

## Negotiating Cultural Identity amid Globalization: The Regeneration Crisis of the Bamboo Music Ensemble Tradition in Bajawa, Flores

Anjel Marthiny de Marissa Po<sup>1</sup>, Dewi Tika Lestari<sup>2</sup> and Junita Batubara<sup>3</sup>

<sup>1</sup>Postgraduate in Church Music, Institut Agama Kristen Negeri Ambon, Maluku, Indonesia.

<sup>2</sup>Institut Agama Kristen Negeri Ambon, Maluku, Indonesia.

<sup>3</sup>Universitas HKBP Nommensen, Indonesia.

**Abstract:** This study examines the regeneration crisis in the bamboo music ensemble tradition of Bajawa, Flores, within the context of globalization and socio-cultural transformation. Bamboo music serves not only as a traditional musical practice but also as an important expression of cultural identity, collective memory, and local knowledge within the Ngada community. The study aims to investigate the forms of regeneration crisis affecting the tradition, analyze its implications for cultural continuity, and identify strategies for sustaining bamboo music in contemporary society. The research contributes to ethnomusicological scholarship by highlighting the weakening transmission of musical knowledge and cultural values among younger generations in the digital era. A qualitative descriptive-explanatory approach was employed, drawing on ethnomusicological perspectives. Data were collected through participant observation, semi-structured interviews, questionnaires, documentation, and literature review involving bamboo music practitioners, cultural leaders, community members, and young people in Bajawa. Data analysis followed the interactive model proposed by Miles, Huberman, and Saldaña. The findings indicate a significant decline in youth participation, limited practical competence in playing bamboo instruments, and the diminishing availability of traditional learning spaces within families and local communities. The regeneration crisis is further intensified by weakened intergenerational transmission, reduced performance opportunities, and the growing influence of global popular music culture. Despite these challenges, bamboo music continues to function as a powerful symbol of Ngada cultural identity. The study concludes that the sustainability of the bamboo music tradition requires adaptive preservation strategies, including cultural education, community-based arts development, digital documentation and promotion, and stronger collaboration among local communities, educational institutions, cultural practitioners, and government agencies.

**Keywords:** Bamboo Music Ensemble; Cultural Identity; Cultural Transmission; Ethnomusicology; Globalization; Regeneration Crisis.

### INTRODUCTION

Globalization has significantly transformed cultural practices across societies, particularly through the expansion of digital technologies, mass media, and global cultural industries. These developments have reshaped patterns of cultural production, consumption, and transmission, especially among younger generations. The increasing accessibility of digital media has enabled the widespread circulation of global cultural products, often influencing youth preferences more strongly than local cultural traditions. As a result, many forms of traditional art are experiencing challenges in maintaining their social relevance and cultural sustainability in contemporary society. Among the cultural expressions affected by these transformations is traditional music, which increasingly faces pressures arising from shifting cultural values, changing lifestyles, and the dominance of popular global culture?

Traditional music constitutes an integral component of cultural systems and serves as a medium for expressing collective identity, social values, historical memory, and community

knowledge. Beyond its aesthetic function, traditional music embodies cultural meanings that are transmitted across generations through social practices, rituals, and communal participation. Ethnomusicological scholarship emphasizes that music should be understood not merely as sound, but as a cultural practice deeply embedded in social life, ritual activities, and systems of belief (Nettl, 2015). In this regard, traditional musical traditions function as important markers of cultural identity and contribute to the continuity of community life.

One significant manifestation of traditional music in Indonesia is bamboo music, which is widely found across different regions of the archipelago. Various bamboo-based musical traditions, such as Angklung in West Java, Jegog in Bali, and bamboo orchestras in North Sulawesi, demonstrate the central role of bamboo instruments in local cultural practices. The widespread presence of bamboo music reflects its importance not only as a musical medium but also as a cultural symbol associated with local knowledge, environmental relationships, and community values. In many

Indonesian societies, bamboo is regarded as more than a material resource; it represents principles of sustainability, harmony, and the interconnectedness between humans and nature. Consequently, bamboo music often embodies cultural meanings that extend beyond artistic performance and become intertwined with spiritual, social, and ritual dimensions of community life.

The cultural significance of bamboo music is further reflected in its aesthetic characteristics and social functions. Bamboo ensembles are commonly characterized by pentatonic tonal systems, repetitive rhythmic patterns, and collective performance structures that emphasize cooperation and social harmony. In many communities, bamboo music accompanies rituals, religious ceremonies, harvest celebrations, and communal gatherings, thereby reinforcing social cohesion and cultural continuity. Through these functions, bamboo music serves not only as a form of artistic expression but also as a medium through which communities negotiate relationships with their ancestors, their environment, and one another.

Previous studies have highlighted the important role of bamboo music in preserving cultural values and sustaining local traditions. Research has demonstrated that traditional bamboo ensembles function as vehicles for transmitting social norms, aesthetic knowledge, and collective memory within communities. Studies on bamboo music traditions in different regions of Indonesia have also emphasized the significance of community-based learning, cultural training centers, and intergenerational participation in maintaining traditional musical practices. Furthermore, recent scholarship has explored bamboo music as a medium of cultural expression that reflects social identity, environmental awareness, and local wisdom.

