

Gamelan Soepra Learning Experience in Reflective Pedagogy Paradigm

Benidiktus Candra Pamungkas^{1*}, Udi Utomo²

¹Art Education Study Program, Graduate School of Universitas Negeri Semarang, Indonesia

²Faculty of Languages and Arts, Universitas Negeri Semarang, Indonesia

benidiktusc@gmail.com^{1}*

Gamelan Soepra is a Javanese Gamelan musical instrument that has a diatonic chromatic scale belonging to SMA Kolese Loyola Semarang. The diatonic gamelan which has various types of instruments can collaborate with modern musical instruments. This gives rise to new musical experiences, especially the experience of learning how to play gamelan for the younger generation. In the reflective pedagogy paradigm (RPP), experience is one of the main elements of learning. This study aims to understand the learning experience of Gamelan Soepra and how the students experience learning Gamelan Soepra. The methods used by the authors in collecting data were observation, interview, and document study. Gamelan Soepra learning provides a direct experience of what Gamelan Soepra is, how to play the gamelan and how to mathet, and how students can open themselves up and practice playing music in groups to produce harmonious music. Students are not only trained in musical competence, but they are also formed to be open, caring, have a conscience, and committed to their choices. This research is expected to be a reference for developing learning methods, especially music learning.

Keywords: Gamelan, Learning Experience, Art Education, Reflective Pedagogy Paradigm.

Pengalaman Belajar Gamelan Soepra dalam Paradigma Pedagogi Reflektif

Gamelan Soepra merupakan alat musik Gamelan Jawa yang memiliki tangga nada diatonis kromatis milik SMA Kolese Loyola Semarang. Gamelan diatonis yang memiliki berbagai jenis instrumen tersebut mampu berkolaborasi dengan Alat Musik Modern. Hal tersebut memunculkan pengalaman bermusik yang baru terlebih pengalaman mempelajari cara bermain gamelan untuk generasi muda. Dalam paradigma pedagogi reflektif (PPR), pengalaman menjadi salah satu unsur utama dalam pembelajaran. Penelitian ini bertujuan untuk memahami pengalaman belajar Gamelan Soepra dan bagaimana proses siswa dalam mengalami pembelajaran Gamelan Soepra. Metode yang digunakan penulis dalam mengumpulkan data adalah observasi, wawancara dan studi dokumen. Pembelajaran Gamelan Soepra memberikan pengalaman langsung tentang apa itu Gamelan Soepra, bagaimana cara memainkan gamelan dan cara me-mathet, serta bagaimana siswa mampu membuka diri dan berlatih bermain musik secara berkelompok untuk menghasilkan musik yang harmonis. Siswa tidak hanya dilatih secara kompetensi bermusik, namun mereka juga dibentuk untuk menjadi pribadi yang terbuka, peduli, memiliki hati nurani, dan berkomitmen terhadap pilihannya. Penelitian ini diharapkan dapat menjadi sebuah referensi untuk mengembangkan metode belajar terutama pembelajaran musik.

Kata Kunci: Gamelan, Pengalaman Belajar, Pendidikan Seni, Paradigma Pedagogi Reflektif.

**Corresponding author*

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INTRODUCTION

In general, Gamelan uses a pelog and slendro pentatonic tone system, but Gamelan Soepra uses a chromatic diatonic scale ([Aryanto, 2018:112](#)). The Gamelan Soepra has more *wilah* than the Javanese Gamelan because the number of notes in the chromatic diatonic scale is 12 in 1 octave. The form of the Gamelan Soepra is similar to the Javanese Gamelan, but the difference lies in *wadhah* or a wooden place to place the higher Gamelan *wilafs* such as tables. The tall wooden place is shaped so that Gamelan can be played sitting or standing like playing a keyboard or piano. However, the characteristic of the Gamelan voice still sounds the same regardless of the scales

that are played. Gamelan Soepra is a music lesson taught at SMA Kolese Loyola. Soepra comes from Javanese Gamelan which has a diatonic scale. [Aryanto \(2018\)](#) suggested that the Gamelan Soepra is a Javanese Gamelan with western nuances which are found in the diatonic scales used. The uniqueness of Soepra was created by Father Van Deinse in 1957 and has officially used the name Soepra (short for Soepgijapranata) since 1962. Gamelan Soepra is the result of the creation of Father Van Deinse, SJ in processing music as a means of education (art education). In other words, Soepra is a tool to educate students and reflective pedagogy. Reflective pedagogy is an educational model that is applied throughout college schools.



