



Capturing Resonance: Mapping Regional Music Research of Lampung for Culture-Based Educational Policy

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Abstract:

Music research in Lampung is expanding in a variety of ways. The abundance of local music data promotes basic notions regarding music research to be developed further. This page looks into research literature sources focusing on Lampung music and cultural research. Journal library sources and conference presentations are employed to develop research proposals carried out. The goal is to map out music research concerning cultural promotion and education strategies based on Lampung culture. Mapping regional music is a preliminary study used to select the next level of research. The literature study revealed several opportunities for regional music research, both within the frameworks of music education, musicology and ethnomusicology. Music research is a broad area that can be tackled from various perspectives. The more significant the impact on music literacy in Lampung, the broader academics' perspective identifies potential music study themes. Lampung is home to many social and musical phenomena that have yet to be thoroughly investigated.

Keywords: Music research, Lampung culture, Literature review

1. Introduction

Lampung's music research community has been expanding in recent years. Many academics or music scholars have conducted various research before establishing a particular entity that oversees music researchers in Lampung. The breadth of the studies is drawn from various topics and methodologies. It starts with mono discipline, moving on to multidisciplinary, interdisciplinary, and transdisciplinary approaches. However, essential research topics have not been addressed before moving on to more advanced, in-depth, and philosophical studies. In ethnomusicology, for example, many material things have not been raised as starting narratives. Indeed, before proceeding to a more philosophical level, music scholars must describe descriptive data from the fundamental study. As a result, this research focuses on reviewing some of the research done and educating novice researchers so that they can recognize state-of-the-art in future investigations. The goal is to level the playing field and map the nature of music research in Lampung, which is still a significant territory.

Students socio-emotional well-being, political participation, school motivation, and improved academic achievements have been linked to cultured-based pedagogy, especially among culturally diverse students (Singh & Espinoza-Herold, 2014). Nonetheless, given changing national and global contexts, it is clear that the concept of culturally responsive pedagogy is attracting much more attention from educators in curricular reforms worldwide. In an era of globalization, a society with access to multicultural resources is better positioned to play an important social and educational role on the global stage. The challenge for educators and policymakers worldwide is to shape the evolution of national and global identity so that societies' inherent rich indigenous culture and heritage are preserved and honored, and the nation's cultural, linguistic, and economic resources are

used for the betterment of humanity. As a result, it may be concluded that indigenous and local culture-based mainstream education prospects are promising. Education based on local culture is always motivated by the value component, called *pi'il pesenggiri* in Lampung.

Meanwhile, the importance of the value factor must be highlighted in a broader scientific framework. This notion is something that can be accomplished through research. Music research is among the many local cultural values found in various ways. In a nutshell, research can show these noble values. Finally, the findings of these studies should be used to develop culturally-based educational policy. Up to the present, education policy has not supported research, particularly in music research. However, music has been utilized to promote Lampung culture and tourism. Therefore, the local government might take a precise formula for applying cultural development and music education by paying attention to music research.

1.1. Cultural-Based Education

Triyanto (2014) states that cultural education can change pupils' personalities. Furthermore, he pointed out that knowledge derived from local wisdom can help to create social equilibrium in society (Triyanto, 2017). Schools infected by cultural items will lead to cultural core values (Mells, 1994). Internalizing cultural aspects in schooling entails reintroducing humans to their natural state. Humans, as social beings, require expression as a reflection of their ideals. Social institutions may generally measure and intervene in out-of-the-ordinary habits and behaviors.

Values are also an essential aspect of culture-based education. Dewey (1902) stated that the environment can be a valuable resource for learning since it provides social value, not necessarily available in the classroom. As a result, culture typically emerges outside the classroom and pervades the individual. Schools that follow a cultural values-based educational system repair society's social nature. Culture-based education implies that the management and implementation of education are based on the national education system by upholding the noble values of culture.

1.2 Cultural Concept of Music Education in Lampung

Lampung people follow a life philosophy known as *pi'il pesenggiri* (Hadikusuma, 1990; Hadikusuma, Barusman, & Arifin, 1977). Philosophy takes the form of a set of values that governs people's lives. Lampung's slogan is "*sai bumi ruwa jurai*," which mean the land of two indigenous tribes, such as *pepadun* and *saibatin*. Lampung people are also called *ulun Lappung*. Whether *Saibatin* or *Pepaduan*, Lampung's people have a strong local culture that has great potential as the foundation for implementing outstanding education. Cultural values firmly held and realized in people's daily lives in Lampung have proven to be sufficient as the core capital and foundation philosophy for democratic education implementation (Diana, 2012, p. 206). As a result, community-based education management in Lampung is a must in this day and age. In the school, management based on local culture manifests democratic and community-based education in and of itself. Education can be created, directed, regulated, and assessed based on the noble spirits of the local community of Lampung. The value of *pi'il pesenggiri* can be applied to all facets of life in Lampung. They begin with social behavior and culture and progress to educational management.

