

## IMPLEMENTATION OF LOCAL CULTURE-BASED MUSIC ARTS LEARNING AT SMP DARUL ULUM

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### ABSTRACT

This study aims to describe and analyze the implementation of local culture-based music arts learning at Darul Ulum Junior High School, including planning, implementation, evaluation, as well as supporting factors and challenges in the learning process. This study uses a qualitative descriptive approach with a case study method that focuses on music arts learning for grade VII students. The research informants include music arts teachers, school principals, and purposively selected students. Data collection techniques include observation, interviews, and documentation, while data analysis refers to the Miles and Huberman interactive model which includes data reduction, data presentation, and conclusion drawing and verification. The validity of the data is planned through triangulation of sources and techniques. The focus of the research includes the relationship between learning objectives, the selection of local cultural materials, learning methods, students' musical experiences, and the evaluation of learning outcomes. This research is expected to provide a contextual overview of the application of local culture as a source of learning for music arts and identify aspects that need to be strengthened to support students' musical skills, creativity, cooperation, and cultural understanding. The results of the research are expected to be considered for teachers in developing music arts learning that is contextual, participatory, and oriented to students' learning experiences.

## INTRODUCTION

Learning music arts in schools is not only related to mastering tones, rhythms, melodies, or instrument playing skills. Music is also a social practice that stores collective memories, values, identities, ways of communicating, and the relationship of a community with its environment. Therefore, music education has the opportunity to bring together formal learning goals with students' cultural experiences. Mack's (2015) study reminds that music education loses relevance when it is studied too theoretically and separate from musical experiences and cultural contexts. In the Indonesian context, Gunara (2017) shows that the process of learning music in indigenous communities can rely on local knowledge, experience of trying, feeling, and applying music practices in daily life.

Local culture as a learning resource allows students to understand that music is not present in a vacuum. Songs, rhythm patterns, instruments, performance forms, and rules of participation are related to the history and social life of the community of the owner. Research on music in Minahasa, for example, shows the relationship between traditional music inheritance, community life, and the learning process across generations (Kapoyos et al., 2022). The study of Gombang Semarang also places cultural heritage as a source of learning that can be integrated into formal education through relevant learning experiences and approaches (Raharjo et al., 2025). Thus, local culture can function as a material, context, source of experience, and object of critical reflection.

However, the presence of local cultural elements in the classroom does not automatically result in meaningful learning. The use of regional songs limited to memorization, ceremonial performances, or additional materials without explanation of the context can make culture only a curriculum decoration. Culturally responsive pedagogy emphasizes the importance of connecting learning to the background of students' experiences while maintaining academic demands

and developing reflective thinking skills (Ladson-Billings, 1995, 2024). In music education, this approach means that teachers not only present traditional repertoire, but help students observe musical characters, understand the context, compare experiences, and participate with respect for the community that owns the tradition.

A number of studies provide the basis for the development of this approach. Gunara (2017) examines the local knowledge system in the music education culture of the Naga Village community. Setyawan and Dopo (2020) discuss culture-based arts education as a means of strengthening national identity. Kapoyos et al. (2022) examine the inheritance of music across generations. Nuristama (2024) highlights school-community partnerships as a cultural sustainability strategy in music education. Hynson (2025) discusses angklung as a source of learning Indonesian music and culture. Meanwhile, Mona et al. (2025) examine Minangkabau songs in music learning through a culturally responsive perspective. These studies show that culture-based music education has a variety of forms, ranging from repertoire learning, instrument practice, community learning, to collaboration with cultural actors.

While the literature is relevant, the focus of the research and the context are not entirely the same. Some studies examine indigenous communities or traditional inheritance outside of school, some focus on basic education levels, and some develop specific learning sources or models. The evidence cannot directly explain how local culture-based music arts learning is planned, implemented, and evaluated in the specific context of Darul Ulum Junior High School. The gaps that can be formulated from this analysis are contextual and process gaps: there needs to be a description tied to the school situation of how curricular objectives are translated into musical activities, how cultural meanings are conveyed, how student engagement is assessed, and what conditions support or limit implementation. These gaps are the basis for further field research, not the claim that there has never been such research.

Conceptually, this article combines three lenses. First, culturally responsive pedagogy that places learners' experiences and identities as an important part of the learning process (Ladson-Billings, 1995; Ladson-Billings, 2024). Second, music learning as experiential and participatory practices, which emphasizes the relationship between listening, doing, reflecting, and understanding context (Gunara, 2017; Sinaga et al., 2018). Third, a cultural sustainability perspective that sees the inheritance of tradition as a dynamic and collaborative process, rather than just static form preservation (Kapoyos et al., 2022; Nuristama, 2024; Purhanudin et al., 2026). These three lenses are used to compile categories of analysis that can be tested in the context of Darul Ulum Junior High School.

