

Revitalizing Gembyung Art through Arts Education in Elementary Schools Based on Local Wisdom

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Abstract:

Gembyung art is one of the traditional cultural heritages of the Sundanese people, possessing high aesthetic, spiritual, and social values. Its existence today is declining due to a lack of regeneration and the increasing influence of global culture penetrating even the remotest parts of the country. This study aims to explore strategies for revitalizing Gembyung art through its integration into elementary school art education based on local wisdom. The methods used include a qualitative approach with techniques such as literature review, observation, and interviews with teachers, local artists, and students. The research findings indicate that incorporating Gembyung art into the elementary school arts and culture curriculum enhances students' appreciation of traditional art and fosters pride in local cultural identity. Contextual, participatory learning programs involving local art practitioners have proven effective in transmitting cultural values to the younger generation. Thus, art education based on local wisdom serves as a strategic tool in the ongoing efforts to preserve and revitalize Gembyung art.

Keywords: Gembyung, revitalization, arts education, elementary school, local wisdom, cultural preservation

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INTRODUCTION

Traditional arts are one of the cultural heritages that have aesthetic, philosophical,

educational values, and religious values (Banjar, 2022) for the community. One of the typical arts of West Java that is still alive today is *gembyung* (Kesenian et al., 2023), a traditional musical art form that is closely related to the social, religious and cultural life of the Sundanese people (Brata & Wijayanti, 2020). This art is still maintained its authenticity as part of the religion of the local community, despite the onslaught and acculturation of such a great culture (Desiana & Dienaputra, 2019), but *gembyung* art still exists without being shaken. The performers are mostly older people whose average age is over fifty years. The poems that come out of the singing of *gembyung* art are in Sundanese *buhun* (Mokoagouw, 2012), not all people understand the meaning and meaning of each sentence delivered, only the rhythmic patterns that are mutually exclusive between *genjring*, *kempiring*, *kempul* and *goong* (Liani & Gumilar, 2022) instruments can be enjoyed by the community.

Behind its existence, it actually saves a phenomenon among the youth, its existence in the modern era began to experience a decline in appreciation, especially among the younger generation. This is due to the dominance of popular culture and globalization (Kartika & Idawati, 2024) that is closer to the lives of children, so that traditional arts have less space in their activities. This condition requires the revitalization of *Gembyung* art to remain relevant and accepted by the next generation.

Revitalization of the arts (Takdir & Hosnan, 2021) is not enough only through formal performances, but it needs a strategy that is contextual to the world of children. In this case, art education at the elementary school level is a strategic means because elementary school children are at a sensitive period for character building, values, and cultural appreciation. The introduction of *Gembyung* art from an early age can strengthen a sense of love for local culture (Brata Ida Bagus, 2016) as well as being a creative learning medium. However, in order not to feel rigid and monotonous, *Gembyung* revitalization needs to be combined with an approach that is close to children's daily lives, namely through *kaulinan barudak* (traditional Sundanese children's games) which are full of values of togetherness, fun, and social learning.

The integration of *Gembyung* and *kaulinan barudak* (Giyartini, 2014) is an innovation in local wisdom-based art education. Children can learn rhythm, movement and artistic expression through fun games, without feeling burdened by academic demands. In addition, this approach can be an effective means of teaching noble values such as togetherness, tolerance, and respect for ancestral culture. Thus, the revitalization of *Gembyung* art not only serves to preserve cultural heritage, but also makes a real contribution to the character development of elementary school children

The main problem faced today is the lack of space for traditional art learning in schools, especially in primary education, as well as the limitations of creative methods that connect art with the world of children. If not addressed immediately, it is feared that the art of *Gembyung* will be increasingly marginalized and lose regeneration. Therefore, it is important to formulate a revitalization model that is contextual, sustainable, and in accordance with children's development. Integration with *kaulinan barudak* is believed to be an effective bridge between traditional arts and the world of elementary school children (Tresia Oktari & Desyandri, 2023).

Qualitative research using a descriptive approach aims to understand the meaning that emerges from a social and cultural phenomenon. Through this approach, researchers attempted to describe in depth the process of revitalizing *Gembyung* art in elementary schools by integrating elements of *kaulinan barudak* as a medium for local wisdom-based art learning.