Figure 1. Gamelan Soepra Instruments (Source: Benidiktus, August 1, 2019)

In contrast to art education methods in other schools, the implementation of art learning is still dominated by using teacher-centered lectures and exercises. According to [Utomo \(2013:111\)](#), although the method is recognized as successful in memorizing some information and mastering several musical skills, it fails to prepare students to develop critical, appreciative, creative, imaginative, and innovative skills that are useful for further education and life in society. Thus, the teacher's role in guiding students in developing all their skills, both in terms of competence and character, is considered less than optimal according to the results of research conducted by Yosep (2009), Astuti (2010), and Sinaga and Utomo (2010) in [Utomo \(2013:111\)](#).

[Nugroho \(2008:4\)](#) revealed that the Order (congregation of Catholic monks) of the Society of Jesus in reflective pedagogy has an educational goal that wants to build its students "be a man and woman with and for others". Education that is not only centered on intellectual aspects but students

who have a conscience, concern, a sense of sharing, and a commitment to life. Education aims to prepare people who live together and want to work together with others. So, the role of the teacher in this reflective pedagogy is as a guide and facilitator whose task is to direct his students to develop as a whole through an understanding of the experiences they get during the Gamelan Soepra learning. The teacher certainly does not only provide activities and experiences about Gamelan Soepra, but the teacher directs and teaches students in understanding the experience and can correct if there is a misunderstanding about the students' experience.

This study aims to understand the process of providing experience, types of experiences in learning, and student responses to learning Gamelan Soepra. So that it can provide a reference about music learning methods (pedagogy) that are as expected. It is hoped that experiential learning can help teachers and students to understand the material more easily.

RESEARCH METHOD

The approach used in this research is Musicology and Art Education with a qualitative research model. The researchers conducted observations, interviews, and document studies to collect data related to Gamelan Soepra learning. The data is divided into two, namely primary data and secondary data. Primary data is data taken directly by researchers, namely the results of observations, interviews, and documentation. Then secondary data is supporting data found in the field in the form of books and writings on reflective pedagogy and Gamelan Soepra. Observations were made by the researchers during the teaching and learning process, researchers also took part in teaching Gamelan Soepra. Interviews were conducted with resource persons who work as Gamelan Soepra teachers, the Principal of SMA Kolese Loyola, and Gamelan Soepra students. Video and photo documentation contains the teaching process of Gamelan Soepra and Gamelan Soepra performances. Library data in the form of writings, books, papers, and articles about Gamelan Soepra and reflective pedagogy. The data will then be processed using interactive data analysis techniques. The analysis is divided into 3 parts, namely: (1) data reduction, (2) data presentation, and (3) verification or drawing conclusions.

DATA ANALYSIS AND INTERPRETATION

Reflective Pedagogical Paradigm

This reflective pedagogy covers educational styles and teaching and learning processes. This means integrating values education and personal formation into the existing curriculum, not adding new lessons or subjects. According to [Suhardiana \(2016\)](#), reflective pedagogy can help students to become whole human beings, achievers, want to

develop, have a sharp conscience, and have a social and religious spirit. In line with this statement, [Ary \(2019:178\)](#) stated that education is a learning process to become a complete human being, which is carried out throughout life by guiding children to bring out the innate potential of children to grow so that they can achieve the highest safety and happiness. The main purpose of this approach is to form students who are committed to upholding justice in their services to others and to form leaders who are happy to serve their people so that a conducive situation can be realized following the expectations of all people.