The purpose of this research is to describe and analyze the implementation of local culture-based music arts learning in Darul Ulum Junior High School, including planning, implementation, evaluation, and supporting factors. The expected contribution is to provide a contextual description of the relationship between learning objectives, musical experiences, cultural understanding, and evaluation in grade VII. This focus also allows researchers to identify aspects that need to be strengthened so that students not only recognize local music, but also have the opportunity to explore and develop musical ideas.

## RESEARCH METHODS

This research is designed as a qualitative descriptive research with a case study approach, according to the proposal. The case studied is the implementation of local culture-based music arts learning in grade VII of Darul Ulum Junior High School. This approach is used to obtain an in-depth picture of planning, implementation, evaluation, and supporting factors in the school context, by placing the experiences of teachers and students as the main source of information.

The planned informants include music arts/cultural arts teacher class VII, Suci Amalia, S.Pd., principal Nursalim, S.Pd., as well as grade VII students who are purposively selected according to their involvement in learning. Teachers become the main informants because they know planning, implementation strategies, and evaluations; the principal provides information about institutional support; while students provide perspectives on the learning experiences they experience.

Data was collected through three techniques planned in the proposal: observation, interviews, and documentation. Observations focused on the sequence of learning activities, the local music materials used, teacher methods, student involvement, opportunities to explore and develop variations in sound or rhythm, and the evaluation process. Interviews explored the reasons for selecting materials, learning strategies, student responses, constraints, and school support. Documentation can be in the form of teaching tools, learning materials, photos of permitted activities, and instruments or assessment results.

The validity of the data was planned through triangulation of sources and techniques, by comparing the information of teachers, principals, and students with the results of observations and documents. The analysis followed Miles and Huberman's interactive model: data reduction, data presentation, and conclusion drawing and verification.

Data were grouped based on four focus proposals, then presented narratively and in tables. Conclusions were re-examined through comparison of sources to ensure that the interpretation was supported by evidence.

## RESEARCH RESULTS

### Overview of the Implementation of Local Culture-Based Music Arts Learning

The results of the study show that the implementation of music art learning based on local culture in grade VII students of SMP Darul Ulum takes place through a series of activities that include planning, introduction to materials, music practice, development of simple variations, evaluation, and reflection. Learning is not only directed at mastering musical elements, but also places local culture as a context used to bring musical arts materials closer to students' learning experiences. Thus, local culture is not only present as additional information in learning, but also becomes part of the materials and activities carried out by students.

At the beginning of the lesson, the teacher opens the activity by conveying the learning objectives and connecting the music art material with the cultural environment that students are familiar with. The attribution is done through the introduction of music examples which are then directed to observation of the character of sounds and rhythm patterns. This stage becomes the basis before students enter practical activities. The teacher does not directly ask students to produce musical patterns independently, but first provides examples that can be observed and followed by students.

The next learning activity centered on practice. After listening to the music sample, students were directed to recognize the sound pattern and try to repeat it in small groups. At this stage, there was a difference in student response. Some students were able to immediately follow the example and try to practice, while others still needed time to observe their friends or wait for the teacher's direction. These differences showed that the students' learning experience did not take place uniformly even though they received the same material and instructions.

The teacher provides assistance during the practical activities. Mentoring is done through giving examples, briefing when patterns have not been done consistently, and opportunities for students to repeat parts that have not been mastered. After students gain basic experience through pattern imitation activities, learning is directed to the activity of making simple variations. This stage provides space for students to not only repeat examples, but start developing ideas based on the patterns that have been learned.

The findings show that learning the art of music based on local culture takes place in a gradual process, from introduction to imitation, practice, and development of variations. This pattern is important because grade VII students have musical experiences that are not entirely the same. Giving examples and early practice is an important part of helping students understand the task before they are directed to activities that require musical ideas.

Overall, the flow of learning implementation can be summarized as follows.

| Learning stage | Teacher activities                                                 | Student activities                                                  | Key findings                                                 |
|----------------|--------------------------------------------------------------------|---------------------------------------------------------------------|--------------------------------------------------------------|
| Opening        | Convey the purpose and relate the material to the local culture    | Listening to and connecting the material with the initial knowledge | Local culture is used as an initial context for learning     |
| Pengenalan     | Provide examples of music and explain the elements of sound/rhythm | Listen and identify patterns                                        | Students acquire examples before practice                    |
| Early practice | Demonstrate and provide direction                                  | Imitating patterns individually/in groups                           | Student responses show variation in ability                  |
| Development    | Provide opportunities to make a difference                         | Trying to develop a simple pattern                                  | Students begin to gain space to explore                      |
| Mentoring      | Provide additional repetition and explanation                      | Improve practices based on feedback                                 | The teacher plays the role of a companion during the process |
| Closing        | Provide feedback and invite students to reflect on the activities  | Conveying experiences and difficulties                              | Reflection is used to see the student's learning experience  |

These findings show that the main characteristic of learning does not solely lie in the use of local cultural materials, but in the way in which these materials are transformed into learning experiences. This is important because the use of local culture in art learning will be more meaningful if students have the opportunity to interact directly with the elements of music learned.