METHODS

Qualitative research using a descriptive approach (Imanina, 2020) aims to understand the meaning that emerges from a social and cultural phenomenon. Through this approach, researchers attempted to describe in depth the process of revitalizing *Gembyung* art in elementary schools by integrating elements of *kaulinan barudak* as a medium for local wisdom-based art learning. The object of research is *Gembyung* art as art learning material, while the research subjects are

elementary school students who are the main actors in learning activities. In addition, cultural arts teachers, traditional art figures (pengrawit/performers of Gembyung), and the local community were also involved as supporting informants to provide a broader perspective on arts revitalization.

Data collection techniques include: Participatory observation: researchers directly observed the learning process of Gembyung art combined with kaulinan barudak. In-depth interviews: conducted with teachers, students, and art leaders to gain a deeper understanding of experiences, perceptions, and challenges in learning. Documentation: photographs, videos, activity notes, and archives that support the research process.

Data analysis was carried out using the Miles & Huberman (Spradley & Huberman, 2024) interactive model (which is also often referred to by Creswell (Nafisatur, 2024) in the qualitative analysis framework), namely through stages: Data reduction: sorting out important data related to Gembyung and kaulinan barudak learning. Data presentation: organizing data in the form of narratives, tables and charts to make it easier to understand. Conclusion drawing/verification: generating interpretations and meanings regarding the effectiveness of Gembyung art revitalization in elementary schools.

RESULTS AND DISCUSSION

Implementation of Gembyung Learning in Elementary School

The results of the observation show that Gembyung art learning activities in elementary schools are carried out through a collaborative approach between teachers, local artists, and students. The cultural arts teacher provides an introduction to the history, meaning, and function of Gembyung art in the lives of Sundanese people. Furthermore, Gembyung artists provided hands-on practice in the form of instrument introduction, drumming techniques, and basic rhythmic patterns. The children showed high enthusiasm when interacting directly with traditional musical instruments, although at first they still had difficulty following the rhythm. Gembyung art learning in elementary schools is conducted through three main stages, namely planning, implementation and evaluation.

Cultural arts teachers together with the school design learning activities by considering the applicable curriculum while incorporating elements of local wisdom. At this stage, teachers discuss with traditional art actors (Gembyung figures) to compile materials that are appropriate for children's age. The materials include: Introduction to the history and philosophy of Gembyung, introduction to musical instruments, basic techniques for playing Gembyung, use of Gembyung as an accompaniment to kaulinan barudak. Planning also includes active learning strategies so that students are not only listeners, but also actors of art who are directly involved.

Gembyung learning begins with an introduction to the cultural values contained in it. The teacher explains that Gembyung is not just entertainment, but also a means of proselytizing and bringing Sundanese people together. Next, local performers demonstrate the basic Gembyung drumming patterns and give students the opportunity to try in turn. Demonstration method: students are shown how to hold and beat the Gembyung instrument correctly. Hands-on method: Students try to play the basic rhythmic patterns in small groups of four.

Pola ritmik gembyung

Genjring	b	t	.	t	b				
Kempring	.	t	t	t	.	t	t	t	.
Kempul	b	$\overline{tb}$	$\overline{.b}$	t	b				
Kendhang	bb	$\overline{tb}$	$\overline{tb}$	$\overline{tb}$	b				

Figure 1. Gembyung rhythmic pattern

Collaboration with kaulinan barudak, after students are able to play the basic rhythmic patterns, Gembyung music is used as an accompaniment to kaulinan barudak such as Tokecang, Oray-orayan and Cing Cangkeling using *salendro tuning*. This process makes the learning atmosphere interactive, full of laughter, and close to the children's daily lives.

Laris salendro		Tokecang	
. 3 5 5	. 3 5 5	.5 3 5 6	. 3 . 2
Tokecang	tokecang	bala gendir	tosblong
.2 3 5 5	.5 3 5 5	.5 3 5 6	. 2 . 1
angeun kacang	angeun kacang	sapariuk	kosong
.1 1 2 3	.3 5 3 2	.2 1 1 2	.2 3 2 1
Aya listrik	di masigit	meuni caang	katingalna
.1 1 2 3	.3 5 5 6	.6 i 6 5	.5 3 2 1
aya istri	jangkung alit	karangan dina	pipina
. 3 5 5	. 3 5 5	.5 3 5 6	. 3 . 2
Tokecang	tokecang	bala gendir	tosblong
.2 3 5 5	.5 3 5 5	.5 3 5 6	. 2 . 1
angeun kacang	angeun kacang	sapariuk	kosong