The development of music education in Lampung coincided with the establishment of music education department. The University of Lampung is the sole owner of the music department thus far. The rest are community-based non-formal music schools, studios, and informal instruction. Informal music education primarily occurs in family, social, and studio settings (*sanggar*). The informal learning method of non-academic musicians is adopted mainly in the university music education curriculum. Hybrid techniques are still used in words, styles, and pedagogy while learning *gitar tunggal* and *gamolan pekhing*. In other terms, casual music pedagogy is successful in specific contexts. There is no one-size-fits-all approach to learning Lampung music. All traditional methods are self-taught by local musicians. However, the strategy in learning music is still in use today, even in a collegiate setting.

According to Hidayatullah & Putrawan (2016), performing arts education at the University of Lampung's dance education department uses an integrated learning paradigm that combines music and dance. The music and dance aspects in Lampung are complementary, resulting in the sense of unity between motion and sound. Hidayatullah & Putrawan's study focuses on rudat learning. In Sekala Brak, West Lampung, rudat is the development of hadrah. Between the growth of 'dzikir lama' into 'dzikir baru,' choreographic movements are added, and the result is rudat. Choreography and music components become an integrated learning approach at the University of Lampung's dance education department. Rudat is just one example of Lampung's diverse range of integrated performing arts. In this rudat, the Lampung people developed the integrated learning paradigm (music and dance).

In Lampung, informal independent learning is still used in music education. Their music pedagogy also reflects some of the Lampung people's local wisdom. Each indigenous musician's learning style reveals a collective style in every Lampung musician. For example, when visiting other musicians' homes, Irawan (2021) coined the term 'ilmu nyambang,' which means peek or 'steal' their techniques and playing styles. The player of 'gitar tunggal Lampung Pesisir' is where the concept of 'ilmu nyambang' was found. 'Titu-tilu badak,' which means 'like a deaf rhino,' is another learning notion. It is a music-learning concept that's also renowned among local musicians. What is learned is only a tiny portion of what is already known for them to share their musical expertise.

2. Method

The method used in this article is a multi-layered literature review. Literature review defined as a survey of scholarly articles, books and other sources relevant to a particular issue, area of research, or theory. The result of the survey provides a description, summary, and critical evaluation in a particular topic. However, in this article we employed the definition in several means. First, a literature review is employed as a research framework, with each library source used to gather information and map out potential areas of music research in Lampung. Second, a literature review is conducted as part of the research process. The beginning stage of developing thinking concepts and research description lines is to look for research publications. This stage is intended to narrate each research outcome in more descriptive way. The third literature review is utilized to discourse music research in this article. Finally, music research in Lampung is mapped using research data and references. Music research analyses, in particular, are discussed and mapped using articles and books from earlier studies. The following issues are explored (regarding the sorts of music study, particularly in Lampung, based on textual references. The findings are used to create a framework or concepts for culture-based education. Studies of culture lead to various fields of study, including the arts. Art is still divided into small categories in research, such as fine arts, dance, theatre, and music. This article aims to deliver a more comprehensive understanding of music. Music has an important place in culture, particularly in advancing Lampung culture.

3. Results and Discussion

3.1 Literature Review Method

Research in the classroom is an essential topic of study in Lampung. Especially among students or researchers who are new to the field. The exact cause has yet to be determined, although the most typical explanation is that the beginner researcher lacks the knowledge and skills to perform library research. "...there are no books or references..." they say, so they go back to the study methodology that has already been done and is simple to replicate. For new researchers, this is a problem, especially when mapping the most basic research issues. The research challenge emerging from the research title is frequently the paradigm, followed by the background and problem formulation (Wadiyo, 2003).

The most crucial aspect of every study is the literature review. This method is frequently misunderstood as collecting research findings, textbooks, or periodicals in specific paragraphs. However, literature studies are more than just a collection of research findings; they also attempt to meet some basic research requirements, such as identifying gaps or research gaps. This gap is necessary to determine the depth of the researcher's expertise in the research topic. Furthermore, a literature study helps determine the position of the research to be

conducted, whether it will complement previous research or provide an antithesis. Several concepts are defined by Booth, Sutton, & Papaioannou (2016) as part of the type of literature study.

