

Music as Enculturation: The Holistic Relevance of John Blacking's Perspective to Traditional Music Education in South Sulawesi

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Abstract: This study examines the role of traditional music from South Sulawesi as a medium of enculturation in education, highlighting the relevance of John Blacking's theoretical perspectives. The research is grounded in the phenomenon of declining interest among younger generations in traditional music only 19.4% of Generation Z express such interest due to limited facilities, insufficient early exposure, and perceptions of irrelevance to modern life. Employing a qualitative approach with a case study design, the research was conducted in formal educational institutions (SMA Negeri 10 Pangkep and SMAN 6 Jeneponto) as well as the Katangka Art Studio. Findings indicate that traditional music genres such as *Sinrilik*, *Pakacaping*, and *Gandrang Bulu* possess strong social, educational, and cultural functions, yet remain underutilized in teaching and learning contexts. Blacking's concepts emphasizing universal musicality, the significance of early enculturation processes, and the intrinsic connection between music and its socio-cultural context provide a foundation for developing traditional music education that is more inclusive, relevant, and immersive. The study recommends a holistic approach that combines community-based learning, cross-arts and cultural integration, and active student participation, supported by government policy and community engagement, to ensure the sustainability of traditional music heritage in the face of globalization challenges

Keywords: Traditional Music, Enculturation, John Blacking's,

1. INTRODUCTION

The preservation of cultural heritage, particularly traditional music, has become an increasingly urgent issue amidst the rapid currents of globalization and modernization. In Indonesia, the phenomenon of declining interest among the younger generation in traditional arts and culture is a crucial issue that threatens the sustainability of the nation's cultural identity. Data indicates that only about 30% of Indonesian youth have sufficient knowledge and interest in traditional arts and culture in general (Kusuma, 2025). More specifically in the context of music, a study at the Junior High School (SMP) level indicated that only 19.4% of Generation Z are interested in traditional music. This figure lags far behind the 67.2% interested in modern music and 13.4% in assimilated music (Ariana, 2025). This condition leads to projections that the future existence of traditional music is likely to decline. This threat is exacerbated by the developments of globalization and modernization, which shift interest to modern music trends, as well as the population shift from rural to urban areas that can eradicate traditional music practices in their original communities (Rendy, 2024).

In South Sulawesi specifically, this problem is reflected concretely. A case study at SMA Negeri 10 Pangkep revealed a declining interest in learning South Sulawesi's traditional music among tenth-grade students. The decrease in active participation in practical activities is caused by several factors, including the limited number of musical instruments owned by the school, such as *suling* (flutes), *kecapi* (zithers), and *gendang* (drums). Furthermore,

a lack of student understanding of traditional music is often caused by minimal introduction at previous educational levels, such as junior high school. Moreover, there is a perception among students that South Sulawesi's traditional music is less relevant to modern life. This observational data confirms that the decline in interest in traditional music among the younger generation is not merely a sporadic observation but a measurable and worrying trend. This highlights the crucial urgency for traditional music education to adapt and innovate to prevent cultural extinction.

Despite facing significant challenges, South Sulawesi possesses an extraordinary wealth of traditional music, reflecting the local wisdom and noble values of its society. This wealth includes various genres, such as *Sinrilik* music, a storytelling tradition accompanied by a stringed instrument called *Sinrilik*. There is also *Pakacaping* music, an instrumental vocal form played with a *kecapi* (*kacaping*) while chanting poetry (*kelong*) in a *sibali-bali* (reciprocal call and response) manner by the Mandar, Toraja, Bugis, and Makassar ethnic groups. This music functions not only as entertainment but also plays an important role in various aspects of community life, such as religious rituals, strengthening social bonds, educational media conveying moral values and life philosophies, a means of communication, cultural diplomacy, and even a source of creative economy (Razak, 2005). *Pakacaping* traditional music, for example, still exists as entertainment in celebratory feasts (*passua'-suarrang*) within the Makassar ethnic community in Gowa.