Figure 2. Tokecang song

Evaluation is done qualitatively by paying attention to students' participation, interest and ability in playing Gembyung. The teacher does not emphasize on technical perfection, but rather on the aspect of students' engagement and appreciation of local culture. Assessment is also done through joint reflection, where students are asked to convey their experiences, impressions, and difficulties during learning. This is in line with the appreciative learning approach, where success is not only measured by technical ability, but also by the growth of cultural awareness. The implementation of this lesson succeeded in increasing students' learning motivation and art appreciation. The children showed high curiosity, dared to try, and enjoyed the learning process without feeling burdened. In fact, some students expressed their desire to perform Gembyung at school activities. Teachers consider this approach to be very effective in bridging traditional arts with the world of children, as well as fostering the character of gotong royong, discipline, and a sense of pride in regional culture.

Integration with Kaulinan Barudak

The integration of Gembyung art with kaulinan barudak is an effective innovation in attracting students. Kaulinan such as Oray-orayan, Tokecang, Cing Cangkeling and Boneka Abdi are combined with the accompaniment of Gembyung. This is based on the understanding that children absorb material more easily through activities that resemble play. Children look more active and expressive, because the learning atmosphere is no longer rigid but full of fun. In addition, the values of togetherness, cooperation and sportsmanship contained in kaulinan barudak also strengthen their learning experience. The integration of Gembyung art with kaulinan barudak proved to be an effective strategy in increasing elementary school students' engagement. This approach creates a fun, interactive and educative learning atmosphere. The integration process is done by combining the rhythm of Gembyung music as an accompaniment to traditional Sundanese games that are full of cultural values. *Kaulinan barudak* selected in learning activities include: Tokecang: played by singing and marching accompanied by Gembyung music. Cing Cangkeling: tests children's agility and cohesiveness, made more lively by the dynamic rhythm of Gembyung. Oray-orayan: accompanied by a simple rhythmic beat, helps children learn balance and rhythmic movement. The integration process is done in stages. First, children are introduced to the simple drum patterns of Gembyung. Second, teachers and performers guide children to incorporate the beat into the rhythm of the game. Third, students try to play while following the Gembyung rhythm. Observations showed that children understood the patterns more quickly because they were directly linked to body movements and game rules. This integration has several positive impacts, including: increasing learning motivation: children are more enthusiastic because they feel they are playing,

not formally learning. developing motor coordination: through body movements that follow the rhythm of the music. fostering a sense of community: because the game is done in groups and requires cooperation, strengthening memory: simple beat patterns are easier to remember when associated with the rules of the game. Increase love for local culture: children are more proud to play Sundanese games with traditional art accompaniment. In addition to the entertainment aspect, the integration of Gembyung with *kaulinan barudak* has important educational value. Children learn about rhythmic discipline, because the game cannot take place without following the beat. Children also learn about sportsmanship and cooperation, which are core values in *kaulinan barudak*. Thus, learning the arts not only preserves traditional arts, but also strengthens children's character education.

One of the challenges in teaching traditional arts is the gap between the art form and the playful world of children. Through this integration, Gembyung is no longer perceived as an old man's art or a boring formal activity, but as part of a play activity that is in line with the psychological development of elementary school age children. Thus, a contextual revitalization process occurs, where Gembyung comes back to life in a way that suits the needs of the younger generation.

The Role of the Community and Art Leaders

Local communities and art leaders play an important role in supporting this program. Art leaders provide authenticity to the practice of Gembyung, while the community provides moral support and facilities in the form of providing traditional musical instruments. This shows a strong collaboration between the school and the surrounding environment in preserving traditional arts. The revitalization program of Gembyung art in elementary schools does not only depend on teachers and students, but also on the involvement of the community and local art leaders. Collaboration between schools and communities is a key factor that makes traditional arts learning more authentic, sustainable and has a broad social impact. Gembyung art figures or maestros play an important role as resource persons and facilitators in the learning process. They provide real-life experiences through hands-on demonstrations of techniques for playing Gembyung instruments, so that students gain authentic learning, transfer cultural knowledge in the form of historical values, philosophies, and spiritual meanings contained in Gembyung. motivation to students, by displaying pride in local arts, so that students feel connected to their cultural identity. The involvement of art leaders also helps to reduce the generation gap, as children interact directly with traditional practitioners who still practice the art.