Despite these valuable contributions, existing studies have predominantly focused on the social functions, symbolic meanings, performance techniques, and general preservation of bamboo music traditions. Relatively little attention has been given to the relationship between musical practice, cultural identity, ritual experience, and the challenges of cultural transmission in the context of globalization. More specifically, there remains a lack of research examining how changing cultural preferences among younger generations affect the sustainability of bamboo

music traditions and reshape their position within contemporary society.

This gap is particularly evident in the case of Bajawa, a cultural center of the Ngada people in Flores, East Nusa Tenggara. In Bajawa, bamboo music occupies a prominent position within social and ceremonial life, accompanying customary rituals, harvest celebrations, religious observances, house-building ceremonies, and community receptions. Beyond its performative function, bamboo music represents a significant marker of Ngada cultural identity and embodies historical memory, social solidarity, and ancestral values. The distinctive rhythmic and melodic characteristics of Bajawa bamboo music further contribute to its role as a unique cultural expression within the broader musical landscape of Flores.

However, despite its enduring cultural significance, bamboo music in Bajawa currently faces a serious regeneration crisis. The traditional process of cultural transmission, which has historically relied on direct participation, oral instruction, and communal engagement, is becoming increasingly fragile. Younger generations are demonstrating lower levels of involvement in bamboo music practices, while many active performers and instrument makers belong to older generations. This situation raises concerns regarding the long-term sustainability of the tradition and the preservation of the cultural knowledge embedded within it.

The regeneration crisis affecting bamboo music in Bajawa extends beyond the declining number of performers; it also reflects broader transformations in cultural values and social practices. From the perspective of cultural transmission theory, the sustainability of a cultural tradition depends on the successful transfer of knowledge, skills, and values across generations through continuous social practice. When this transmission process weakens, a gap emerges between older generations as cultural bearers and younger generations as potential successors. Consequently, the continuity of traditional cultural practices becomes increasingly vulnerable to disruption.

This phenomenon can be further understood through Pierre Bourdieu's theory of social practice, particularly the concepts of habitus, cultural capital, and field. Bourdieu (1977) argues that cultural practices are reproduced through habitual social experiences that shape individuals'

dispositions, preferences, and behaviors. In the context of bamboo music, cultural knowledge has traditionally been transmitted through participation in communal rituals, family interactions, and collective musical activities. However, the growing influence of globalization, digital technologies, and popular culture has altered the cultural environment in which younger generations construct their identities and artistic preferences. As a result, traditional bamboo music is increasingly displaced by globally circulating musical forms that are perceived as more contemporary and accessible.

The consequences of this transformation extend beyond musical practice itself. In Bajawa society, cultural identity is not solely maintained through symbolic recognition of tradition but through active participation in cultural practices. As opportunities for engagement with bamboo music decline, the tradition risks becoming a passive cultural symbol rather than a living practice embedded in everyday social life. Such a development may weaken the role of bamboo music as a medium for transmitting collective memory, reinforcing social solidarity, and sustaining cultural continuity within the Ngada community.

The novelty of this study lies in its integrative ethnomusicological approach, which examines bamboo music not merely as a traditional art form or cultural heritage object, but as a living cultural practice undergoing transformation amid globalization. Unlike previous studies that primarily focus on performance techniques, social functions, or preservation efforts, this research investigates the interconnected relationship between musical practice, ritual experience, cultural identity, intergenerational transmission, and changing cultural orientations among younger generations. By doing so, the study provides a more comprehensive understanding of how globalization reshapes both the practice and meaning of bamboo music within contemporary Bajawa society.

Based on these considerations, this study seeks to examine the regeneration crisis within the bamboo music ensemble tradition in Bajawa, Flores, and its implications for cultural identity in the era of globalization. Specifically, the study addresses three research questions: (1) How is the regeneration crisis manifested in the practice of bamboo music in Bajawa? (2) How does this crisis influence the construction and continuity of

cultural identity within the Ngada community? and (3) What strategies can be developed to support the sustainability and revitalization of bamboo music traditions in contemporary society? Through these questions, the study aims to contribute to broader discussions on cultural sustainability, heritage preservation, and the future of traditional music in an increasingly globalized world.

## RESEARCH METHODS

This study employed a qualitative descriptive-explanatory design within an ethnomusicological framework to investigate the regeneration crisis affecting the bamboo music ensemble tradition in Bajawa, Flores. A qualitative approach was considered appropriate because it enables an in-depth exploration of cultural practices, social experiences, and the meanings attributed to traditional music within its natural social context. Ethnomusicology provides the analytical perspective through which music is understood not merely as a sonic phenomenon but as a cultural practice embedded in social relations, ritual activities, and systems of cultural knowledge (Merriam, 1964; Rice, 2014).

The study was conducted in Bajawa, Ngada Regency, East Nusa Tenggara, Indonesia, where bamboo music continues to play a significant role in customary ceremonies, religious events, harvest celebrations, and other communal activities. The research participants consisted of bamboo music practitioners, cultural leaders, community members, and young people residing in the Bajawa area. Informants were selected through purposive sampling based on their knowledge, experience, and involvement in bamboo music traditions and cultural transmission processes. The study involved 51 questionnaire respondents, comprising 30 secondary school and university students, 11 community members, and 10 artists and cultural practitioners. In addition, an in-depth interview was conducted with Antonius Waja, a bamboo instrument maker, performer, trainer, and leader of a bamboo music ensemble in Malanusa. His extensive experience in the practice, management, and transmission of bamboo music made him a key informant for this research.