In the context of formal education, traditional music is taught as part of the Arts and Culture subject. At the elementary school level, South Sulawesi Province has a standalone local content curriculum for culture, where traditional music is one of four sub-aspects of regional arts for Grade V (Rikumahu, 2019). This curriculum is equipped with implementation and technical instructions. The time allocation for the Arts and Culture subject can reach 4 lesson hours (2 sessions). Teaching methods vary; for example, at SMAN 6 Jeneponto, learning the Makassar *Gendang* through extracurricular activities uses an Action Research method with cycles of planning, implementation, observation, and reflection, and emphasizes repetitive practice (*drill method*) to improve basic *tumbu'* and *tunrung* techniques (Andra, 2025). Meanwhile, at SMA Negeri 10 Pangkep, the arts and culture teacher attempts to integrate traditional music with popular music and utilizes technology to introduce Bugis-Makassar traditional music, such as creating video clips with memorable lyrics or virtual performances.

Likewise, outside of formal schools, art studios (*sanggar seni*) play a crucial role as "homes of civilization" and forums for preserving traditional arts and culture. Art studios become places for art education that do not restrict artists' freedom to learn everything related to the arts (Yuliana, 2023). For example, the Katangka Art Studio in Gowa Regency focuses on learning *ganrang* (*gendang*). Local governments also have policies related to the preservation and education of traditional music. The South Sulawesi Provincial Regulation No. 2 of 2014 concerning the Preservation and Management of Cultural Heritage underscores dynamic efforts to maintain the existence and value of cultural heritage through protection, development, and utilization. Furthermore, local governments are encouraged to educate students about music to enable them to create artworks that

become the pride of each region. The Culture and Tourism Office also plays a role in providing social assistance for art studios and promoting regional music (Rauf, 2016).

The contradiction between the declining interest of the younger generation and the functional and intrinsic wealth of South Sulawesi's traditional music indicates that the problem is not the absence of relevant cultural value or content, but rather the methods of transmission and the perception of relevance. This music is a rich cultural capital, yet it has not been fully optimized as an effective enculturation tool for the youth. The shift from informal learning contexts, supported by royal or village patronage, to formal education also threatens the continuity of organic traditional music knowledge transmission (Sutton, 1995). Preservation efforts through routine training and digitization are being made, but this raises questions about how to maintain the essence and cultural context in the transmission process amidst changing times.

In the context of the urgent need for preservation and optimization of traditional music's potential, the thoughts of ethnomusicologist John Blacking offer a highly relevant theoretical framework. Blacking, particularly through his work *How Musical Is Man?*, argues that musical activity is "fundamental and universal" to humans, not limited to Western musical traditions or standards (Blacking, 1973). He explicitly challenges the view that musicality is a rare or exclusive innate ability. Conversely, from his extensive fieldwork among the Venda people of South Africa, he demonstrated that musicality was universal among them and not restricted to professional musicians. Blacking emphasizes that musicality is culture-specific, connected to aesthetics, and learned through enculturation processes from a very early age. He argues that music cannot be understood as something in itself (Blacking, 1973), but rather cannot be transmitted or have meaning without human association and is closely related to human feelings and experiences in society. His anthropological approach advocates for understanding music systems within their social and cultural contexts, not just analyzing the sound patterns themselves. This understanding, according to Blacking, can influence assessments of musicality and music education patterns, as well as generate new ideas about the role of music in education. Blacking's thought provides a holistic lens to understand music not just as an aesthetic product or technical skill, but as a profound socio-cultural process essential to the human condition. This is highly relevant for traditional music education, as it shifts the focus from mere technical mastery to understanding music as an integral part of identity, heritage, and the cognitive-emotional well being of individuals within a culture (Howard, 1991). Thus, Blacking's framework offers a philosophical foundation for reformulating traditional music education to be more meaningful and effective in the modern context.