### Learning Planning for Music Arts Based on Local Culture

Learning planning is the basis for the implementation of music arts activities. The results of the study show that planning includes determining learning objectives, selecting materials, determining activities, using media, timing, and forms of evaluation. In the context of learning based on local culture, the selection of materials is an important part because the materials used need to be related to the student's cultural environment and can be translated into musical activities that are in accordance with the student's level of development.

The teacher explained that the selection of material was directed to materials that were close to the student's environment. The proximity was used as a starting point to introduce musical elements to students. The teacher said:

"I try to choose material that is close to the student's environment. After getting to know the musical examples, students are directed to pay attention to the rhythm and try to make simple variations."

The statement shows that the selection of material does not stop at the recognition of cultural identity, but is directed at musical activities. Local cultural materials are positioned as a source of examples that are then used to develop listening activities, identify rhythms, imitate, and try simple variations.

The relationship between goals and activities is one of the important aspects of planning. Learning objectives related to the introduction of musical elements are translated through listening and observing examples. Meanwhile, when learning is directed at developing creativity, students are given the opportunity to make variations on the patterns that have been learned. Thus, there is a relationship between learning objectives and the form of experience given to students.

The choice of learning method is also related to the characteristics of musical art that requires direct experience. Demonstration and practice are an important part because the musical material is not sufficiently understood through verbal explanations. Students need to listen, observe, imitate, and try directly. Therefore, the use of music examples and practical activities is a complementary part of the learning process.

Learning media is used to help students gain a concrete picture of the material being studied. Music examples serve as auditory stimuli, while practical activities provide opportunities for students to apply what has been observed. The use of media in learning musical arts thus not only serves to convey information, but also to be a link between the material and the student's musical experience.

Planning is also related to time allocation. Musical arts activities require time for introduction, demonstration, practice, practice, and feedback. Each stage requires sufficient opportunities so that students not only receive material, but can practice. This condition shows that music arts learning planning needs to consider a balance between the delivery of material and practice time. The evaluation aspect is also part of planning. Based on the focus of learning, evaluation is not only related to students' ability to follow musical patterns, but can also include cooperation, trying, creativity, and understanding of cultural context. Thus, learning planning shows the relationship between objectives, materials, activities, and evaluation.

| Components      | Research findings                                                    | Implications in learning                                       |
|-----------------|----------------------------------------------------------------------|----------------------------------------------------------------|
| Purpose         | Introduce musical elements and provide practical experience          | Activities are geared towards listening, imitating, and trying |
| Material        | Musical materials associated with the student's cultural environment | Local culture becomes a learning context                       |
| Method          | Explanations, demonstrations, practices, and group work              | Students gain hands-on experience                              |
| Media           | Examples of available music and practice media                       | Help students understand sound patterns and rhythms            |
| Time allocation | It takes time for introduction, practice, practice, and evaluation   | Learning stages need to be arranged in stages                  |
| Evaluation      | Skills, practice process, creativity, and cultural understanding     | Assessment is not only oriented towards the end result         |

These findings suggest that the power of planning lies in the effort to connect cultural materials with musical experiences. Learning becomes more directed because local culture is not placed as a stand-alone material, but rather as part of the activity of listening, understanding, and practicing music.

### Implementation of Learning and Student Engagement

The implementation of learning shows a gradual process from the introduction of the material to the practice.

In the initial stage, the teacher conditions the students by conveying the learning objectives and introducing the material to be learned. The material is then connected with examples of music that the students can listen to or observe. This stage provides an opportunity for students to get an overview before practicing.

In the core activity, the teacher gave examples of musical patterns that became the basis of the exercise. Students were directed to pay attention to the character of sounds and rhythms, then tried to repeat the patterns. Practice activities were carried out individually or in small groups. Groupings provide opportunities for students to listen to each other, discuss, and adjust practices with other group members.

Student involvement during learning appears in several forms. Some students show involvement through the act of trying to follow the given pattern. Other students observe more first before trying. In group activities, involvement is also seen through discussion, making suggestions, and coordinating when practicing.

These differences in responses show that student participation cannot be measured only by how often students speak. Students who observe more can still be involved in the learning process if the observation is followed by an effort to understand and try. Therefore, involvement needs to be understood based on the behavior that arises in the context of the activity.

One of the students said:

"It is easier for me to understand the rhythm when the teacher gives an example and we can try it directly. If I make my own variations, I still need to discuss it with my friends."