[Pranyoto \(2014\)](#) stated that RPP is a learning pattern that integrates an understanding of world problems, life, and the development of human values in an integrated process so that these values emerge from the awareness and will of students through reflection that leads them to the depths of a life of faith, namely relationship with God as well as the relationship with humans. With the application of RPP in the learning process, students can develop integrally. Integral means developing as a whole and comprehensively, both from the cognitive, affective, psychomotor aspects and more importantly, a deeper appreciation of faith. These developments can arise from students who try to understand the problems they face from various points of view so that they find solutions to these problems. In the process of understanding a problem, one cannot only use one aspect of human ability but uses aspects of cognitive (knowledge, understanding, application, analysis, synthesis, and assessment), affective (feelings, attitudes, emotions, and values), psychomotor (skills) and faith of God. So that in RPP, each student is invited to be able to develop all aspects of himself as a whole to be able to face and provide solutions to the problems they face.

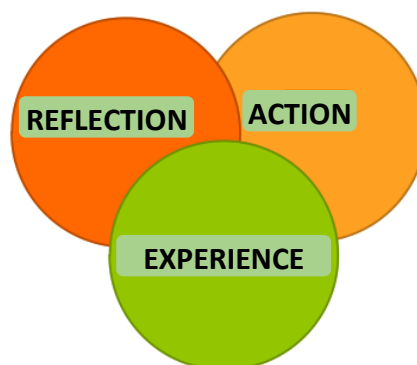


Figure 2. Three Aspects of Reflective Pedagogy Paradigm (Source: [Christiawan, 2019:23](#))

RPP has three aspects, namely experience, reflection, and action. Experience is a process in which students learn and gain new knowledge. Reflection is the meaning of the experience gained by students. And action is the action of students after finding the meaning of the experience they get (Subagya, 2010:37-38). Thus, RPP is centered on experience and how to understand and interpret these experiences as factors so that students can develop. Students are allowed to be able to develop not only in the fields of science, knowledge, and skills but also in terms of character. According to Endraswara (2013 in Parmadi, 2018:73), character education is identical to forming noble attitudes and behaviors that are very much needed in the development of children or students. In RPP, the entire experience given by students in learning aims to develop the 4C elements, namely Competence, Compassion, Conscience, and Commitment. It is intended that these students will become complete human beings who can compete, serve, and develop in society.

Learning Experience

A learning experience is a learning activity that must be carried out by students to achieve mastery of competency standards, basic skills, and learning materials. Learning experiences can also be developed by cultivating a sense of not knowing to wanting to know (Badiran, 2012:168). Fathurrohman (in Himang et al., 2019:96) defined an experiential learning model is learning as a process of constructing knowledge through the transformation of experience. Learning from experience includes the link between doing and thinking, this is because in the learning process the student actively thinks about what is learned and then how to apply what has been learned in real situations (Himang et al., 2019:96). Knowles (in Rosidin, 2014:153) stated that:

“The source of the highest value in adult education lies in the learner’s experience. If education is life, then life is also education. Too much learning is based on the experience and knowledge of others. Yet, psychology teaches us that we learn what we do. Therefore, all genuine education always presupposes action and thought at the same time... experience is a living textbook for the adult learner”

From some of the statements above, experience is an effective way of learning to better understand the material in terms of concepts (science) and their application (practice). Students can understand the meaning of the material they are studying and can use it in their daily lives.

Experience in Reflective Pedagogical Paradigms

Experience in RPP is a key element in education: in Jesuit schools, learning experiences are expected to move students beyond mere rote knowledge to develop increasingly complex learning skills, understanding, application, analysis, synthesis, and evaluation (Subagya, 2010:40). The term ‘experience’ is used to describe any activity in which in addition to cognitive understanding, of the material being studied, students also capture a sense of taste. In this pedagogy, Ignasius underlined the affective/evaluative stage of the learning process because he is aware that apart from allowing one to ‘taste and feel’ i.e., deepen one’s experience, the affective feeling is a motivational force that moves one’s understanding to engage and act. Experience in reflective pedagogy is divided into two, namely direct experience and indirect experience.