2. METHOD

This research uses a qualitative approach with a case study design in South Sulawesi, taking several samples and research locations. A qualitative approach was chosen to deeply understand the complex phenomenon of traditional music enculturation and the relevance of John Blacking's thought in the context of traditional music education in South Sulawesi. The case study allows for an intensive

exploration of specific contexts, practices, and perceptions of stakeholders, as seen in learning case studies.

The selection of a qualitative method and case study design intrinsically supports the holistic relevance proposed by Blacking. This allows the researcher not only to measure the data obtained on interest but also to explore *why* interest is declining or increasing, *how* the enculturation process occurs, and *what* music means to individuals within their cultural context. This approach aligns with Blacking's emphasis on meaning, human experience, and the social function of music, which cannot be fully revealed through numerical data alone. The case study, in particular, enables an in-depth examination of the specific contexts (schools, studios) where these processes occur, thereby allowing the research to uncover the nuances and specific contexts required to answer the research questions comprehensively.

The research locations will be focused on several formal and non-formal educational institutions in South Sulawesi that are active in teaching traditional music. Location selection will be based on the diversity of practices, challenges faced, and potential for success in preservation efforts. Specifically, the research was conducted in senior high schools (SMA); the two schools selected were SMA Negeri 10 Pangkep, which has shown efforts to integrate traditional music with popular music and utilize technology, and SMAN 6 Jeneponto, with its focus on Makassar gendang extracurriculars. Then, traditional art studios, namely art studios active in the preservation and teaching of traditional music in South Sulawesi; the Katangka Art Studio in Gowa regency, which focuses on learning Makassar *ganrang* music, was included. Research subjects include arts and culture teachers, trainers, managers, students/studio members, and cultural/traditional figures.

The theoretical foundation of this research uses the thought of ethnomusicologist John Blacking, who emphasizes that musicality is a universal human trait developed through enculturation from an early age, not merely an innate talent possessed by a few. In his work *How Musical Is Man?*, Blacking asserts that music cannot be separated from the social and cultural context that gives it birth, as it has functions closely related to identity, emotional experience, and the social structure of a society. The enculturation process allows individuals to unconsciously absorb musical idioms styles, genres, and meanings from their environment, making music as familiar as their mother tongue. This perspective is relevant to the traditional music education of South Sulawesi, which includes genres like *Sinrilik*, *Pakacaping*, and *Gandrang Bulo*, where music functions not only as entertainment but also as a medium for education, reinforcement of cultural values, and social cohesion. Thus, Blacking's thought becomes a conceptual framework for formulating traditional music education strategies that are more inclusive, contextual, and immersive, and capable of maintaining cultural relevance amidst the challenges of globalization.

3. RESULTS AND DISCUSSION

3.1. The Concept of Enculturation in Music Education

Enculturation is a lifelong process of cultural learning, where individuals internalize the values, norms, and practices of their culture. In the context of music, enculturation signifies how individuals

acquire musical understanding and skills within their cultural environment. This process often begins at a very early age, even before birth, where infants already respond to sounds and music in their environment (Natalie, 2016). Children are inherently musical; they respond to music and learn through it. They unconsciously absorb musical idioms (styles, genres, characteristics) from their musical surroundings, making music as familiar as their mother tongue. The Zimbabwean proverb, "If you can walk, you can dance, if you can talk, you can sing," aptly describes the view that musical understanding is part of everyday experience acquired through enculturation.

Enculturation efforts in traditional music education have also been identified in case studies, such as the inheritance of the *bundengan* musical instrument in schools through community activities and support (Limbong, 2019). Blacking's emphasis on music being learned through enculturation from an early age and how children unconsciously absorb idioms, suggests that formal music education, especially in traditional contexts, must find ways to replicate or integrate elements of this natural and immersive cultural transmission. The main challenge is how to formalize the enculturation process without losing the organic essence and social meaning of the music. If traditional music education only focuses on technical or theoretical aspects without linking them to life experiences and socio-cultural functions, the natural enculturation process will be hampered, and traditional music will lose its relevance in the eyes of the younger generation. Therefore, understanding and applying the principles of enculturation in curriculum design and teaching methods becomes crucial.