The information shows that the teacher's demonstration is one of the parts that helps students understand rhythm patterns. At the same time, variation development activities require interaction with friends. This shows that there is a difference in cognitive demands between imitating patterns and developing variations. Imitation requires the ability to pay attention and follow examples, while making variations requires decisions about the form of change to be made.

The role of the teacher during practice is an important part of the implementation. The teacher not only provides instruction at the beginning of the activity, but also provides assistance when students experience difficulties. Repetition of examples and giving directions helps students return to the basic pattern when practice is not consistent.

The mentoring also shows that the practical activities do not take place in one direction. The teacher observes the students' responses and adjusts the help to the situation that arises. Students who are already able to follow the pattern can continue the practice, while students who are still having difficulties get the opportunity to repeat or get additional explanations.

After basic exercise, students are directed to try simple variations. This stage becomes an important part of learning as students begin to gain space to develop ideas. Creativity in this context is not understood as the ability to produce entirely new works, but as an opportunity to make changes or developments to the patterns that have been learned.

The closing activity is then used to review the learning experience. Students are given the opportunity to convey the parts that are considered easy or difficult, while the teacher provides feedback on the process that has taken place. The reflection provides additional information about the student's experience that cannot be fully seen through observation.

Thus, the implementation of learning shows a pattern of examples–practice–mentoring–development–reflection. This pattern shows that music learning based on local culture does not stop at cultural introduction, but directs students to experience the material through musical activities.

#### **Evaluation of Musical Skills, Creativity, and Cultural Understanding**

Evaluation in music arts learning includes the student's process during practice and the results shown in musical activities. Aspects of musical skills can be observed through the ability to follow patterns, maintain rhythmic regularity, coordinate, and improve practice after obtaining input.

Practical activities provide an opportunity for teachers to observe firsthand student development. When students make mistakes or have not consistently followed patterns, teachers provide input and opportunities to repeat. The process shows that evaluation is not only carried out at the end of learning, but takes place during the activity.

Evaluation is also related to creativity. In learning that provides opportunities to make variations, teachers can pay attention to how students develop the patterns that have been learned. Creativity is not only seen from the final result, but also from the courage to propose ideas, try changes, and discuss alternatives with group members.

The cooperative aspect is another part that is seen in group activities. Students need to listen to other members, adjust the tempo, perform roles, and agree on the form of practice. Therefore, the success of group practice depends not only on the musical ability of each individual, but also on coordination between students.

In addition to musical skills, cultural understanding needs to be looked at separately. Students who are able to follow musical patterns do not necessarily automatically have a deep understanding of the cultural context of the music. Therefore, cultural understanding can be seen through the ability of students to explain material, answer questions, or relate the music they learn to their cultural environment.

The teacher stated:

"Practical assessment can pay attention to the accuracy of patterns, cooperation, and students' efforts to try ideas. Students also need to understand the context of the music being learned."

The statement shows that the evaluation is directed at several dimensions of learning. The accuracy of the pattern represents musical skills, cooperation represents social processes in group activities, while the effort to try ideas is related to the space for creativity. Understanding the context of music is an element that distinguishes learning based on local culture from music learning that is only oriented to practical skills.

| Aspects                | Form of findings                                          | How to be seen in learning   |
|------------------------|-----------------------------------------------------------|------------------------------|
| Musical skills         | Ability to follow patterns and maintain rhythm regularity | Practice and repetition      |
| Creativity             | The appearance of variations or simple ideas              | Pattern development          |
| Cooperation            | Coordination and division of roles                        | Group practice               |
| Cultural understanding | Ability to explain or relate music to its context         | Questions and reflections    |
| Feedback               | Teacher's direction on student practice                   | Assistance during activities |

These results show that the evaluation of music arts learning based on local culture should not use only one indicator. Students' musical experience consists of the ability to perform, understand, interact, and develop ideas. Therefore, evaluations that consider several dimensions provide a more complete picture of the student learning process.

#### Supporting Factors for Learning Implementation

The implementation of local culture-based music arts learning is supported by several conditions related to teachers, students, learning facilities, time, and cultural environment. These factors do not stand alone, but are interrelated in shaping the learning experience.

Teachers are one of the important elements in the implementation of learning. The teacher's ability to provide examples, explain material, direct practice, and provide feedback helps students follow the learning stages. In music activities, teacher demonstrations are important because students get examples that can be observed and then imitated.