The community around the school contributes through social, material and moral support. This support can be seen in several forms: the provision of facilities and traditional instruments, such as *kendhang*, *terbang* and *kecrek* that are used in learning; attendance as an audience when children perform their learning outcomes in school activities or village events, which provides motivation and a sense of pride for students; the participation of parents, who support children to take part in art activities at school by giving permission, encouragement, and even involvement in accompanying children during training; community mutual cooperation, in the form of providing additional training places or logistical support when art activities are held outside the school.

The involvement of art and community leaders is not only incidental, but is directed to be part of a sustainable collaborative program. For example, the school established a partnership with the Gembyung art studio in the village to organize regular activities such as joint rehearsals, mini performances and local culture- based school festivals. This collaboration connects the school environment with the socio-cultural life of the community, in line with the concept of *community-based education*. The participation of the community and art leaders has a significant impact on the revitalization of Gembyung art. For students, it creates a more meaningful learning experience because it involves real figures from their cultural environment. For the school, this program strengthens the school's identity as an institution that supports local wisdom. For the community, involvement in school arts activities fosters a sense of belonging to the educational process and strengthens social solidarity. For Gembyung itself, the cross- generational involvement (children-

teachers-artists-community) ensures regeneration and sustainability of the art amidst the challenges of modernization. With this synergy, Gembyung does not only become a cultural heritage performed at ceremonial moments, but lives on in the educational and social spaces of the community. This strengthens the collective cultural identity, where schools, students and communities together maintain and develop traditional arts as part of their identity. This activity has a positive impact on the revitalization process of Gembyung art. Children not only recognize, but are also able to play simple Gembyung instruments. Integration with *kaulinan barudak* makes traditional arts closer to the world of children, so that the regeneration process becomes more sustainable.

Arts Revitalization as a Cultural Heritage Effort

The revitalization of Gembyung art through art education in elementary schools proves that cultural inheritance needs to be done from an early age. According to the theory of cultural inheritance (Wurangin et al., 2021), traditional values will be more strongly attached if introduced during childhood. The results showed that through a game-based approach, children more easily accept and internalize cultural values.

Revitalizing Gembyung art through art education in elementary schools is a strategic step in the effort to pass on culture to the younger generation. In this context, cultural inheritance is not only interpreted as a process of transferring technical skills to play traditional musical instruments, but also involves instilling the values, meanings and philosophies contained therein. According to Koentjaraningrat (2009), cultural inheritance is a social mechanism that allows cultural values, knowledge and practices to live on from one generation to the next. Through Gembyung learning, students are introduced to Sundanese cultural identity which is full of values of togetherness, religiosity, and social harmony. This proves that revitalization is not just reviving an almost abandoned art form, but integrating it into the educational space as a vehicle for sustainable preservation.

In addition, the revitalization of Gembyung art in elementary schools is also in line with the theory of oral tradition inheritance, which emphasizes the importance of direct involvement between the older and younger generations. The presence of local art figures in the learning process provides legitimacy and authenticity in cultural inheritance. Children do not only learn from school teachers, but also interact directly with maestros or artists who have long been involved in art practices. This interaction enriches children's learning experience while strengthening emotional attachment to local culture. Thus, the revitalization process takes place more authentically because it involves formal channels (schools) and informal channels (communities and artists).

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Art Education Based on Local Wisdom

Emphasizes that qualitative research should reveal the meaning of socio-cultural practices. In this context, local wisdom-based arts education not only teaches artistic skills, but also life values that are relevant to the surrounding community. The integration of Gembyung and *kaulinan barudak* reflects how education can be a means of preserving and developing local culture.

Local wisdom-based art education is a pedagogical approach that emphasizes the importance of linking the learning process with cultural values that live in the community. In the context of the revitalization of Gembyung art in elementary schools, this approach not only teaches the skill of playing music, but also internalizes the cultural meaning contained in it. Art education based on local wisdom places art as a means of character building, not just as a technical skill. This is in accordance with Ki Hadjar Dewantara's view, which emphasizes that art education is character education, where art plays a role in fostering refinement of taste, moral awareness, and national identity.