Gamelan Soepra Learning Experience

For the younger generation nowadays, it is very rare to find and listen to gamelan music. They are more interested in popular music with various genres and with western musical instruments. More children master western instruments such as guitar, drums, piano, and violin than master gamelan instruments. To maintain the existence of Javanese Gamelan, Father Van Deirse’s aspiration in forming Soepra was “to love local culture but be open to global culture”. Children’s love for Gamelan must be nurtured as early as possible so that the identity of the Javanese community is not lost, but it does not rule out the possibility of opening up to other cultures as a process of adding insight and respect for existing differences. Maintaining culture as an identity is very important, in line with the statements of Widodo (2018:9):

“Traditional art as a crystallization of the nation’s cultural values can be used as a medium and recognized as an entry point to get to know it more deeply. With this understanding and experience, they will develop a sense of *handarbeni* (owning and appreciating), *hangrungkebi* (taking care), *mulat sarira hangrasa wani* (seeing, being confident, and brave) so that they are proud to be Indonesians.”

“Education is one of the efforts to provide all knowledge of the values that exist in the life of a cultured people, to each new generation. Knowledge is not only in the form of maintenance but also intending to advance and develop culture towards social culture”. (Parmadi et al., 2018:73)

Likewise, according to Sukari (2012:216), Traditional art is the identity and media of expression of the community that supports it. In

[Jelantik \(2016:180\)](#), it is revealed that education as a civilizing process is essentially the same as placing the position of education as part of the network of social and cultural life practices of a society, where humans are thinking beings who can live and develop through the learning process. As a human being, a process of self-development (physical and mental) is needed to develop his potential such as creativity, taste, intention, and work which are the core of the cultural process. Thus, education can be a civilizing process and it cannot be separated from human life in the context of creating the culture and its inheritance (Widja, 2009 in [Jelantik, 2016:180](#)).

Gamelan Soepra can be an educational tool that introduces and provides an understanding of gamelan which is an element of Javanese culture. The learning experience gained from learning Gamelan Soepra can foster students' love for gamelan and indirectly they will maintain and preserve Javanese Gamelan. From Gamelan Soepra, students will experience how to play the gamelan, listen to each other's games and process beautiful music together. Soepra learning does not only focus on students' musical skills or competencies, but students are encouraged to form individuals who have a conscience, compassion, and responsibility or commitment. Conscience, compassion, and commitment are needed in playing group music to create harmonious music because the players want to understand each other, listen and be responsible for their musical playing. The four aspects above are called the 4Cs which are instilled in students at SMA Kolese, the 4Cs are also a way to prepare students to be able to live and continue to develop in society. The right learning experience will provide capital for students to develop both in terms of knowledge and character.

Direct Experience

The first experience that students experience is honing their competence in playing or hitting the gamelan. It is not difficult to sound and play the gamelan, students just hit the gamelan bar with a mallet. However, gamelan has a sustain (sound length), therefore it is necessary to have the *mathet* technique or stop the sound to stop the sustain so that the music played does not produce a cloudy sound. In stopping the sound, students tend to find it difficult because gamelan players must be able to stop notes and sound the next note simultaneously. This requires accuracy in hitting and timing. Students who do not understand music will experience how to read musical notation and how to play it. Furthermore, students can play the gamelan according to the sheet music that has been prepared by the teacher. Soepra songs vary greatly as well as

the level of difficulty, so students must continue to learn and hone their competence in playing Gamelan Soepra. According to [Yusup and Suhandi \(2017:212\)](#) in experience-based learning activities, the concepts given to students are associated with experiences that have been felt or seen by students, then applied in learning through experimental activities (practice). This is expected to result in students' understanding and skills. Like Soepra, the teacher gave an example to the students on how to sound and stop the gamelan. This activity is the experience of students to understand gamelan playing techniques, then students will practice the techniques that have been taught by their teachers. This activity will foster new experiences for students who practice applying the correct technique.