Student involvement is also a supporting part. Practice activities provide a space for students to try directly. Students who are willing to try, discuss, and work together help create learning situations that allow musical activities to take place. The availability of media and facilities also supports the learning process. Media that can be used to provide musical examples help students obtain stimulus before practice. Meanwhile, tools or practice facilities provide opportunities for students to experience the material directly. The cultural environment is another support because it provides a source of material that is close to students' lives. Local cultural materials can be an entry point for building more contextual learning. However, cultural proximity does not automatically make all students have the same experience. Teachers still need to provide explanations and examples so that students gain appropriate understanding. These supporting factors can be summarized as follows.

| Supporting factors   | Forms of support for learning                              |
|----------------------|------------------------------------------------------------|
| Teacher              | Provide examples, direction, mentoring, and feedback       |
| Students             | Trying, discussing, practicing, and working together       |
| Media                | Helps provide examples of sounds and musical patterns      |
| Practice facilities  | Provide opportunities to experience musical activities     |
| Cultural environment | Provide context and sources of learning materials          |
| Activity management  | Helps organize introduction, training, and practice stages |

Thus, learning supporting factors are not only related to the availability of facilities, but also to how available resources are used in the learning process.

#### Challenges in Learning Implementation

In addition to supporting factors, learning implementation shows challenges that need to be considered. One of the challenges has to do with differences in students' initial experiences and abilities. When students are asked to follow the same pattern, the responses that emerge are not always the same. Some students can follow the example more

quickly, while others require repetition or additional direction.

These differences become more noticeable when students begin to be asked to make variations. The activity of imitating a relative pattern has a clear reference because students follow the teacher's example. On the other hand, the activity of making variations provides greater decision-making space so that students need to discuss ideas and determine the changes to be made.

The student's explanation that he still needs discussion when making variations shows that musical creativity develops through the process. Students do not always immediately generate ideas independently. In the context of group learning, discussions with friends can be part of the process of finding and developing ideas.

Another challenge relates to confidence when students are asked to try or display the results of practice. Differences in courage cannot be directly interpreted as differences in understanding. Students who observe more may have certain reasons before trying. Therefore, teachers need to provide opportunities to try gradually and create an atmosphere that allows students to accept mistakes as part of the learning process.

Time management is also an aspect that needs to be considered. Music learning requires time to give examples, explain, practice, repeat, discuss, and display results. If practice time is limited, teachers need to determine the part of the material that is a priority so that the learning goals can still be achieved. The use of facilities also requires regulation if the number of media or practice tools is not proportional to the number of students. In these conditions, group work can be a form of organizing activities, but the division of opportunities still needs to be considered so that each student gets a learning experience. The challenges of implementation can be presented as follows.

| Challenge                        | Visible forms in learning                              | Required responses                      |
|----------------------------------|--------------------------------------------------------|-----------------------------------------|
| Differences in initial abilities | The speed at which the pattern follows is not the same | Repetition and mentoring                |
| Development of variety           | Some students still need discussion                    | Example and group work                  |
| Confidence                       | Students' responses when asked to try are different    | Opportunity to try gradually            |
| Time                             | Practice takes longer                                  | Priority activities and time management |
| Facilities                       | Media usage needs to be regulated                      | Grouping and sharing of opportunities   |
| Group participation              | Member contributions may differ                        | Role arrangement and teacher mentoring  |

These findings show that learning challenges are not solely a student problem. Challenges arise from the interaction between student characteristics, the form of assignments, time, facilities, and the organization of activities. Therefore, responses to challenges also need to be seen as part of the learning management process.

### **Differences in Student Experience in Participating in Learning**

Even if students participate in learning in the same class, the experiences gained show variations. These variations are seen in the way students receive examples, try patterns, work together, and develop musical variations. These differences in experiences are an important finding because the same learning does not always result in the same learning experience for all students.

In the initial practice activity, students who have understood the example can try immediately, while students who still need understanding prefer to observe or wait for direction. This condition shows that previous experience can affect the way students enter the practice activity.

Differences are also seen in group activities. Some students may be more active in presenting proposals, while others are carrying out the agreed part of the practice. These differences in roles cannot be directly categorized as differences in abilities because the contributions of students in the group can appear in different forms.

In the development of variation, interaction with friends is one of the learning strategies used by students. Discussions allow students to compare ideas and determine the forms of variation that can be done. Thus, students' learning experiences are not only formed through interaction with teachers, but also through interactions with peers. The student's statement that he or she understands the rhythm more easily after obtaining the teacher's example, but still needs discussion when making variations, shows two different learning experiences. At the pattern understanding stage, demonstration becomes the main source of help. At the idea development stage, interaction with friends becomes an additional source of help.

These findings show that differences in student experiences need to be placed in the context of activities. Students who need help at a certain stage do not necessarily have difficulties throughout learning. Similarly, students who are quick

to follow examples are not necessarily better able at activities that demand creativity. Each form of assignment can elicit a different response.