Data were collected through participant observation, semi-structured interviews, questionnaires, documentation, and literature review. Participant observation was conducted to examine musical performances, social interactions among performers, and the cultural contexts in which bamboo music is practiced. Semi-structured

interviews focused on the functions of bamboo music, processes of cultural transmission, youth participation, and challenges related to regeneration. The questionnaire was designed to gather information regarding respondents' familiarity with bamboo music, frequency of exposure to performances, knowledge of traditional instruments, playing abilities, learning experiences, perceptions of cultural value, and views on innovation and sustainability. Documentary sources and relevant scholarly literature were also consulted to support data interpretation.

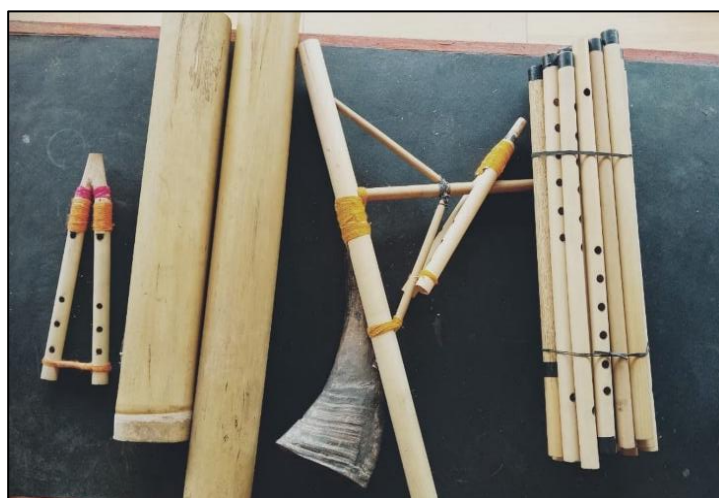
Data were analyzed using the interactive model developed by Miles, Huberman, and Saldaña (2019), which consists of data reduction, data display, and conclusion drawing. Data reduction involved selecting and organizing information relevant to the research objectives. Data display was conducted through descriptive narratives and visual representations to facilitate interpretation. Conclusions were generated through an iterative process of analysis and verification, allowing patterns, relationships, and themes related to cultural transmission and regeneration to emerge from the data. To ensure the credibility and trustworthiness of the findings, source triangulation and methodological triangulation were employed. Information obtained from interviews, observations, questionnaires, and documentary materials was compared and cross-validated to strengthen the reliability of the

analysis. Through this approach, the study seeks to provide a comprehensive understanding of the regeneration crisis in Bajawa's bamboo music tradition and its implications for cultural sustainability in the contemporary era.

## RESULTS AND DISCUSSION

### Bamboo Music as Cultural Heritage and Social Practice

Bamboo music occupies a significant position within the cultural life of the Ngada community in Bajawa, Flores. More than a traditional musical form, it functions as a medium through which cultural values, collective memory, and social relationships are expressed and maintained. The close relationship between the community and bamboo as a natural resource reflects a broader cultural worldview in which music, environment, and social life are deeply interconnected. Consequently, bamboo music should be understood not merely as an artistic performance but as a living cultural practice embedded within the everyday experiences of the community. The bamboo musical tradition in Bajawa encompasses a variety of instruments, including *Foi Doa*, *Foi Pai*, *Bombardom*, *Teko Reko*, *Tobho*, *Bhego*, and bamboo xylophone-like instruments. These instruments are performed collectively within ensemble settings, creating interlocking rhythmic and melodic structures that emphasize cooperation and communal participation.



**Figure 1:** Bamboo Wind Instruments of the Ngada Community: Foi Doa, Bombardom, Foi Pai, and Bamboo Flute (*Suli*).

In addition to wind instruments, the Ngada community also utilizes a variety of bamboo percussion instruments. These instruments contribute distinctive rhythmic patterns that

complement the melodic lines produced by the wind instruments. Together, they create a rich ensemble texture that reflects the collective nature of bamboo music performance.



**Figure 2:** Bamboo Percussion Instruments of the Bajawa Community: Teko Reko, Tobho, Bhego, and Bamboo Kulintang.

Musically, the bamboo ensemble is characterized by repetitive rhythmic patterns, pentatonic tonal organization, and complementary instrumental roles. The ensemble generally involves between fifteen and twenty performers, depending on the nature of the event. Each instrument performs a specific function, contributing to a cohesive musical structure that emphasizes cooperation and social harmony. These characteristics create not only an aesthetic experience but also a symbolic representation of communal unity within Ngada society.

The production of bamboo instruments further demonstrates the integration of local ecological knowledge into cultural practice. Instrument makers possess specialized knowledge regarding bamboo selection, harvesting periods, and construction techniques, all of which are transmitted through informal learning processes.

According to Antonius Waja, bamboo is traditionally harvested during the dry season and under specific environmental conditions to ensure durability and optimal sound quality. Such practices reflect a sophisticated body of indigenous knowledge that has been accumulated and transmitted across generations.

Beyond its musical dimensions, bamboo music serves multiple social and ritual functions. The tradition accompanies customary ceremonies, harvest celebrations, religious events, community gatherings, wedding processions, and house-building rituals. As Antonius Waja explained, bamboo music has long been integrated into various cultural activities and continues to be performed during important traditional and religious occasions. Through these functions, bamboo music strengthens social cohesion while simultaneously reinforcing cultural continuity.