The implementation of Gembyung learning integrated with *kaulinan barudak* shows how local wisdom can be used as an effective pedagogical instrument. Children learn art through activities that are close to their world, namely playing. Thus, learning becomes more contextual, fun and meaningful. According to Vygotsky's constructivism theory (1978), children learn best when they are actively involved in social activities that are relevant to their lives. Therefore, local wisdom-based art education allows for *experiential* learning while building children's emotional attachment to local culture. This approach shows that local wisdom is not only a heritage that must be preserved, but also a pedagogical resource that can enrich modern educational practices. The integration of Gembyung with elementary school activities, for example, not only introduces children to traditional music, but also familiarizes them with the values of gotong royong, discipline and togetherness that are central to Sundanese culture. In this way, arts education not only produces children who are skilled at playing musical instruments, but also individuals who have a strong cultural awareness and self-identity. In addition, local wisdom-based arts education acts as a bridge between the traditional world and the modern world. In the midst of globalization and popular culture penetration, children can still interact with global culture without losing their cultural roots. This is important to maintain the sustainability of local culture while strengthening the nation's competitiveness. As stated by in the *Convention for the Safeguarding of the Intangible Cultural Heritage*, education is one of the main strategies in preserving intangible cultural heritage. Therefore, local wisdom-based arts education is an important strategy to place traditional arts such as Gembyung in the formal education space, so that it remains alive and thrives with new generations.

Kaulinan Barudak as Pedagogical Media

Kaulinan barudak functions as an effective pedagogical medium. In addition to introducing the values of togetherness, mutual cooperation and sportsmanship, this game also serves as a bridge so that children do not feel alienated from traditional arts. This is in line with Piaget's (1970) opinion on the importance of play in children's cognitive development, where children learn through fun activities. *Kaulinan barudak* or traditional Sundanese games have an important role as pedagogical media in art learning in elementary schools. In this study, *kaulinan barudak* is integrated with Gembyung art, so that art learning is not only oriented towards musical skills, but also includes children's cognitive, affective and psychomotor aspects. According to Piaget (1970), play is one of the main means of children's cognitive development because through play activities, children learn to understand rules, symbols, and patterns of social interaction. Thus, the use of *kaulinan barudak* as part of art learning makes the learning process more in line with the developmental stage of elementary school children. In practice, Gembyung's music is used as accompaniment in various types of *kaulinan barudak* such as *oray-orayan*, *perepet jengkol* and *engklek*. The accompaniment gives a different feel that makes the game more lively, dynamic and rhythmic. Children naturally learn to follow Gembyung's beat patterns while moving according to the rules of the game. This

process indirectly teaches rhythmic discipline, motor coordination, and the ability to work together in groups. In other words, *kaulinan barudak* serves as a fun art learning tool while instilling the values of togetherness and sportsmanship. Moreover, the integration of *kaulinan barudak* in Gembyung learning also has an affective dimension. Children feel excitement, emotional closeness and pride when playing their local games with traditional art accompaniment. This is important in building an appreciative attitude towards local culture. As asserted by Vygotsky (1978), meaningful social activities can accelerate children's cognitive and affective development because interaction with the cultural environment becomes an integral part of the learning process. Thus, *kaulinan barudak* is not just entertainment, but an effective pedagogical medium to build children's understanding of art as well as character.

The use of *kaulinan barudak* as a pedagogical medium also shows the relevance of local wisdom in modern education. In the midst of the rise of individualistic digital games, traditional games teach direct social interaction, cooperation, and the discipline of following shared rules. Integration with Gembyung enriches these experiences with a musical dimension, so that children learn art in a contextualized and fun atmosphere. In this way, the revitalization of Gembyung art not only functions as art preservation, but also as an effort to renew learning methods that are in line with children's psychological needs. Thus, *kaulinan barudak* can be positioned as a pedagogical medium that connects traditional arts with the world of children. Through this approach, local wisdom-based art education is able to present a holistic learning process: honing art skills, fostering cultural values, and building children's character within the framework of sustainable cultural inheritance.

School and Community Collaboration

The involvement of the community and art leaders shows the importance of cross-party collaboration in preserving traditional arts. This is in line with the concept of *community-based education*, where schools do not stand alone but are connected to their socio-cultural environment. This support is a key factor so that the revitalization program can be sustainable, not just a momentary project. Revitalization of Gembyung art through art education in elementary schools cannot run optimally without strong collaboration between the school and the community. Schools have a strategic role as formal institutions that instill cultural values to children from an early age, while the community, especially traditional artist groups, have the authority and direct experience in mastering and preserving the art. This collaboration creates a complementary synergy: schools provide the space, curriculum and pedagogical methods, while the community brings authenticity, authenticity and local wisdom that lives in the community. In practice, this collaboration can be realized through extracurricular activities, art workshops, and school cultural festivals that involve local Gembyung artists as resource persons and trainers. This kind of activity not only provides a more tangible learning experience for students, but also a space for dialog between generations. Children can learn directly from the artists, so that the transfer of knowledge does not stop at the technical aspects of playing the instrument, but also includes the philosophy, spiritual values and social meanings contained in the art of Gembyung. This is in line with the concept of *community-based learning*, which emphasizes the importance of community involvement in the education process.