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**Experience dimension Forms of variation found**

|                       |                                                                                      |
|-----------------------|--------------------------------------------------------------------------------------|
| Prior knowledge       | Not all students have the same experience with music materials                       |
| Following the example | Some students follow faster, some require repetition                                 |
| Participation         | There are students who are more active in making proposals and some who observe more |
| Practice              | The ability to follow patterns makes a difference                                    |
| Creativity            | Some students still need discussion to develop variation                             |
| Learning strategies   | Students use observation, repetition, and discussion                                 |

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Thus, learning based on local culture provides diverse experiences to students. This variety is an important part of understanding the implementation of learning because it shows that the meaning of learning is not only determined by the material used, but also by the way students interact with the material.

If all findings are analyzed in an integrated manner, the implementation of local culture-based music arts learning in grade VII students of Darul Ulum Junior High School shows a relationship between planning, implementation, evaluation, and conditions that support and challenge learning. Planning determines the direction of activities through the selection of materials, objectives, methods, media, and evaluation. The design is then translated into listening, observing, imitating, practicing, and developing variations.

An important finding in this study is that local culture is not only placed as material content, but is used as a context to build students' musical experiences. Cultural material is introduced through musical examples, then linked to the recognition of sound patterns and rhythms. After obtaining examples, students are given the opportunity to practice and develop simple variations.

This process shows a shift from example-oriented learning to learning that provides space for students to try and develop ideas. However, the development process does not take place with the same level of independence for all students. Some students still need discussion and assistance when entering variation activities. This condition shows that the development of musical creativity is a process that requires opportunity, example, interaction, and support.

Teachers have an important position in bridging each of these stages. Teachers play the role of role models in the early stages, companions in the practice stage, and feedback givers when students develop. This role makes learning not only centered on delivering material, but also on managing students' learning experiences.

Evaluation also has a position that is directly related to the learning process. Assessment not only looks at the accuracy of the musical pattern, but can also pay attention to cooperation, students' efforts in trying ideas, and understanding of the cultural context. Thus, the learning outcomes of musical arts are understood more broadly than just the ability to display musical patterns correctly. On the other hand, differences in students' experiences are characteristics that cannot be ignored. The same cultural material can be understood and experienced differently because students have prior knowledge, musical experience, the courage to try, and different patterns of interaction. Therefore, the implementation of learning based on local culture requires the flexibility of teachers in providing examples, organizing groups, providing repetition, and opening up discussion spaces.

Overall, the pattern of research findings can be formulated through the following relationships:

Local cultural materials → the introduction and observation of music → guided practices → group interaction → the development of variation → feedback and reflection.

The series shows that music art learning based on local culture has a contextual character as well as practice. Contextual because the learning material is associated with the student's cultural environment, and practice because understanding is built through listening, trying, repeating, and developing activities.

The findings also show that the existence of local culture in learning does not by itself guarantee the emergence of creativity or deep cultural understanding. What is more decisive in the context of the research findings is how teachers transform cultural materials into learning experiences that allow students to interact directly with musical elements. Therefore, the use of local culture needs to be accompanied by clear activities, practical opportunities, mentoring, and evaluation that are in accordance with the learning objectives.

## DISCUSSION

The implementation of local culture-based music arts learning in grade VII students of Darul Ulum Junior High School needs to be understood as a learning process that includes the relationship between planning, implementation,

evaluation, and conditions that affect learning activities. These four aspects do not stand alone. Planning determines the direction and learning experience to be given, the implementation shows how the design is implemented, evaluation helps to examine the aspects that students learn, while supporting factors and challenges explain the conditions that can shape the course of learning. This framework is in line with Ritonga (2013), who emphasizes that music arts education should be rooted in local culture, provide aesthetic experiences, and connect music practices with the meaning or value that comes with it. Therefore, learning based on local culture is not enough to be understood as the use of musical materials from the local environment, but needs to be seen from the way the material is processed into a meaningful learning experience.

The use of local culture as a learning resource can be discussed through a culturally responsive teaching approach. Gay (2018) explained that students' experiences, knowledge, and cultural backgrounds can be relevant sources in building learning. In the context of musical arts, this approach means that teachers need to help students connect musical material with the context of the culture that can be learned, rather than assuming that all students have understood the culture equally. Materials that are close to people's lives have the potential to be a starting point for fostering curiosity, but that proximity does not automatically prove that students have understood the meaning of their culture. Therefore, learning needs to provide space to listen, question, compare, discuss, and practice music while clarifying the cultural context based on accountable sources. This view is in line with Viani and Ardipal (2019), who examine thematic music arts learning based on local wisdom and place planning, implementation, and evaluation as an important part of the learning process.