**Figure 3:** Bamboo Music Ensemble Performance during the Thanksgiving Mass for Newly Ordained Priest Rd. Tius Jado Wuli at Wogo Traditional Village, Ratogesa, 16 October 2025 (Source: Documentation by Antonius Waja, 2025).

The ethnographic findings further indicate that the transmission of bamboo music has historically occurred through direct participation in community life rather than through formal educational institutions. Older generations acquired musical knowledge by observing, listening to, and participating in cultural events from an early age. As Antonius Waja noted:

“I did not learn bamboo music at school. Since childhood, I accompanied my parents to customary ceremonies, listened to the sounds of bamboo instruments, and gradually learned how to play them.”

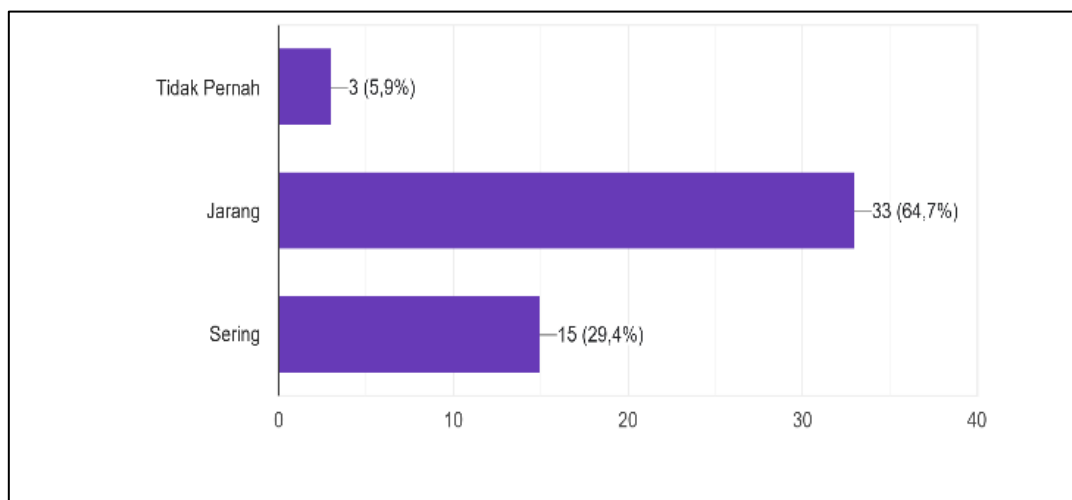
This statement illustrates how musical knowledge has traditionally been transmitted through everyday social interaction and communal participation. Such learning processes align with Bourdieu’s concept of *habitus*, whereby cultural practices become internalized through repeated social experiences. Through this process, bamboo music has functioned not only as a cultural expression but also as a mechanism for reproducing social values, collective memory, and cultural identity across generations.

The enduring significance of bamboo music demonstrates that its value extends far beyond entertainment. It represents an important form of cultural capital that embodies indigenous

knowledge, social solidarity, spiritual beliefs, and historical continuity. Nevertheless, the social conditions that have traditionally supported the transmission of bamboo music are increasingly being challenged by contemporary social transformations. These developments have contributed to the emergence of a regeneration crisis that threatens the long-term sustainability of the bamboo music tradition in Bajawa.

**Manifestations of the Regeneration Crisis**

The bamboo music tradition has long served as an essential component of cultural identity among the Ngada people of Bajawa. Beyond its role as a form of artistic expression, bamboo music functions as a medium for transmitting cultural values, social norms, and collective memory across generations. However, contemporary developments indicate that the continuity of this tradition is increasingly threatened by a regeneration crisis characterized by declining participation among younger generations. Evidence of this crisis can be observed through the decreasing frequency of bamboo music performances encountered by members of the community. Data collected from respondents reveal that bamboo music performances are no longer regularly experienced in everyday social life but tend to appear only during specific ceremonial or cultural events.



**Figure 4:** Frequency of Respondents Encountering Bamboo Music Performances in the Community.

As illustrated in Figure 4, the majority of respondents (64.7%) reported that they only rarely encounter bamboo music performances. Meanwhile, 29.4% indicated that they frequently observe such performances, while 5.9% stated that they have never witnessed a bamboo music performance. These findings suggest that bamboo music is gradually losing its visibility within the

social environment of Bajawa. From Bourdieu’s perspective, this decline reflects the weakening of cultural habitus associated with bamboo music. Habitus develops through repeated social experiences and regular engagement with cultural practices. When opportunities for direct interaction with traditional music become increasingly limited, younger generations are less likely to

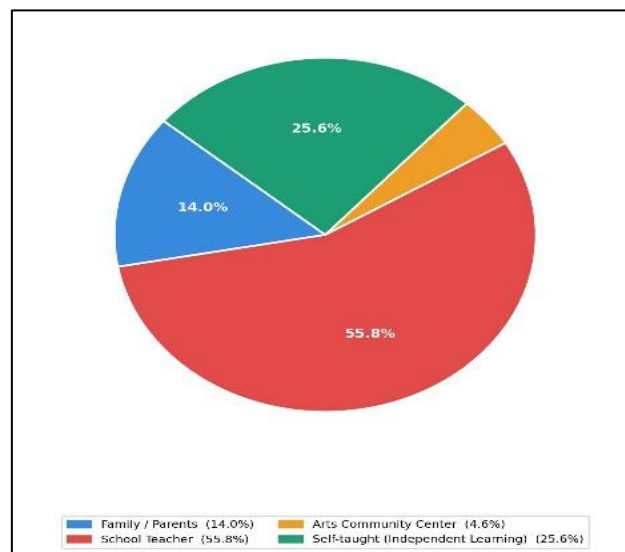
internalize the cultural values and musical competencies associated with the tradition. Consequently, bamboo music becomes more distant from everyday cultural experience.