School and community collaboration also strengthens the role of traditional arts as a collective identity. By involving community leaders, artists and parents, art activities in schools are no longer partial, but rather become a joint movement that fosters a sense of belonging to local culture. According to Bronfenbrenner's (1979) ecological theory of education, a child's development is influenced by the interaction between the various social environments in which he or she exists, including family, school and community. Therefore, when these three elements are connected through the art of Gembyung, children gain stronger support in understanding and loving their cultural heritage. This collaboration also has an impact on the sustainability aspect. Schools that network with arts communities can create sustainable programs, not just limited to one-off activities. In fact, this collaboration has the potential to give birth to new innovations, such as the

integration of arts with cultural educational tourism or arts-based entrepreneurship programs. Thus, school and community collaboration is not only a means of cultural preservation, but also an effort to empower the socio-economy of the community through the arts. With this collaboration, the revitalization of Gembyung art in elementary schools does not stop at the realm of formal education, but also reaches a wider social realm. Children grow up as the next generation who love local culture, the community feels they have a role in education, and traditional arts find a new space to survive in the midst of modernization.

Implications of Revitalization for Cultural Identity

The revitalization of Gembyung art through art education has wider implications for strengthening cultural identity. Children as the next generation are not only consumers of global popular culture, but also active actors in maintaining local heritage. Thus, local wisdom-based art education can serve a dual function: preserving traditional arts while building a national character rooted in its own culture. In the process of revitalizing Gembyung art in elementary schools, the community and art leaders have a very central role. The community as the owner of culture is the main source that maintains the continuity of tradition, while art figures act as agents of preservation as well as innovators in developing forms of artistic expression that are relevant to the times. Without the involvement of the community and art leaders, cultural preservation efforts through education in elementary schools will lose their authenticity. Therefore, their involvement is the main requirement to keep Gembyung alive, accepted and loved by the younger generation.

The community acts as an ecosystem that fosters a cultural atmosphere in everyday life. Support from parents, local communities, and the surrounding environment for Gembyung learning in elementary schools will strengthen children's motivation to learn. Activities such as village art performances, cultural gatherings, or folk festivals can be used as a means of performing for children who have learned Gembyung at school. Thus, the community becomes a real arena for practicing the results of art learning, as well as a place where children gain social recognition and appreciation. This is in line with Bourdieu's (1986) concept of *cultural capital*, which states that culture is social capital that strengthens people's identity and social relations. Meanwhile, art figures have a more specific role as mentors, facilitators, and role models in passing on cultural values. Gembyung art figures usually have long experience in maintaining traditions, so they can teach not only the techniques of playing musical instruments, but also the philosophy, spiritual values and symbolic meanings behind each performance. In the context of education in elementary schools, the presence of art figures helps teachers provide more authentic learning, so that children do not only learn art from books or theories, but directly from their living sources.

Furthermore, art leaders can also act as a bridge of innovation, adapting the art of Gembyung to suit the tastes of the younger generation without losing its traditional values. For example, they can create new compositions by combining Gembyung and *kaulinan barudak*, or direct children to perform Gembyung in a modern format that maintains its characteristics. This role is important so that Gembyung is not seen as something old-fashioned, but rather as a dynamic and relevant part of life. Thus, the role of the community and art leaders is the main pillar in revitalizing Gembyung art through local wisdom-based art education. Communities provide social support and cultural space, while art figures provide authority, authenticity and innovation. The combination of the two creates a conducive environment for children to learn, love and inherit traditional arts. This confirms that cultural preservation is not just the job of schools or the government, but a collective responsibility that requires the collaboration of all elements of society.

CONCLUSION

The implementation of art learning in elementary schools is a strategic means to introduce traditional arts from an early age, while instilling local wisdom values that shape the cultural identity of the younger generation.

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