The second experience is that students play music in groups and this experience, students are allowed to hone aspects of compassion, conscience, and commitment. Compassion is related to students' empathy and sympathy for other people and the environment. Students' empathy and sympathy are instilled through the practice of playing music in groups, according to the results of the following interviews:

"Soepra is unique, yes, and it is a legacy from Fr. Van Deinse as well. And it is also a means to train the children's feelings, cooperation, caring for each other. So, it has to be maintained." (Interview: [Father Vico, August 1, 2019](#))

"Karawitan is a good way to practice cooperation. If it is diatonic, it already has its own parts, so usually, the focus is on the parts themselves. In karawitan, there is only one part, what makes up the interlocking is harmony. So, if you don't listen to the play, you cannot do it." (Interview: [Hans, August 3, 2019](#))

"First, we can work together, we can feel playing music together. Can exchange that. Continue to help friends who can't." (Interview: [Salvino, August 3, 2019](#))

Playing musical ensembles (groups) or in Gamelan Soepra called karawitan requires cooperation and cohesiveness to create beautiful music. Good cooperation must be based on mutual trust and understanding between students. Then, practicing karawitan music can foster a sense of concern for others. The concern in question is the willingness of students to understand each other and even want to help their friends who cannot. These characteristics are expected to be applied by students in the environment outside of school.

“The performance of Javanese gending is conducted as if people are doing discussions with a considerable number of questions and answers. If the questions and answers in the discussion are conducted verbally, then, in karawitan it employs the sounds of ricikan and vocal” ([Widodo, 2015:43](#)).

Supporting the statement, according to [Santosa \(2017:83\)](#), gamelan also has a function as a communication tool.

At that time, of course, the function of gamelan was not as a performing art but rather as a symbolic presentation of the majesty of a king and also a symbol of communication between the king and his people, indicating that the king was there.

Communication is important in Gamelan Soepra music playing. Good communication will result in good cooperation between students to produce beautiful music playing. Communication can also foster a sense of mutual trust which then emerges concern among the students. In a musical group, a member will not be left alone when experiencing difficulties. If that happens, then they cannot present beautiful music to their listeners. This kind of understanding is instilled by the teacher toward his students.

Conscience is related to students' honesty and responsibility. A person can experience a crisis of values, morals, and norms. Currently, there is a crisis of trust, a crisis of independence quality or a crisis of character, a crisis of values that become the guide and reference in the life of the nation and state (Djahiri in [Santoso, 2016:12](#)). Honesty is an important thing for students to have, especially in their role as students. Honesty is instilled in students in every Soepra learning activity. For example, if a student makes a mistake in sounding a tone, the teacher teaches him not to cover up his mistake silently. Instead, students should ask if they have not mastered the song material so that the teacher can give proper direction. The teacher in this case is also not angry at the students' mistakes. Thus, students are not afraid to act and tell the truth. The attitude of responsibility is instilled through students in preparing their respective instruments, beaters, stand parts, and scores. Students are also given the responsibility of tidying up their tools and storing their sheet music after class. The values of honesty and responsibility that students have are expected to be able to be applied by students in their lives, especially after completing their education at SMA Loyola. This aims to reduce the number of

corruption in Indonesia and train students to do all their jobs well.

Commitment is related to the students' commitment to their choices and to completing their duties and responsibilities. Commitment is emphasized to students in playing an instrument as well as in their participation in the Soepra extracurricular. Students often feel bored playing the same instrument repeatedly. This is because the instruments they play are too easy. Then it was also found that students had difficulty with the scores of the instruments they played. In this case, the teacher always instills a commitment to what they choose. Students are encouraged to stay enthusiastic and complete the song material even though it is difficult or boring. The teacher is always open to students who have difficulties so that these students can be assisted in playing the parts that they think are difficult. In instilling this commitment, the teacher does not allow students to change instruments. Commitment to extracurricular activities is marked by students who are required to attend every training schedule. Students must complete the songs in each practice because the extracurricular team will be prepared for the concert. Students are allowed to be absent if they are sick and get a letter of permission from the SMA Loyola senior representative. Music education essentially has a very important role in forming a complete human being ([Fitriani & Hadianda, 2016:144](#)).

