

# CHURCH MUSIC AS A PEDAGOGICAL SPACE: MUSICAL HYBRIDITY AND GENERATIONAL PERCEPTIONS OF CONTINUITY AND CHANGE IN SIKKIM

Dr. Eric Dural

Department of Education, Government of Sikkim, Gangtok, India



[Read the Article Online](#)



[Cite this Article](#)

Published on 30 April, 2026

Dural, E. (2026). Church Music as a Pedagogical Space: Musical Hybridity and Generational Perceptions of Continuity and Change in Sikkim. *Swar Sindhu*, 14(1), 62-69.

## ABSTRACT

*Music learning within religious settings often reflects broader processes of cultural continuity and change. In Sikkim, the church functions as a pedagogical space where indigenous folk traditions and contemporary practices intersect, shaping how musical knowledge is transmitted across generations. This study examines generational perceptions of these changes, with particular attention to oral and embodied forms of transmission. Drawing on survey data from 400 participants across diverse congregations, the analysis investigates patterns of instrumental practice and explores perceptions of the sustainability of traditional folk music and instruments within changing musical environments. The findings indicate a strong presence of hybridity in church music, where diverse instrumental traditions are increasingly combined. At the same time, clear generational differences emerge in how these changes are understood. Younger participants show greater openness toward contemporary and mediated forms of learning, whereas older participants express stronger concern about the possible extinction of traditional folk music and instruments. These patterns suggest that church environments, historically rooted in intergenerational mentorship and imitation, are gradually being supplemented by newer modes of engagement. By framing church music as a pedagogical environment rather than solely a performance setting, this study highlights how processes of adaptation reshape the transmission of cultural knowledge. The paper contributes to discussions on music pedagogy, religious practice, and cultural sustainability by emphasizing the educational implications of musical change within a culturally diverse region.*

*Keywords: music pedagogy, church music, musical hybridity, cultural transmission, generational change, Sikkim*

## Introduction

Music learning is closely embedded in social life, often occurring through participation, observation, and shared experience. In many cultural contexts, musical knowledge is not primarily acquired through formal, classroom-based instruction but through active engagement in collective activities. Ethnomusicological research emphasizes that musical knowledge is a dynamic process transmitted through interaction and practice, where sound, social meaning, and learning are closely interconnected (Rice, 2003). Participation in music also plays an important role in shaping social and emotional relationships. Group activities such as congregational singing and ensemble performance create shared experiences that strengthen social bonds and collective identity (Trehub et al., 2015). While the expansion of digital media and recorded music has increased access to diverse musical forms, many traditions continue to be sustained through listening, imitation, and repeated participation. Musical change, therefore, involves not only the introduction of new instruments or styles but also shifts in how knowledge is transmitted within communities.

Sikkim, a culturally diverse Himalayan state in Northeast India, provides a valuable context for examining these processes. Home to communities such as Lepcha, Bhutia, Nepali, and Limbu, the region encompasses a wide range of musical traditions shaped by community-based learning practices (Nettl, 2005). These traditions are not static; they evolve through interaction with new influences, instruments, and technologies. Research in music education highlights that such interactions play a key role in how musical traditions adapt and persist over time (Schippers, 2010). Within this setting, the church has emerged as a significant site for musical learning. Beyond its religious function, it operates as an informal pedagogical environment where music is practiced regularly through rehearsals, choir activities, and congregational participation. These activities provide ongoing opportunities for learning through shared experience. As such spaces exist between worship, learning, and musical practice, enabling musical knowledge to develop through collective engagement. Studies of congregational music further suggest that these environments support both musical development and the formation of community identity (Ingalls, 2018).

Despite the rich musical life of the region, there remains limited research on how church music in Sikkim is learned and experienced across different age groups. In particular, little attention has been given to how generational perspectives differ in relation to ongoing changes in musical practice. Addressing this gap, the present study examines church music as a

pedagogical space where continuity and change intersect. It focuses on generational perceptions of musical transformation and considers their implications for learning, transmission, and cultural sustainability within church contexts.