Despite the declining frequency of performances, respondents generally demonstrated a relatively high level of awareness regarding bamboo music. Forty-three out of fifty-one respondents indicated that they were familiar with bamboo musical instruments and understood their cultural significance within Ngada society. Most respondents also acknowledged bamboo music as an important symbol of local cultural identity. This finding reveals an important distinction between cultural knowledge and cultural practice. While awareness of bamboo music remains relatively strong, active participation in musical activities has significantly declined. Such a situation indicates that cultural recognition alone is insufficient to ensure cultural sustainability when not accompanied by direct involvement in practice.

The gap between cultural awareness and practical engagement becomes even more evident when

examining respondents' musical abilities. Among the fifty-one respondents, only five reported being proficient in playing bamboo musical instruments. Thirty-five respondents indicated that they possessed only basic or limited skills, while the remaining respondents reported having no ability to play bamboo instruments at all. These findings suggest that practical musical competence is not being effectively transmitted to younger generations. According to Bourdieu, musical skills constitute a form of cultural capital acquired through sustained participation in social and cultural activities. When transmission processes weaken, cultural capital associated with traditional music also diminishes. As a result, younger generations may recognize bamboo music as part of their cultural heritage without possessing the practical competencies necessary to sustain the tradition.

Further evidence of this weakening transmission process can be observed through respondents' reported sources of knowledge regarding bamboo music.



**Figure 5:** Sources of Respondents' Knowledge about Traditional Bamboo Musical Instruments.

Figure 5 demonstrates that most respondents acquired their knowledge of bamboo music through formal educational settings, particularly schools and teachers. Although educational institutions play an important role in introducing traditional culture, respondents indicated that learning experiences were often limited to theoretical explanations and lacked sufficient practical engagement. Consequently, students frequently developed cultural awareness without acquiring the technical skills required to perform bamboo music.

These findings indicate a significant transformation in the traditional mechanisms of cultural transmission. Historically, bamboo music was learned through participation in family activities, community gatherings, and customary ceremonies. Such environments functioned as primary cultural fields in which musical knowledge and values were transmitted naturally through observation, imitation, and collective participation. Today, however, these traditional learning environments have become increasingly limited, resulting in a growing dependence on

formal institutions that often cannot replicate the experiential dimensions of community-based learning.

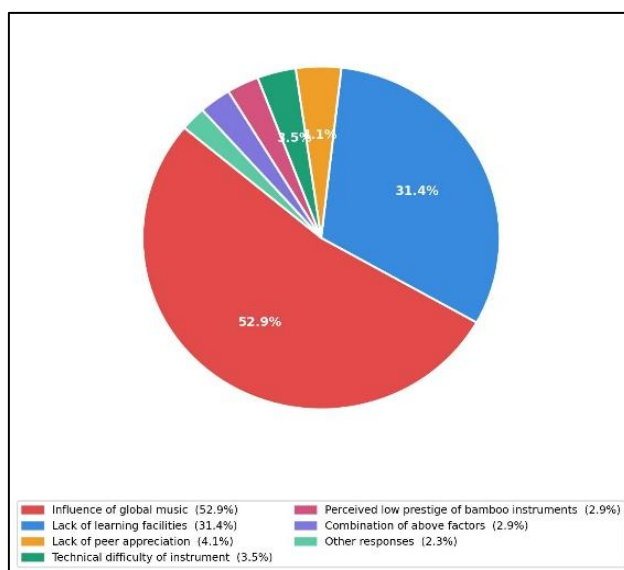
The findings therefore suggest that the regeneration crisis affecting bamboo music in Bajawa is not merely a consequence of declining numbers of performers. Rather, it reflects a broader weakening of intergenerational cultural transmission, diminishing opportunities for practical learning, and the gradual erosion of cultural capital associated with traditional musical practice. Unless effective revitalization initiatives are implemented, these trends may significantly undermine the long-term sustainability of bamboo music as a living cultural tradition.

### Globalization, Youth Culture, and Changing Musical Preferences

The regeneration crisis affecting bamboo music in Bajawa cannot be understood solely through internal challenges related to cultural transmission. It must also be examined within the broader context of globalization, which has transformed patterns of cultural consumption, artistic preference, and identity formation among younger generations. Advances in digital technology, social

media, and online streaming platforms have dramatically expanded access to global cultural products, allowing young people to engage with a wide range of musical genres beyond their local cultural environment. Within this context, bamboo music faces increasing competition from contemporary popular music that is more readily accessible through digital media. Respondents consistently identified the growing influence of global music culture as one of the primary factors contributing to declining youth participation in bamboo music activities. Many younger individuals reported spending more time consuming music through digital platforms than attending traditional performances or participating in local cultural events. This shift reflects broader changes in cultural engagement, where mediated experiences increasingly replace direct participation in community-based cultural practices.

The influence of globalization on youth interest in bamboo music is further illustrated by respondents' perceptions regarding barriers to participation.