3.2. The Condition of Traditional Music Education in South Sulawesi (Schools and Art Studios)

The current condition of traditional music education in South Sulawesi presents a complex picture, marked by significant challenges and diverse adaptation efforts. Data shows an alarming decline in interest among the younger generation. Nationally, only about 19.4% of Generation Z in junior high schools show interest in traditional music, far below the interest in modern music (Ariana, 2024). In South Sulawesi, a case study at SMA Negeri 10 Pangkep specifically identified a decline in student interest in learning traditional music, especially from South Sulawesi. This is due to several factors, including the limited availability of musical instruments at the school (such as *suling*, *kecap*, and *gendang*), which hinders active participation in practice. Furthermore, students' lack of understanding of traditional music is often caused by minimal introduction at previous educational levels, as well as the perception that traditional music is less relevant to modern life.

The formal education curriculum in Indonesia, including South Sulawesi, tends to be dominated by Western music, with traditional music education often relegated to local content or extracurricular activities that receive less attention (Aryandari, 2023). As a result, students have a limited understanding of the values and meanings contained in their own regional songs, even though they may be familiar with the melodies. For example, this research from Naomi shows that while most Hasanuddin University students know at least one regional song, their understanding of the lyrical meanings varies

greatly, with songs like *Anging Mamiri* being better understood than *Indo Logo* or *Marende Marampa*, which are rich in cultural values (Naomi, 2025). This indicates that initial exposure alone is insufficient to ensure a deep understanding of the cultural values embedded within them.

Additionally, there are limitations in facilities and infrastructure in schools to support traditional music learning. Teachers also face challenges in finding alternative resources and interactive teaching methods to overcome students' lack of interest. According to the perception of the traditional *Sinrilik* artist Daeng Rate, traditional music is also often interpreted merely as entertainment without deep knowledge of arrangements or scales, which can hinder more structured development and transmission.

Nonetheless, there are innovative efforts to overcome these challenges. At SMA Negeri 10 Pangkep, arts and culture teachers try to integrate traditional music with popular music, creating arrangements of pop songs using traditional instruments like *suling*, *kecapi*, and *gendang*. The use of technology has also become an important strategy, such as creating traditional music video clips with memorable lyrics, using music applications for rhythm practice, or virtual traditional music performances. Developing student traditional music groups and providing opportunities to perform at various school and community events also shows positive results. These efforts have successfully increased student interest and skills in playing traditional musical instruments, as well as changing students' perceptions that traditional music can be combined with modern music and possesses high aesthetic value. Enjoyable and relevant learning experiences for students are the key to this success.

Similarly, at SMAN 6 Jeneponto, traditional music learning through Makassar *gendang* extracurricular activities uses an Action Research method involving cycles of planning, implementation, observation, and reflection (Andra, 2025). This method emphasizes repetitive practice (*drill method*) to improve basic *tumbu'* and *tunrung* techniques on the Makassar *gendang*. The results showed a significant increase in student skills, from 41% meeting the success criteria to 81% after the implementation of the drill method. This confirms that a structured and repetitive approach can be effective for technical mastery.

However, outside the formal school environment, art studios (*sanggar seni*) play a vital role in the preservation and development of arts and culture, including traditional music. Art studios function as "homes of civilization" and forums for socializing traditional arts and local wisdom values (Yuliana, 2023). They become places for art education that do not restrict artists' freedom to learn everything related to the arts. However, art studios still face obstacles, especially in terms of supporting infrastructure, which requires support from various stakeholders such as the government, Non-Governmental Organizations (NGOs), and academics.