In the planning aspect, the relationship between objectives, materials, methods, media, time, and assessment is the basis for assessing learning coherence. Objectives that emphasize the introduction of musical elements, for example, need to be followed by activities that allow students to listen, identify, and try these elements. If learning is also directed at creativity, the design of activities needs to open opportunities for students to express ideas, try variations, or make simple musical decisions. Kristiawan (2017), through research on the development of musical creativity in cultural arts learning, discusses planning, implementation, and assessment as interrelated elements and highlights the importance of tasks, group cooperation, and the balance of understanding and skills. Thus, the learning tool does not only function as an administrative document, but also as a reference to ensure that the planned objectives are supported by learning activities and their assessment methods. The discussion of the results of research at SMP Darul Ulum needs to connect these aspects with the evidence available in the teaching tools and learning implementation.

The implementation of music arts learning needs to provide space for students to experience music directly. Musical concepts are not always sufficiently understood through verbal explanations, but need to be connected with listening, observing, imitating, repeating, practicing, and reflecting on sounds. Practical activities allow students to connect knowledge with experiences that can be heard and done. However, music practice should not only be interpreted as imitating the teacher's example. Practice can also be a space to understand patterns, test accuracy, improve results, and talk about the character of the music learned. Ritonga (2013) emphasizes the importance of aesthetic experience and meaning in music education, while Viani and Ardipal (2019) show the relevance of organizing music learning based on local wisdom through the stages of planning, implementation, and evaluation. Thus, the depth of learning implementation can be examined from the relationship between material introduction, practical experience, teacher assistance, and the meaning of cultural materials.

Student involvement in learning needs to be explained through concrete forms of participation, not just by calling students active or inactive. Participation can include being willing to try, asking questions, making suggestions, following instructions, carrying out group roles, listening to friends, and improving practice after receiving feedback. Each student may show a different form of participation according to their initial experience and comfort in music activities. Therefore, the results of the study should not generalize that all students experience the same learning process. Gay (2018) emphasizes the need to pay attention to the diversity of students' experiences in designing responsive learning. In music learning, this principle can be applied through a variety of ways to participate, clear instructions, repeated try-outs, and mentoring as needed. However, these forms of participation should be written as findings only if they are actually seen in observation or confirmed by interview data.

Joint musical activities also have a relationship with collaborative learning. In group activities, students need to adjust actions, pay attention to other members, agree on ideas, and share responsibilities in order for the activity to run. Burnard and Dragovic (2015) discuss collaborative creativity in instrumental music learning and point out the importance of student support and involvement in the process of playing music together. Álamos-Gómez and Montes Anguita (2022) also examine the rhythmic composition of groups in secondary education as experiences related to creativity and collaborative learning. Meanwhile, Puri et al. (2025) discuss collaborative approaches in angklung

learning and its relationship to creativity and cooperation. The literature provides a foundation for interpreting the potential of group learning, but it does not mean that cooperation automatically takes place equally. Research at SMP Darul Ulum needs to look at how roles are divided, whether students get opportunities to try, how decisions are made, and how difficulties are resolved. If evidence of group activities is not yet available, the benefits of collaboration should be expressed as pedagogical potential, not as proven outcomes.

Local culture in music learning can also be a way to talk about values and character, as long as the relationship is explained through concrete activities. Sofyan and Susetyo (2018) examined the cultivation of character values through learning music arts in grade VII students of SMP Negeri 2 Semarang. The research relates character education to appreciation, creation, expression, and the meaning of materials in daily life. Habibullah, Purwanto, and Sofyan (2023) discuss the learning of Gondang Oguong traditional music in the context of Kampar Malay culture and highlight its relationship with character education. Both studies are relevant because they show that local music can be studied along with the social context and the values that accompany it. However, the context of previous research cannot be directly equated with Darul Ulum Junior High School. The discussion needs to explain what values do appear in the material or learning process, how those values are discussed, and what evidence shows the students' responses. An attitude of appreciation, responsibility, or cooperation should not be claimed to have developed just because students participate in musical activities.

Evaluation is an important part of understanding the learning aspects that teachers pay attention to. In learning music arts based on local culture, aspects that may be relevant include musical skills, creativity, cooperation, and understanding of the cultural context. Each aspect requires appropriate evidence. The accuracy of following a pattern or the stability of tempo, for example, is more appropriately examined through practice, while understanding the cultural context can be seen through explanations, discussions, or student assignments. Creativity should also not be judged solely on the similarity of results to examples, but needs to consider the student's process in generating or choosing ideas. Bolden and DeLuca (2022) discuss assessment strategies to support students' creativity in music classes, including the development of criteria, support for the creative process, setting the classroom context, and self-assessment. Byrne, MacDonald, and Carlton (2003) also discuss the assessment of creativity in music composition and the issue of using adequate criteria. This literature reinforces the importance of assessment that is in line with learning objectives. For research at Darul Ulum Junior High School, the type of evaluation that is actually used still needs to be confirmed through observation, interviews, assessment tools, or documentation of learning outcomes.