**Figure 6:** Factors Contributing to the Declining Interest of Young People in Bamboo Music in Bajawa.

As shown in Figure 6, more than half of the respondents (52.9%) identified the influence of global music culture as the most significant factor limiting youth engagement with bamboo music. Other respondents highlighted the lack of learning opportunities, limited community support, and the perception that bamboo music is outdated when compared with modern musical forms. These findings indicate that the regeneration crisis is shaped by both structural and cultural factors that

influence how younger generations evaluate and engage with traditional artistic practices. From a Bourdieusian perspective, these developments reflect changes in cultural habitus resulting from shifting social environments. Habitus is not static but evolves in response to new experiences, social interactions, and cultural influences. As young people become increasingly immersed in digital media environments dominated by global popular culture, their musical preferences and cultural

orientations are gradually reconfigured. Consequently, bamboo music occupies a less prominent position within their everyday cultural experiences, reducing opportunities for sustained engagement and skill development.

Interview data further reveal changing perceptions of bamboo music among younger generations. Several respondents described bamboo music as less attractive, less modern, or less relevant to contemporary lifestyles. Such perceptions demonstrate how globalization influences not only patterns of consumption but also cultural value systems. Traditional cultural forms may become marginalized when they are perceived as incompatible with dominant representations of modernity promoted through global media. Nevertheless, the findings also reveal a more complex and nuanced relationship between globalization and local culture. While many respondents acknowledged their preference for modern music, they simultaneously expressed strong appreciation for the uniqueness and cultural significance of bamboo music. Several participants emphasized that the sound quality, aesthetic character, and ritual functions of bamboo music cannot be fully replicated by modern instruments or digital technologies. These responses suggest that bamboo music continues to possess substantial symbolic value within the community despite declining levels of practical participation.

This situation illustrates what Bourdieu describes as symbolic capital—the cultural prestige and recognition associated with particular practices. Although bamboo music may no longer occupy a dominant position within the everyday cultural activities of young people, it continues to be widely recognized as an important marker of Ngada identity. The challenge, therefore, lies not in preserving symbolic recognition alone but in transforming cultural appreciation into active participation and cultural practice. The findings demonstrate that globalization generates both challenges and opportunities for the sustainability of bamboo music. On the one hand, global cultural flows contribute to declining participation in traditional music by reshaping youth preferences and cultural orientations. On the other hand, increased awareness of cultural identity and heritage can provide a foundation for revitalization efforts. Understanding this tension is essential for developing effective strategies that enable bamboo music to remain relevant within contemporary society while preserving its distinctive cultural meanings.

## PRESERVATION STRATEGIES AND CULTURAL SUSTAINABILITY

The findings of this study indicate that the regeneration crisis affecting bamboo music in Bajawa is not irreversible. Despite declining participation among younger generations, bamboo music continues to possess significant symbolic, social, and cultural value within the Ngada community. The persistence of this cultural significance suggests that opportunities for revitalization remain available, provided that preservation efforts are capable of responding to contemporary social and cultural realities. From Bourdieu's perspective, cultural traditions can only survive when they continue to be reproduced through everyday social practices. Cultural sustainability therefore depends not merely on symbolic recognition but on the active participation of community members in cultural activities. In the context of bamboo music, preservation should be understood as a dynamic process that facilitates the continuous transmission of musical knowledge, cultural values, and practical skills across generations.

One of the most significant challenges identified in this study is the limited availability of learning spaces for younger generations. Respondents consistently emphasized the lack of community-based training programs, art studios, and regular musical activities. This finding highlights the importance of strengthening informal cultural institutions that have historically functioned as primary sites of cultural transmission. Community-based bamboo music groups, cultural workshops, and intergenerational learning programs can provide opportunities for young people to engage directly with traditional musical practices while simultaneously fostering stronger social connections within the community.

Formal educational institutions also possess considerable potential to contribute to cultural sustainability. Several respondents suggested integrating bamboo music into local-content curricula and extracurricular activities. Such initiatives would allow students to move beyond theoretical knowledge and develop practical musical competencies. Schools can therefore serve as complementary cultural spaces that support the transmission of traditional musical knowledge while strengthening cultural awareness among younger generations. In addition to educational initiatives, adaptation to contemporary technological environments is essential for the

future sustainability of bamboo music. The findings indicate that digital media play a central role in shaping youth cultural preferences. Rather than viewing technology solely as a threat, cultural practitioners may utilize digital platforms as tools for preservation and promotion. Audio-visual documentation, online performances, educational content, and social media campaigns can increase public visibility while making bamboo music more accessible to younger audiences. Such strategies may help bridge the gap between traditional cultural practices and contemporary modes of cultural engagement.

The study also suggests that innovation should be considered an important component of cultural sustainability. Preservation does not necessarily require maintaining cultural practices in entirely unchanged forms. Several respondents expressed support for creative approaches that combine bamboo music with contemporary artistic expressions while preserving its essential cultural values. Collaborative performances, intercultural projects, and experimental musical arrangements may provide new opportunities for bamboo music to remain relevant within changing social contexts without compromising its cultural identity. Furthermore, sustainable preservation requires collaboration among multiple stakeholders. Local communities, cultural practitioners, educational institutions, government agencies, and cultural organizations must work collectively to create supportive environments for cultural transmission. Government support is particularly important in facilitating cultural programs, providing financial resources, organizing festivals, and developing policies that recognize bamboo music as an important element of local cultural heritage.