The South Sulawesi Provincial Government has also shown commitment through cultural heritage preservation policies that include development and utilization. The South Sulawesi Provincial Regulation No. 2 of 2014, for example, aims to preserve regional cultural heritage through protection, development, and utilization. Additionally, there are efforts to educate students about music so they can create proud local artworks (Rahman, 2025).

Overall, the condition of traditional music education in South Sulawesi reflects an effort to adapt to the challenges of modernization. Although the interest of the younger generation tends to decline and resource constraints still exist, pedagogical innovations that integrate technology and relevance to students' lives, as well as the active role of art studios and government policy support, show great potential for sustainability. However, this success is not yet evenly distributed and requires a more integrated and holistic approach, which can be enriched by Blacking's thought.

3.3. The Relevance of John Blacking's Thought to Traditional Music Education Practices

John Blacking's thought offers a critical and constructive lens for evaluating and enriching traditional music education practices in South Sulawesi. Blacking's central concept of innate human musicality, which he demonstrated through his studies of the Venda people (Byron, 1995), is highly relevant in overcoming the view that musicality is a rare talent possessed only by a few. In South Sulawesi, challenges such as students' lack of interest and technical difficulties in mastering traditional musical instruments are often rooted in the perception that traditional music is difficult or only for the talented. Blacking argues that every human is inherently musical, and musicality is developed through enculturation from an early age. This view implies that traditional music education must shift from an exclusive, talent-oriented model to an inclusive model that recognizes the musical potential of every individual and focuses on developing musicality through rich cultural experiences.

Blacking also emphasizes that music is not something that stands alone; it cannot be transmitted or have meaning without human association and is closely related to human feelings and experiences in society (Blacking, 1973). The social function of music, according to him, often reflects and reinforces the social structure of a culture. In the context of traditional music education in South Sulawesi, this means that teaching should not only focus on instrument music playing techniques or memorizing melodies. Instead, education must integrate an understanding of the music's social and cultural functions for example, how *pakacaping* functions in celebratory feasts (Razak, 2005), or *sinrilik* as a storytelling tradition that preserves history and educates the audience. By understanding music as a cultural language and a means of social action, students can see the relevance of traditional music in their lives and communities, overcoming the assumption that traditional music is less relevant to modern life.

Blacking's anthropological approach, which promotes understanding music systems within their social and cultural contexts, supports the efforts already made in South Sulawesi, such as the integration of traditional music with popular music and the use of technology. This integration, although seemingly modern, can be a bridge to bring traditional music into the students' daily experiences, mimicking the natural enculturation process where musical idioms are absorbed unconsciously. Blacking's thought encourages educators to create immersive and culturally relevant learning environments, where music is not taught as a separate subject but as an integral part of students' identity and life experiences. It also supports the idea that traditional music education can enhance students' cognitive thinking

abilities, including memory, concentration, creativity, problem-solving, and critical thinking, as music is a complex form of expression and intellectual organization (Jarmani, 2023).

Blacking consistently emphasized that music is a reflection and shaper of social structures and human experiences. Its primary function is to enhance the quality of individual experiences and human relationships (Blacking, 2019). He argued that musical structures are reflections of human relationship patterns, and the value of music is inseparable from its value as an expression of human experience. Blacking distinguished between folk music and art music based on the process and context of their expression, not merely their technical complexity. Folk music functions to enrich specific social situations, while art music refers to situations outside its performance context. He identified four types of musical communication based on their roles in social life:

- Physical-associational, where music triggers physical states and affirms latent attitudes (e.g., marches, dances).
- Mental-associational, where musical patterns become signs of social situations or are accompanied by words referring to those situations (e.g., Venda music announcing social situations).
- Enhancement of emotional effect, where sound patterns are developed to strengthen the emotional effect of words or programs (e.g., Mozart's operas).
- Expression of ideas about society, where music, even without words, can convey ideas about society and the consciousness of experience (e.g., Mahler's symphonies).