- critical review,
- integrative review,
- literature review,
- mapping review/systematic map,
- meta-analysis,
- mixed studies review
- overview,
- a qualitative systematic review,
- rapid review,
- realist synthesis,
- scoping review,
- state-of-the-art review,
- systematic review,
- systematized review,
- systematic search and review,
- umbrella review

Furthermore, Booth et al. (2016) describe the purpose of the literature study

1. Select any research literature that may be useful for our research
2. To describe the relationship between research with one another
3. To learn to recognize how to interpret, look for gaps from previous studies
4. To identify and resolve conflicts across studies that previously seemed contradictory
5. To find out and understand what has been discussed in previous studies to avoid the similarity of topics or themes
6. To provide a gap or way for further research
7. To put our original ideas or thoughts from various existing literature

A literature review is linked to other sub-topics in scientific articles, including introduction, method, and conclusion. On the other hand, the literature study is not constrained by such technical issues. A researcher may include their literature study in the discussion or discussion section of a scientific publication or journal so that it is more relevant and not just cherry-picking, which means that it merely mentions a portion of the statement without considering the entire study context. A scientific publication or journal's libraries are cited and used for discourse. Every reference included in research publications is supposed to convey its personification nature, i.e., the ability to communicate between research findings. Literature reviews have become a fear of many Lampung students, especially those with new research topics. Weaknesses in finding reference sources are often the main reason for completing their research references. Some often say they have not seen the proper textbook or keywords for their research. As a result, they take a more extended study period. There are still references in the local library that are stored properly. However, the availability of books on cultural art, especially music, is still minimal. Based on a search conducted at the regional library of Lampung Province, it was recorded that until 2021 the following books on local music were recorded.

Table 1. Textbooks on Lampung local music

No	Book Title	Category	Author	Year
1	Instrumen musik tradisional Lampung koleksi Museum Negeri Provinsi Lampung "ruwa jurai"	Music	Okie Laksita Purwanti Beddi Hasimi The' lian	1995

2	Mengenal kesenian daerah Lampung	Local Performing art and Music	Junaidi Firmansyah, Hafizi Hasan Nabhan	1996
3	Notasi musik <i>gamolan</i>	Music	Sapril Yamin et al	2009
4	Notasi <i>talo balak</i> dan kulittang pring Lampung	Music	I Wayan Sumerta D.A Syaiful Irba Tanpaka	2003
5	<i>Gamolan pekhing</i> : Musik bambu dari Sekala Berak	Music	I Wayan Sumerta D.A Christian Cahyo Saputro	2012
6	Dasar-dasar musik	Music Theory	Riyan Hidayatullah	2016
7	Pengantar seni pertunjukan Lampung	Local Performing art and Music	Riyan Hidayatullah	2017
8	Lanskap muik nonteks	Music	Riyan Hidayatullah	2017
9	Notasi pembelajaran musik tradisional <i>gamolan pekhing</i> Sekala Brak Lampung	Music	Batin Maulana et al	2018
10	Pendidikan musik: Pendetakan musik untuk anak di era 4.0	Music Education	Riyan Hidayatullah	2019
11	<i>Gamolan</i> dan <i>hadrah</i>	Music	Hasyimkan Riyan Hidayatullah	2020
12	Kesenian <i>gitar klasik Lampung Tulang Bawang</i> dalam kajian semantik dan musikologi	Music	Roveneldo Erizal Barnawi	2021

Apart from music books, there are books on dance, fine arts, filtering, oral literature, and tourism, but they are not too many. When viewed from the research conducted at universities, such as the University of Lampung, the number of available books from research results is not much. It is not known with certainty the cause of the lack of book collections in the local library. However, what is clear is that there has not been equal collaboration and collaboration in this literacy. The local library is a knowledge asset that needs to be maintained. The scarcity of textbooks on local music and other artistic fields encourages local researchers to continue to conduct ethnographic studies as the basis for maintaining Lampung culture.

3.2 Music Education Research Classroom-Based

The subject of music education research is quite broad, but it is sometimes interpreted in an overly restrictive context, such as the limitations of the learning environment in the classroom. This learning model is not wholly incorrect, but music instruction's breadth is too narrow to be regarded in that way. Formal, informal, and non-formal education are all options. Halloway (2004) used cooperative-based learning to assess formal education

students' music listening skills. Hidayatullah & Tejapermana (2020) researched cooperative learning as well. Another possibility for music research methodologies in the classroom is research and development on learning gamolan pekhing (Tejapermana & Runasari, 2019). The hand sign technique (Kodály) is more effective and efficient, according to Hidayatullah (2019a). All dance education students preferred this method.