Ultimately, the future of bamboo music in Bajawa depends upon the ability of communities to balance cultural continuity with cultural adaptation. The challenge is not merely to preserve bamboo music as a historical artifact but to sustain it as a living cultural practice capable of responding to contemporary realities. Through integrated educational, technological, cultural, and institutional strategies, bamboo music can continue to function as a vital expression of Ngada cultural identity while remaining meaningful to future generations.

## THEORETICAL IMPLICATIONS

The findings of this study contribute to ethnomusicological discussions concerning cultural sustainability, intergenerational

transmission, and the impact of globalization on traditional musical practices. The case of bamboo music in Bajawa demonstrates that the sustainability of traditional music depends not only on cultural recognition but also on the continuity of social practices through which musical knowledge, skills, and values are transmitted. The regeneration crisis identified in this study reveals the vulnerability of traditional musical traditions when opportunities for participation and cultural learning become increasingly limited.

The findings can be understood through Pierre Bourdieu's theory of social practice, particularly the concepts of *habitus*, *cultural capital*, and *field*. Historically, bamboo music functioned as part of the cultural habitus of the Ngada community, reproduced through repeated participation in customary ceremonies, communal gatherings, and everyday social interactions. Through these experiences, individuals acquired not only technical musical skills but also cultural values and social identities associated with the tradition. However, the findings indicate that changing social environments and shifting cultural preferences have disrupted these processes of reproduction, resulting in weakened cultural transmission across generations.

The study further demonstrates how the erosion of practical musical engagement contributes to the decline of cultural capital associated with bamboo music. Although many young people continue to recognize bamboo music as an important symbol of cultural identity, fewer possess the practical competencies required to perform, teach, or sustain the tradition. This distinction between symbolic recognition and embodied cultural practice highlights the importance of experiential learning in maintaining cultural continuity. Furthermore, the findings illustrate how globalization reshapes cultural fields in which traditional music operates. Digital technologies and global popular music have introduced new cultural influences that increasingly compete with local traditions for the attention of younger generations. As cultural fields become more interconnected and globally oriented, traditional musical practices must continuously negotiate their relevance within changing social contexts. Consequently, the regeneration crisis observed in Bajawa reflects not only a local cultural issue but also a broader global phenomenon affecting many forms of intangible cultural heritage throughout the contemporary world.

By integrating ethnomusicological perspectives with Bourdieu's theoretical framework, this study provides a deeper understanding of how cultural identity, musical practice, and social transformation interact in shaping the future of traditional music traditions. The findings therefore contribute to broader debates on cultural resilience, heritage preservation, and the sustainability of local cultural expressions in an increasingly globalized society.

## CONCLUSION

This study has examined the regeneration crisis affecting the bamboo music ensemble tradition in Bajawa, Flores, within the broader context of globalization and socio-cultural transformation. The findings reveal a significant decline in youth participation, limited practical competence in playing bamboo instruments, reduced performance opportunities, and the weakening of traditional mechanisms of intergenerational cultural transmission. Although bamboo music continues to be recognized as an important marker of Ngada cultural identity, its role as a living cultural practice is increasingly challenged by changing social conditions and shifting cultural preferences among younger generations.

The study further demonstrates that the regeneration crisis extends beyond the issue of declining numbers of performers. Through the analytical lens of Bourdieu's concepts of habitus, cultural capital, and field, the findings show how transformations in cultural environments have disrupted the reproduction of traditional musical knowledge and practices. While symbolic recognition of bamboo music remains relatively strong, the erosion of practical engagement threatens the continuity of the cultural knowledge, social values, and collective memories embedded within the tradition. These findings contribute to ethnomusicological scholarship by highlighting the complex relationship between cultural identity, musical practice, and social change in contemporary societies.

Despite these challenges, bamboo music continues to possess significant cultural, social, and symbolic value within the Ngada community. Its sustainability depends upon the development of adaptive preservation strategies that strengthen cultural education, support community-based artistic activities, utilize digital technologies for promotion and documentation, and encourage collaboration among local communities, educational institutions, cultural practitioners, and

government agencies. Ultimately, the future of bamboo music in Bajawa will depend on the ability of stakeholders to maintain its cultural authenticity while enabling its meaningful adaptation to the realities of an increasingly globalized world.