## Oral Transmission as a Pedagogical System

In many musical traditions, learning takes place without reliance on written notation. Instead, knowledge develops through listening, observation, imitation, and sustained participation in musical activities. Research on oral storytelling further demonstrates that such practices are not incidental but function as structured pedagogical processes through which cultural knowledge and values are transmitted (Sugiyama, 2017). Ethnomusicological research emphasizes that such processes are grounded in active engagement, where understanding emerges through performance rather than through formal instruction (Nettl, 2005). In these contexts, learners often interact closely with experienced musicians, gradually acquiring style, structure, and performance practices over time. Learning and teaching are therefore closely intertwined, with transmission occurring as part of ongoing participation.

This form of learning is deeply embedded in social life. Blacking (1973) argues that music cannot be separated from the cultural and social contexts in which it is practiced. Through oral transmission, individuals acquire not only musical elements such as melody and rhythm but also shared values, modes of expression, and a sense of belonging. Similarly, Shelemay (1996) highlights that musical transmission is shaped by social relationships, where interaction across generations plays a central role in sustaining musical knowledge.

Although often described as informal, oral transmission follows recognizable patterns. Learners typically begin by observing before gradually participating through imitation and repetition. These processes are central to how cultural knowledge is transmitted, as imitation and guided interaction enable individuals to acquire complex skills within social contexts (Gergely et al., 2020). These processes demonstrate that oral learning is structured, requiring attention, discipline, and sustained engagement. Research on informal learning in contemporary contexts reflects similar patterns. Green (2008) shows that many musicians learn through close listening, experimentation, and interaction with peers rather than through written instruction. In such settings, understanding develops directly through engagement with sound. A key distinction lies in the order of learning: in oral traditions, sound precedes theory, allowing skills such as rhythm, phrasing, and expression to develop through practice before formal representation.

From this perspective, oral transmission is not an unstructured or outdated system. Rather, it represents a coherent and socially grounded mode of learning that operates through participation, memory, and shared experience. As musical knowledge is passed across generations, it is both preserved and reshaped through ongoing interaction (Nettl, 2005). These patterns of learning through observation, imitation, and repetition help explain the findings of the present study. As new instruments, particularly Western instruments, become part of church music practices, they are learned in the same way as existing musical forms through listening, participation, and shared performance. Rather than replacing earlier practices, this process allows different musical elements to be integrated within the same learning environment. In this sense, the presence of mixed instrumentation reflects not only a change in musical style but also a continuation of oral transmission processes, where sound and practice remain central to how musical knowledge is acquired and adapted.

## Informal and Embodied Music Learning

Research on informal music learning helps explain how oral approaches to learning continue to operate in contemporary contexts. Rather than viewing learning outside formal education as unstructured, studies show that musicians often follow consistent and repeated processes. They listen closely to recordings, imitate what they hear, experiment with techniques, and improve through interaction with others. This form of learning is purposeful and organized, even in the absence of written notation. Progress develops through attentive listening, regular practice, and peer feedback (Green, 2008).

A key distinction between informal and formal learning lies in the sequence through which knowledge is acquired. In many formal settings, students begin with notation and theoretical concepts before engaging directly with sound. In contrast, informal learning typically begins with sound itself, where learners connect with music through listening and performance before engaging with abstract representation (Green, 2008). As a result, musical skills such as rhythm, phrasing, and expression develop through repeated engagement rather than prior explanation.

The effectiveness of this approach can be further understood through research in embodied music cognition. Music is not only perceived aurally but also experienced physically, with listening often involving movement such as tapping, swaying, or gesturing (Leman, 2007). These bodily actions support the organization of rhythm and enhance memory, suggesting that musical understanding emerges through the integration of perception and action. Experimental studies reinforce this view, showing that movement influences how individuals process and internalize rhythmic structures (Maes & Leman, 2013). The social dimension of learning is equally important. Musical understanding develops through interaction with others, particularly

in group settings where coordination, timing, and expression are continuously negotiated. Through shared performance, musicians adjust to one another, creating a collective sense of musical structure and meaning (Moran, 2014). These processes highlight that learning is not an isolated activity but one embedded in social and physical engagement.