The concept of formal music education is not limited to theories of formal music education. Green (2008) proposes that informal education can be integrated into formal education. Green believes that education can take place everywhere. Informal music education that previously occurred in the community or culture might be a renewable methodology for music classes. Setiawan (2021) conducted another music class research on learning music with angklung to improve it. Setiawan, Habsary, & Bulan (2021) researched the use of social media in piano learning, which collected online music learning data. Data was gathered through interviews, online observations, documentation, and focus groups.

Another formal object that might be raised through classroom research is an exercise to enhance social relationships (Kurniawan & Djohan, 2017). For example, gamolan pekhing musical ensemble exercises in groups might help pupils learn models to form stronger social bonds. The concept stems from Hallam, Cross, & Thaut's (2015) research on how musical group activities might improve people's personalities and social skills. As a result, the statement backs up King (2006) and Davidson & Good (2002) regarding the social benefits of group music training.

3.3 Ethnographic Research

String music research addresses some needs in ethnographic-based music research, notably ethnomusicology. Research on gitar tunggal Lampung Pepadun (Barnawi, 2017; Barnawi, Hasyimkan, & Hernanda, 2020; Misthohizzaman, 2006; Roveneldo & Barnawi, 2021), gitar tunggal Lampung Pesisir (Barnawi, Pamungkas, Prayoga, & Yoga, 2021; Hidayatullah, 2019b; Hidayatullah, Jazuli, & Syarif, 2021; Irawan, 2013; Irawan R, 2016), and gambus tunggal Lampung (Irawan, 2008; Tejapermana & Hidayatullah, 2020).

Some of these studies have more specific formal objects, such as musical communication (Hidayatullah, 2021b), repertoire structure (Irawan, 2013; Irawan R, 2016), terminological problems (Irawan, 2020), analysis of musical forms (Pamungkas, Prasetyo, & Kartika, 2021), and musical notation (Batin et al., 2018; Hidayatullah et al., 2021). Apart from string music, bronze music such as talo balak (Barnawi, 2013; Barnawi & Hasyimkan, 2019; Hidayatullah, 2021a, 2021a) and xylophone such as gamolan pekhing have also been studied (Hasyimkan, 2011, 2017, 2017; Hasyimkan & Hidayatullah, 2020; Kurniawan & Djohan, 2017; Tejapermana & Runasari, 2019; Trihasnanto, 2016).

Yulita, Susetyo, & Sejati (2021) researched the music community regarding the Thin Skin community in Bandar Lampung. This research describes the musical style and collaboration of musical groups, the musical elements in their composition, and the community's existence as a cultural defense. Music performances performed by a music group in Kenali, West Lampung, were also reported by Tejapermana & Hernanda (2021). During the development of digital technology, the orkes gambus in the Kenali area have survived with several efforts. One of them is organizing a virtual music competition.

Future music researchers should be aware that ethnographic study is valuable cultural capital. Observation, interviews, and documentation studies were utilized to acquire data for this research. Because this method was the first to reveal the first search for cultural components, particularly music, as the primary basis for ethnographic music research, one can refer to several very popular writings, for example, Merriam (1964), Nettl (1964, 1983), Blacking (2000), Feld (1984), Post (2018), Kunst (1960, 1974), Hornbostel & Kjeld (2011), Rice (2014) and so on. In addition, the results of these studies are ultimately connected with sociology, anthropology, ethno-pedagogy, and forms of music analysis.

Music analysis is almost always needed to describe musical phenomena in research that uses an ethnomusicological theoretical framework. Nevertheless, what is different, in this type of research, the analysis

of musical forms is not the primary goal but complementary data to support the analysis of musical and social phenomena. A possible analysis is used as described by Nettl (1964). Nettl provides an overview of music analysis in ethnomusicology, at least involving elements such as melodic contours, rhythmic patterns, meters, tempo, texture, timbre, intensity, and intervals. In addition, many other elements are still possible to include. Ethnomusicological analysis can be said to be more detailed than Western music analysis. One of the reasons is that ethnic music has its musical framework, meaning, and rules different from Western music.