The closing session was a reflection and evaluation of the learning outcomes. Usually, it is a directive from the teacher about what each student is missing from each play. The purpose of reflection is to understand the materials that students have obtained. The purpose of the evaluation is to make students develop to be better.

Indirect Experience

Indirect experience is the experience that students get through the information that is around students, such as books, websites, and teacher explanations. In learning Gamelan Soepra, students are not only required to play gamelan, but they also have to understand the history of Gamelan Soepra and read notation. The history of the Gamelan Soepra is something that students must know, such as who created the Gamelan Soepra and what Gamelan Soepra is like. Students must also be able to read notations to play the Gamelan Soepra. Block notation and number notation are taught in Gamelan Soepra learning.

The provision of material is not only focused on the teacher, but the teacher also encourages students to

seek various information about the Gamelan Soepra from various sources. An adequate internet network is one means that makes it easier for students to find information anytime and anywhere.

Gamelan Soepra Learning Method

Soepra learning is divided into 3 sessions, namely: ice breaking, material, and closing. Icebreaking contains fun games, aimed at providing refreshing time for students who in the previous hour had studied lessons focused on theory. Subjects such as mathematics, science, and social studies are often considered boring by students. In the ice-breaking session, students can experience fun social interactions with friends and teachers.

Therefore, icebreaking is also a means for students and teachers to establish relationships. The relationship is the closeness and comfort of students to the teacher, but still, the limits of a teacher must be respected and honored. Good relations also create a conducive learning atmosphere, because students do not feel awkward, bored, or even afraid of the teacher. Before the learning begins, it is not uncommon for a Soepra teacher to invite students to form a circle to join the sharing session. This session aims to find out what things have been experienced by students both in Soepra learning, in other classes, or even in activities outside of school. This is done to improve relations and mutual understanding between teachers and students.



Figure 3. Gamelan Soepra Learning Process (Source: Benidiktus, Agustus 1, 2019)

CONCLUSION

Reflective pedagogy in Gamelan Soepra learning is not only aimed at producing competent students (Competence) in playing music but also forming students who have compassion, conscience, and commitment. Compassion and conscience are trained in the process of students practicing music in groups. Playing music in groups requires group interaction which requires students to communicate and pay attention to each other and even help each other. Then, commitment is obtained from how students go through and complete the decisions that they have taken in Gamelan Soepra, such as choosing a tool. These 4Cs will be honed as long as students attend SMA Loyola, and it is hoped that these attitudes can be brought and applied by Loyola students wherever and whenever.

Experience in learning Gamelan Soepra is divided into 2, namely: direct and indirect experience. Direct experience is the experience that students

get directly. Direct experience is obtained by students through gamelan learning activities, students gain experience on how to beat and stop the gamelan. Not only that, but students also get experience in musical interaction, interaction in playing music in groups. The interaction in question is how students in a music group can communicate to form a harmonious musical game. Indirect experience is obtained by students through information around them. The information can come from teachers, the internet, or books. A good learning experience is very important to prepare students to experience and get the right meaning of the 4Cs, then the 4Cs will be the provision for students to continue to develop, learn, adapt, serve, and compete in social life.

SUGGESTION

Art music is a suggestion for public entertainment. Therefore, it is better if Gamelan Soepra learning has a final activity goal, namely staging/performance. With music staging, students

can experience how to prepare and present good music in front of a large audience. Students can train their mentality in standing up and presenting work in front of many people. Furthermore, they have a strong goal in learning the Gamelan Soepra, namely, to perform beautiful music and entertain many people.

Future research is expected to explain the effectiveness of RPP in art learning and explore what kinds of experiences are relevant to students of this generation and how to impart them to students.

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Interviewees

Christiawan, Antonius Vico (45th), interviewed 1 August 2019 at SMA Kolese Loyola Semarang.

Lisadili, Javier Salvino (17th), Siswa Loyola, interviewed 3 August 2019 at SMA Kolese Loyola Semarang.

Widianta, Nugrahanstya Cahya (28th), interviewed 3 August 2019 at SMA Kolese Loyola Semarang.