Taken together, these perspectives demonstrate that informal and embodied learning provide a structured and effective framework for musical development. Through repetition, imitation, movement, and interaction, musical knowledge can be sustained and transmitted without reliance on formal notation. At the same time, shifts in these learning conditions may influence how music is understood and passed on within changing contexts.

## **Musical Transmission and Continuity**

If music is learned through participation and social interaction, then the ways in which it is transmitted become central to its continuity. Musical traditions do not persist simply because they are recorded or documented. They continue when individuals actively learn, practice, and share them within their communities. Schippers (2010) emphasizes that sustainability in music is not about preserving traditions in a fixed form, but about maintaining the conditions that allow them to remain meaningful and active across generations. These conditions include opportunities for participation, social support, and effective systems of learning and teaching.

Intergenerational learning plays a key role in this process. Grant (2014) notes that when younger members of a community no longer acquire the skills and knowledge of a tradition, its continuity becomes uncertain. Documentation alone cannot replace the experience of learning through participation. In this sense, transmission depends on ongoing engagement rather than preservation alone.

At the same time, change should not be viewed solely as a threat. Musical traditions have always adapted to shifting social and cultural contexts. Sustainability is therefore not about preventing change, but about ensuring that opportunities for participation and learning remain available. When these conditions weaken, the transmission of musical knowledge may also decline.

## **Church Music as a Learning Environment**

Recent research highlights that church settings function as important environments for musical learning, where worship and pedagogy are closely connected. Ingalls (2018) shows that contemporary church spaces operate between worship, learning, and musical practice, where individuals develop musical skills through regular participation rather than formal instruction. Learning takes place through repeated engagement in singing, rehearsal, and performance.

At the same time, church music reflects processes of cultural adaptation. Pardede (2024) demonstrates that church music education often involves the integration of local traditions with contemporary musical forms. The use of Western instruments and styles, especially among younger participants, creates a hybrid learning environment in which traditional oral practices coexist with newer, media-influenced approaches.

Together, these studies suggest that church music serves as both a pedagogical space and a site of cultural negotiation, where musical knowledge is learned, adapted, and transmitted through ongoing participation.

## **Research Gap and Conceptual Positioning**

Existing research has established that music learning is closely linked to participation, social interaction, and intergenerational transmission. It has also recognized that religious settings can function as environments where learning, performance, and identity are interconnected.

However, there remains limited understanding of how these processes operate within specific regional church contexts, particularly in culturally diverse settings such as Sikkim. In particular, there is a lack of empirical attention to how generational perspectives shape the interpretation of musical change, including the relationship between traditional practices and emerging hybrid forms. The connection between instrumental practices, learning processes, and perceptions of continuity is still insufficiently explored.

This study addresses these gaps by positioning church music in Sikkim as a pedagogical space where learning, transmission, and cultural change intersect. By examining both instrumental practices and generational perceptions, it explores how continuity and transformation coexist within evolving musical contexts. In doing so, the study highlights that cultural continuity is sustained not through preservation alone, but through ongoing participation and adaptation.

## Methodology

### Research Design

This study adopts a descriptive survey design to examine patterns of instrument use in church music and participants' perceptions of changes in traditional musical practices in Sikkim. The data for this paper are drawn from a larger doctoral research project conducted by the author. While the broader study addressed multiple dimensions of music and worship, the present paper focuses specifically on instrumental use and generational differences. A descriptive approach was considered appropriate for identifying patterns and comparing responses across age groups.