3.4 Culture-Based Educational Policy

Education is inextricably linked to culture; the components cannot be separated because education and culture are both symptoms and complementary factors in human life. The goal is to formulate culture-based education policies properly. One example is creating local or traditional Lampung music content that can be used to communicate cultural values. Music can be used to teach the value of local wisdom, *pi'il pesengiri*. This notion implies that the need for music development and research must continue. This context implies that the need for music development and research must continue. The preparation began with a map of the music studies completed in Lampung. The research findings can come from local or international researchers, but most importantly, the content of Lampung's local music is echoed, ensuring that Lampung culture is becoming more widely known worldwide.

The interpretation stage is when school officials such as principals, teachers, staff, and the entire school community would like to develop a culture-based annual activity program that will be held at their school, and the plan is then appealed or notified to the school community. The second stage is the organizing stage. Organizing is a step, method, process, or act used to organize the members of an organization. The organizing stage involves empowering school principals, teachers, staff, students, or the entire school community to collaborate on a previously planned school activity program. However, the activities empower human resources; the program has not yet been realized. The final stage is the application stage, when the previously planned activity programs are realized. At the application stage, four factors must be considered: communication, resources, disposition, and bureaucratic structure.

In 2021 Dinas Pendidikan dan Kebudayaan Provinsi Lampung requires 38 undergraduates for the 'Lampung Mengajar 2021' program. This package is an educational activity for the best scholars from various disciplines who will be educated and trained intensively to be considered worthy to carry out professional duties. Teachers will be assigned as teaching staff in Lampung Province's remote/underdeveloped areas or topographically tricky areas to reach. They are called 'Pengajar Muda' and are expected to spread inspiration in their workplaces (Disdikbud Provinsi Lampung, 2021). This program is one of the first steps toward implementing a policy of culture-based education. Most importantly, the government has recognized the need to hire qualified teachers. The following stage combines competence and content; how they can convey and teach Lampung cultural content to their students.

As a cultural element, art is a symbol that reflects or expresses culture itself (Kayam, 1981). Similarly, the music contains a wide range of cultural values. Culture-based education can be passed on in three stages: socialization, enculturation, and internalization (Triyanto, 2017). The fusion of cultural values can be accomplished through three stages of music. Enculturation is a continuous process of studying culture, one of which is socialization (Merriam, 1964, p. 145). Socialization is associated with the initial stages of education, whereas enculturation is associated with a long and ongoing process.

On the other hand, internalization is the process of deepening cultural material through coaching or mentoring. It is becoming increasingly clear that culture-based education is inextricably linked to cultural values. Lampung residents who understand the concept of *pi'il pesengiri* prefer to incorporate it into their daily lives. According to Regulation of The Province of Lampung Number 5 of 2012 on implementing religion and culture-based education, culture-based education must be based on the Lampung people's philosophy, namely *pi'il pesengiri*. Lampung's cultural values are communicated through art or music. The findings of local music research can be used as a starting point for introducing, emerging, and spreading aspects of Lampung culture. So far, many

young people are unfamiliar with Lampung culture, particularly its music. At the very least, mapping Lampung music research can provide initial knowledge for those who do not understand Lampung culture or are unaware of Lampung local music as part of Lampung culture. They will realize that many potentials can be explored through music research experience—the more music research conducted in Lampung, the greater the potential for Lampung culture to spread. The research will strengthen culture; otherwise, research on local music can aid in the development of culture-based education policies. Music is a versatile element that almost everyone enjoys. As a result, culture-based education is accelerated through a musical approach.

Only universities have had research areas so far; the remainder is government institutions with unsustainable research subjects. Music study must inspire and motivate other cultural studies to progress. The low research budget limits research advancement, and the research output is insufficient. On the other hand, research should significantly impact society and the preservation of Lampung culture. One way to strengthen the spirit of music research is to do so through music research.

4. Conclusion

It was evident from the literature review that there are several potentials for music research within the framework of music education and musicology. Music research is a vast field that can be approached from various angles. The stronger the impact on music literacy in Lampung, the broader the perspective of academics in finding potential for music study themes. Lampung is home to many social and musical phenomena that have yet to be fully explored. Music research mapping aims to depict the information landscape used as study material in music. On the other side, it must be done to avoid an overabundance of study ideas. As a result, music study's point and other aspects receive less attention.

Based on their previous functions in promoting culture, tourism, and education in Lampung, culture-based education policies deserve more attention. The most fundamental components of culture are exalted and fiercely cultivated through sponsoring music research. On the other hand, it tackles the age-old reference source constraints in music study. Young researchers can actively contribute to the vast Lampung music study data. Access to big data can be a strong starting point for that aim. Every study is pushed to be published online, indexed in various search engines, and citations finally increase. Finally, research gives a gold mine of plentiful music research data that can be used to assist others.

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