities with community maestros. Similarly, An, Song, and Choi (An et al., 2023) examined beginning secondary music teachers' difficulties with process-based assessment, revealing that 'the specificity of the music subject' creates assessment challenges that conventional teacher training fails to address. These Korean studies resonate with our finding that curricular rigidity and tacit artistic knowledge are systemic issues, not localized anomalies, and they reinforce our call for structurally integrated artist-teacher mentorship programs and assessment frameworks that honor process-oriented, collective achievement over individual, time-bound performance.

This study yields three actionable implications. First, curriculum policy must grant schools the autonomy to replace not merely supplement standardized content with localized artistic practice. Tadut cannot be an 'add-on' within an already crowded syllabus. Second, teacher training must shift from short workshops to sustained apprenticeship models co-designed with maestros. The tacit knowledge of Tadut cannot be transmitted through handbooks; it requires embodied mentorship. Third, assessment frameworks must be reconceived to value process, repetition, and collective achievement over individual, time-bound performance.

Future research should pursue longitudinal designs to track whether students who experience

Tadut-based pedagogy maintain engagement with local arts beyond graduation. Comparative studies with other Indonesian traditions (e.g., Karawitan in West Java, Gondang in North Sumatra) would test the transferability of this model. Mixed-methods approaches could quantify shifts in cultural identity while retaining the phenomenological depth that this study has prioritized.

VI. Conclusion

This study compellingly demonstrates that the strategic revitalization of Tadut art within formal music education at South Sumatran senior high schools is not only pedagogically viable but also a profound mechanism for fostering cultural sustainability, student engagement, and holistic identity formation. Grounded in Culturally Responsive Pedagogy and Asset-Based Education frameworks, the research empirically validates that integrating Tadut as a living, vocal, and poetic tradition transforms the classroom from a site of abstract, notation-based instruction into a dynamic space of embodied cultural practice. The findings reveal that students' active engagement through listening, vocal reproduction, and lyrical interpretation of Tadut's pantun facilitates a deep, experiential connection to local wisdom, Islamic values, and communal ethics, thereby enhancing intrinsic motivation and reinforcing cultural identity. Crucially, the collaborative involvement of community artists (maestro) emerged as an indispensable pillar, bridging the epistemic gap between informal, tacit knowledge transmission and formal curricular structures, while simultaneously redistributing pedagogical authority and legitimizing community-based expertise.

However, the study also identifies significant systemic challenges, including curricular rigidity, limited instructional time, and teachers' ambivalence due to insufficient training in tacit artistic pedagogy, which risk folklorizing the tradition into a superficial 'school version.' Moreover, students' nuanced and sometimes critical engagement negotiating between local heritage and globalized pop culture underscores that revitalization is a complex process of identity negotiation rather than straightforward cultural indoctrination. Therefore, for such initiatives to achieve authentic and sustainable impact, they must be supported by a triad of concerted actions: developing flexible, arts-specific curricula that treat Tadut's core elements as primary content; implementing sustained, practice-based teacher training co-facilitated by master artists; and enacting policies that grant curricular autonomy, allocate dedicated resources, and formally institutionalize school-community partnerships. Ultimately, this research contributes a critical, evidence-based model for music education that moves beyond tokenistic inclusion, positioning

local artistic traditions as vital, dynamic assets for cultivating culturally-grounded, critically-engaged, and ethically-aware citizens in an increasingly globalized world. We would like to express our sincere appreciation and gratitude to all parties who have made a significant contribution to the preparation of this article. In particular, we would like to thank BPI, PPAPT kemdiktisaintek, Lembaga Pengelola Dana Pendidikan (LPDP) for providing financial support through the International Journal Publication Assistance Fund.

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