Traditional music in South Sulawesi, such as *Gandrang Bulu* and *Sinrilik*, clearly fulfills these social functions, transcending mere entertainment. *Gandrang Bulu*, for example, developed during the colonial period as a medium of social criticism and resistance against colonizers, using humor and satire. *Sinrilik* also functions to build character and convey values, acting as a commemorative space for collective memory (Rahim, 2015). The humor and satire in *Gandrang Bulu* are not just critical discourse.

This shows that traditional music functions as a social adhesive. *Gandrang Bulu* and *Sinrilik* demonstrate that music is not just entertainment, but a powerful tool for social cohesion, moral instruction, historical memory, and even political expression. The shift from collective music to individual listening in capitalist societies, as observed by Blacking, threatens these vital functions. If traditional music is only seen as a performing art or heritage, without acknowledging its role as a dynamic medium for communication and social expression, its relevance to the younger generation will diminish. Education must emphasize music's role as an integral part of social and cultural life, not as an isolated entity. This means integrating traditional music into activities that are socially and culturally relevant to students, so they can experience music as part of their identity and community, not just as a school subject.

In summary, Blacking's thought provides a framework for shifting the paradigm of traditional music education from a narrow focus on technical skills to a broader, holistic approach. This means recognizing universal musicality, emphasizing the social and cultural functions of music, and integrating music into students' life experiences through

relevant and enjoyable enculturation processes. Thus, Blacking's relevance is not only theoretical but also provides practical guidance for reformulating traditional music education to be more meaningful and sustainable.

3.4. Holistic Implications of Blacking's Thought for Traditional Music Enculturation

The holistic implications of John Blacking's thought for traditional music enculturation in South Sulawesi are profound and multifaceted. First, by accepting that musicality is universal, traditional music education can adopt a more inclusive approach. This means every child has musical potential that can be developed, not just those considered talented. Curricula and teaching methods must be designed to facilitate musical exploration for all students, building self-confidence and reducing barriers caused by perceived technical difficulties. This aligns with successful efforts at SMA Negeri 10 Pangkep, which made learning enjoyable and relevant to students' lives, and at SMP Negeri 5 Sentani, which increased student interest through the introduction of the *suling* (Tuldjurin, 2023).

Second, Blacking's emphasis that music cannot be understood as something in itself but must be seen in its social and cultural context demands a pedagogical reorientation (Blacking, 1973). Traditional music education must go beyond learning notation and instrumental techniques alone. Instead, it must emphasize understanding music as a cultural language and social action. This means teaching the history, function, and meaning behind each genre of South Sulawesi's traditional music or example, the role of *pakacaping* in traditional ceremonies or as social entertainment (Razak, 2005), or how *Bulo* was used as a medium for social criticism and propaganda in the past. Thus, students not only learn how to play music, but also why the music exists, what it means to the community, and how it reflects the noble values of society. This approach will make traditional music more meaningful and relevant to the younger generation, as they can see its connection to their identity and daily lives.

Third, Blacking's view of enculturation occurring from a very early age and through the unconscious absorption of idioms implies that traditional music education should mimic natural and immersive cultural transmission processes. This can be achieved by integrating traditional music into various aspects of school and community life, not just as a separate subject. Examples include active extracurricular activities, regular performances inside and outside of school, collaborations with art studios and traditional figures, and utilizing technology to expand the reach and appeal of traditional music. By creating an environment rich in traditional musicality, where students are exposed to and interact with music consistently and meaningfully, the enculturation process can take place more effectively. This will also strengthen the role of traditional music in students' cognitive, emotional, and social development, in line with the benefits identified by research (Sarazin, 2016).

These implications show that effective traditional music education is multidimensional and requires collaborative efforts from various parties. This is not just the responsibility of teachers in the classroom, but also involves support from the government through relevant policies, the active role of art studios as centers for preservation and learning, and broader community involvement. By

adopting Blacking's holistic framework, traditional music education can become a vital agent in shaping the cultural identity of the younger generation and ensuring the sustainability of South Sulawesi's musical heritage.