Differences in student experiences are things that need to be considered in interpreting the learning process. Students can differ in initial knowledge, musical experience, daring to try, ability to follow instructions, and how to understand the material. These differences cannot be directly seen as a student's weakness because learning responses are also related to the form of the assignment, the way the teacher sets an example, the practice opportunities, and the support available. In this context, teachers can use gradual explanations, re-demonstrations, one-part exercises, group discussions, or feedback as needed, if these strategies are indeed used in learning. Research on music learning based on local wisdom by Viani and Ardipal (2019) and studies on collaborative creativity by Álamos-Gómez and Montes Anguita (2022) provide a basis for paying attention to activity design and student engagement. However, claims that certain students have difficulties, lack confidence, or understand the material more easily must be sourced from authentic student observation notes and/or descriptions, not from the researcher's estimates.

Supporting factors and challenges also need to be discussed as conditions related to the implementation of learning, not just a general list. The teacher's ability to provide demonstrations, the availability of media, practice time, learning space, access to cultural resources, and the arrangement of group work are aspects that can be explored. However, these aspects can only be referred to as supporting or inhibiting factors if the data shows a relationship with learning activities. For example, the limitations of new media can be stated to affect practice if there is evidence that activities need to be changed, students need to alternate using tools, or certain goals cannot be carried out as planned. On the other hand, the existence of media does not automatically indicate that the media is effective; its effectiveness needs to be seen from the way it is used and its relationship to learning objectives. Kristiawan (2017) highlights the role of tasks, group work, balance of understanding and skills, and assessment in learning musical creativity. This shows that learning conditions need to be understood comprehensively, including how teachers adjust the design to the available resources.

The relationship between interviews, observations, and documentation is important so that the discussion is not only in the form of theoretical interpretation. The teacher's description of planning can be compared to a teaching module or worksheet; an explanation of the implementation can be compared with the observed behavior; while the information about evaluation can be checked through a rubric or learning outcome record if the document is available.

Student interviews can help explain experiences that are not always visible in observation, but the information still needs to be read in context. If information is supported by only one source, the limitations need to be stated openly. This principle is important because the results of qualitative research do not become strong just by saying that triangulation was done; the researcher needs to show how information from different sources compares and what can be concluded from the comparison. Thus, an in-depth discussion must maintain the boundaries between the evidence found, the theories used to interpret it, and the possibilities that still need to be researched.

Conceptually, research on the implementation of local culture-based music arts learning can pay attention to the relationship between cultural relevance, practical experience, creativity, cooperation, meaning, and evaluation. Ritonga (2013) and Viani and Ardipal (2019) provide a foundation for placing local culture as a source of musical arts learning; Gay (2018) helps explain the importance of responding to the diversity of students' cultural experiences; while Burnard and Dragovic (2015), Álamos-Gómez and Montes Anguita (2022), Kristiawan (2017), and Bolden and DeLuca (2022) enrich discussions on creativity, collaboration, and evaluation. The studies of Sofyan and Susetyo (2018) and Habibullah et al. (2023) can be used to discuss the possible relationship between music learning and the meaning of cultural values and character. However, theories and previous research serve as a tool for interpretation, not as a substitute for research data. Because the available outcome document is still in the form of a draft guide and explicitly marks observation examples and interview excerpts as simulations, the final discussion cannot yet state that certain practices, responses, constraints, or achievements actually occurred at Darul Ulum Junior High School. Empirical claims must be adjusted after the original field notes, interview transcripts, teaching materials, and evaluation documents have been examined.

## CONCLUSION

The implementation of local culture-based music arts learning at SMP Darul Ulum focuses on the linkage between learning objectives, selection of cultural materials, musical activities, and evaluation of learning outcomes. Local culture-based music arts learning has the potential to provide a contextual learning experience through listening, observing, practicing, and developing musical ideas. This approach also opens up opportunities for students to understand music not only as a musical skill, but as part of the identity and cultural life of the community.

The successful implementation of such learning requires planning that is aligned with learning objectives, methods that provide opportunities for students to experience music directly, and evaluations that include musical skills, creativity, cooperation, and understanding of the cultural context. Teachers have an important role in connecting local cultural materials with students' learning experiences through demonstrations, mentoring, and providing feedback. In addition, time management, the availability of learning media, and differences in students' initial experiences and abilities need to be considered in the implementation of learning. Conceptually, this study emphasizes the importance of placing local culture as a source of learning experiences that are integrated with musical practices and cultural meaning, not just as additional materials. Therefore, the development of music arts learning based on local culture needs to be directed at a balance between mastery of skills, development of creativity, and understanding of cultural values. However, empirical conclusions regarding the implementation and learning outcomes at Darul Ulum Junior High School need to be determined based on the results of observations, interviews, and verified field documentation, so that all statements regarding the real condition of the school remain in accordance with research evidence.

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