## REFERENCES

1. Maulana, M. A., Astuti, A. A., Samosir, H. T., & Asi, Y. E. "Strategi Musik Tradisi Dayak: Reposisi Musik Tradisional Dalam Meningkatkan Eksistensi Berkesenian Generasi Milenial." *Jurnal Review Pendidikan dan Pengajaran* 7.1 (2023): 1875-1882.
2. Anggito, A., & Setiawan, J. "Metodologi penelitian kualitatif." *CV Jejak (Jejak Publisher)*, (2018).
3. Sembiring, J. A. B., Tambunan, D. R., & Hutagalung, A. F. "PERAN MUSIK TRADISIONAL BATAK DALAM KEHIDUPAN SOSIAL MASYARAKAT." *LAPAK JURNAL* (2025).
4. Arsana, I. N. C. "MUSIK ETNIK SEBAGAI IDENTITAS BUDAYA DAN EKSPRESI SENI." *SANKARA: Seminar Nasional Seni Pertunjukan dan Pengajarannya*. 1. 1. (2025).
5. Bourdieu, P. "Outline of a Theory of Practice." *The new social theory reader*. Routledge, 2020. 80-86.
6. Daryana, H. A., & Budi, D. S. U. "Proses Regenerasi Angklung di Saung Angklung Udjo." *Panggung* 34.4 (2024): 482-499.
7. Sabil, N. F. K., Aini, S. N., Ramhadani, S., Azzahra, S. A., Lestari, E. P., Bahar, S., & Alfarauq, F. A. "ANALISIS NILAI BUDAYA DAN FUNGSI SOSIAL ALAT MUSIK GARANTUNG SEBAGAI WARISAN BUDAYA MASYARAKAT DAYAK NGAJU KALIMANTAN TENGAH." *Jurnal Ilmiah Penelitian Mahasiswa* 3.6 (2025): 717-725.
8. Iswanto, G. "Kesenian musik tradisional gamelan Jawa sebagai kekayaan budaya bangsa Indonesia." *Jurnal Sains Terapan Pariwisata* 3.1 (2018): 129-143.
9. Komarudin, K., Ramlan, L., Laras, M. F., Wiresna, A. G., & Saepudin, A. "Musik Bambu Wiragawi: Representasi Komodifikasi Bambu dari Hasil Strukturasi di Tiga Locus." *Resital: Jurnal Seni Pertunjukan* 22.3 (2021): 158-179.
10. Samino, S. R. I., Dopo, F. B., & Laja, D. "PEMBELAJARAN ALAT MUSIK TRADISIONAL SANGGAR PERSADAM (PERSATUAN MUSIK BUDAYA

- MALANUZA) DESA MALANUZA  
KECAMATAN GOLEWA KABUPATEN  
NGADA." *Jurnal Citra Pendidikan* 1.1  
(2021): 1-14.
11. Jama, K. B., Robot, M., Tualaka, D., & Langkameng, O. A. "Ekoleksikon Foi Doa: Alat Musik Tiup Bambu Etnik Ngada Di Flores." *Optimisme: Jurnal Bahasa, Sastra dan Budaya* 2.2 (2021): 1-4.
  12. Maulana, I., Budiwati, D. S., & Karwati, U. "Kajian Organologi Alat Musik Tradisional Canang Ceureukeh." *SIWAYANG Journal: Publikasi Ilmiah Bidang Pariwisata, Kebudayaan, Dan Antropologi* 1.4 (2022): 163-178.
  13. Merriam, A. P., & Merriam, V. "The anthropology of music." *Northwestern University Press*, (1964).
  14. Miles, M. B., Huberman, A. M., & Saldana, J. "Michael Huberman, and Johnny Saldana." *Qualitative data analysis*. sage, (2014).
  15. Miller, T. E., Miller, T., & Shahriari, A. "World music: A global journey." *Routledge*, (2020).
  16. Milo, E., Dopo, F., & Muga, W. "Musik Go Laba dan Penyajiannya Dalam Ritual Pembuatan Rumah Adat Kampung Ngedume'e Desa Watunay Kecamatan Golewa Barat Kabupaten Ngada." *Jurnal Citra Pendidikan* 1.3 (2021): 357-371.
  17. Nettl, B. "The study of ethnomusicology: Thirty-three discussions." *University of Illinois Press*, (2015).
  18. Niam, M. F., Rumahlewang, E., Umiyati, H., Dewi, N. P. S., Atiningsih, S., Haryati, T., & Wajdi, F. "Metode penelitian kualitatif." (2024).
  19. Pasaribu, H., Rosidi, A., Pratama, D. A., Wambrau, A., Muliani, F., Widodo, S. S. S., & Widayanti, L. P. "Metodologi Penelitian." *CV. Insight Media*, (2026).
  20. Rice, T. "Ethnomusicology: A very short introduction." *Oxford University Press*, (2013).
  21. Rofi'i, A. R. I., & Halid, A. H. "Ketahanan Budaya Lokal Di Tengah Serbuan Budaya Populer Asing: Budaya Lokal dan Budaya Populer Asing." *Jurnal Budaya* 6.2 (2025): 27-35.
  22. Sari, N., Munfarida, A., Andrasari, M. F., Panajag, X. N., & others. "Dampak media sosial terhadap perubahan budaya masyarakat." (2024).
  23. Tan, S.B. "Southeast Asian music: A comparative perspective." *National University of Singapore Press*. (2012).
  24. Wijaya, B. B., Saputra, D. N., & Miyazawa, N. "The Meaning Significance of Kenclung Bamboo Art in Gerduren Banyumas." *Virtuoso: Jurnal Pengkajian dan Penciptaan Musik* 7.1 (2024): 17-30.
  25. Wunga, A., et al. "Musik bambu sebagai identitas budaya masyarakat Bajawa." (2026): 25, 25–34.
  26. Xu, Y. "Musical preference, social background, and cultural practice: Revisiting Bourdieu in contemporary music studies." *International Journal of Cultural Studies*, 27.3 (2024): 375–390.

**Source of support: Nil; Conflict of interest: Nil.**

**Cite this article as:**

Po, A. M. De. M., Lestari, D. T. & Batubara, J. "Negotiating Cultural Identity amid Globalization: The Regeneration Crisis of the Bamboo Music Ensemble Tradition in Bajawa, Flores." *Sarcouncil Journal of Arts and Literature* 5.3 (2026): pp 15-26.