Blacking emphasized that music education must prepare students for full participation in the social, economic, political, and artistic life of their homeland. This highlights that the most important sources of a child's musical heritage are often informal, through experiences at home, in the everyday cultural environment, and at play. Therefore, pedagogy must be strongly rooted in the local cultural context. This approach implies that traditional music education must be more than just the technical teaching of instruments or songs. It must be a profound enculturation process, where students learn about music through experience, observation, and participation in relevant cultural practices. This means integrating traditional music into activities that are socially and culturally relevant to students, so they can experience music as part of their identity and community, not just as a school subject. For example, involving students in traditional ceremonies, folk performances, or community activities where traditional music plays a central role will strengthen their understanding of the music's function and value in real life.

Case studies in various parts of the world show the success of culturally responsive music pedagogy. In Africa, culturally responsive music education has been shown to improve educational outcomes, especially in low-income communities, by connecting lesson content with students' cultural heritage (Kyakuwa, 2020). This approach recognizes the cultural capital embedded in students' home environments and uses it as a critical strategy to enhance educational outcomes (Anlimachie, 2023). Similarly, in Latin America, music education programs designed with the specific needs of vulnerable populations in mind have successfully improved students' social and emotional skills. These programs are often rooted in local music traditions and encourage cross-cultural exploration (Hadley, 2023). In Southeast Asia, particularly Singapore, there is strong evidence that pre-service teachers receive comprehensive experience in diverse musical exploration, especially in the Asian context, to develop programs based on cultural diversity (Cain, 2015).

The application of this concept in South Sulawesi could mean:

1. Community-based learning: Utilizing art studios and local communities as informal learning centers, where maestros and local artists can directly pass on knowledge and skills to the younger generation, as art studios serve as homes of civilization.

2. Holistic integration: Incorporating traditional music not just as a separate lesson, but integrating it with dance, drama, and folklore, as seen in *gandrang Bulo*. This allows students to understand music as part of a broader cultural experience, not just isolated sound.

3. Focus on active participation: Encouraging students to actively make music singing, playing instruments, dancing and not just listening. Blacking's observations of Venda children show that learning occurs through participation and observation, not rigid formal instruction. This can be realized through participatory learning methods, demonstrations, Q&A sessions, and direct practice.

4. CONCLUSION

This research illustrates the condition of traditional music education in South Sulawesi, which is facing significant challenges. The younger generation's interest in traditional music continues to decline only about 19.4% of Generation Z are interested, far below the interest in modern music. The causes include limited facilities, minimal introduction from an early age, and the assumption that traditional music is no longer relevant to contemporary life. This is despite South Sulawesi possessing a rich musical heritage, such as *Sinrilik*, *Pakacaping*, and *Gandrang Bulu*, which are not only entertainment but also mediums for education, preservation of cultural values, and strengthening social bonds.

In the formal education pathway, traditional music is generally present as local content or an extracurricular activity, while outside of school, art studios serve as important centers for preservation and learning. Several innovations, such as combining traditional music with popular music, utilizing technology, and applying participatory learning methods, have proven capable of regaining student interest.

The ideas of Ethnomusicologist John Blacking provide a fresh perspective for addressing these challenges. Blacking asserts that everyone has musical potential that can be developed through enculturation from childhood, and that music should be understood as part of identity, social function, and life experience. With this view, traditional music education needs to be designed to be more inclusive, relevant, and connected to everyday cultural contexts. Moving forward, the effort to preserve traditional music in South Sulawesi requires a comprehensive approach: combining community-based learning, cross-arts and cultural collaboration, and active student involvement in musical practice. Support from the government, art studios, and the community will be key to ensuring that traditional music remains alive and a source of pride for future generations, even amidst the intensifying currents of globalization.

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