### Study Area and Context

The study was conducted across several churches in Sikkim, a culturally diverse Himalayan state in Northeast India. In this context, churches function not only as spaces of worship but also as important sites for musical practice and learning. Activities such as congregational singing, instrumental performance, and rehearsals provide regular opportunities for participation. Musical practices within these settings often reflect a blend of local traditions, folk elements, and contemporary worship styles, making church communities relevant contexts for examining processes of musical continuity and change.

### Participants

The study includes responses from 400 participants drawn from different churches in Sikkim. Participants were selected using purposive sampling, focusing on individuals actively involved in church music activities, including musicians, singers, worship leaders, and regular congregation members. To examine generational variation, participants were grouped into three age categories: 10–29 years, 30–49 years, and 50–69 years. These categories represent younger, middle, and older generations. Participants were also classified by gender to allow for comparative analysis across demographic groups.

### Data Collection

Data were collected using a structured questionnaire during the author's doctoral fieldwork. The survey was administered through both offline and online modes. Offline responses were gathered through direct interaction during church-related activities, while online responses were collected using digital survey platforms. The questionnaire primarily consisted of close-ended questions to ensure consistency and facilitate quantitative analysis. Prior to data collection, the instrument was informally reviewed with participants to ensure clarity and contextual relevance.

For the purposes of this paper, two key variables were selected for analysis:

- Types of instruments used in church music
- Perceptions regarding the possible extinction of traditional folk music and its instruments

These variables capture both observed musical practices and participants' perspectives on cultural continuity.

## Results

The present study examined patterns of instrument use in church music and participants' perceptions regarding the possible extinction of traditional folk music and instruments. As the original dataset was available in aggregated percentage form, frequency counts were proportionally reconstructed to enable statistical analysis using the Chi-square test of independence. The analysis was conducted using frequencies approximated from aggregated percentage data, as raw cell counts were not available.

### Types of Instruments Used in Church Music

Table 1 presents participants' responses on the types of instruments commonly used in church music across gender and age groups.

**Table 1-Types of Instruments Used in Church Music by Gender and Age Group (%)**

Gender & Age Group	Mixture of Instruments	Indian Instruments	Nepali Folk Instruments	Western Instruments
Female 10–29	62	3	5	30
Female 30–49	68	15	9	9
Female 50–69	100	0	0	0
Male 10–29	67	4	3	26
Male 30–49	48	2	17	33
Male 50–69	93	0	7	0

Note. Percentages are based on responses from 400 participants.

The data indicate that mixed instrumentation is the dominant practice across all groups. Among participants aged 10–29 years, both males and females report high use of mixed instruments, accompanied by a notable presence of Western instruments. In the 30–49 age groups, mixed instrumentation remains prevalent, although some variation is observed, with increased representation of Western and Nepali folk instruments among male participants and moderate inclusion of Indian instruments among female participants. Among participants aged 50–69 years, responses are highly concentrated in the use of mixed instruments (100% among females and 93% among males), with minimal reporting of other categories. At the same time, this group shows little or no reporting of Western instruments as a separate category. This pattern suggests that, for older participants, Western instruments are not typically viewed as independent musical forms but are incorporated within existing practices. Rather than indicating a shift toward distinct contemporary styles, their responses point to a tendency to integrate newer elements within established musical frameworks. In this sense, mixed instrumentation among older participants may reflect a process of layering, where different musical elements coexist without displacing traditional practices.

A Chi-square test of independence was conducted to examine the association between age group and type of instrument used. The results indicated a statistically significant association,  $X^2(6, N = 400) = 42.18, p < .001$ . The effect size, measured using Cramér’s V, was .23, indicating a moderate association. This suggests that the distribution of instrument types differs across age groups. In practical terms, these results indicate that age plays a meaningful role in shaping patterns of instrument use, with different age groups showing distinct preferences in how musical elements are combined within church settings.

### Perceptions of the Possible Extinction of Traditional Folk Music and Instruments

Table 2 summarizes participants’ responses regarding whether traditional folk music and its instruments are at risk of extinction.

**Table 2-Perceptions of Possible Extinction of Traditional Folk Music and Instruments by Gender and Age Group (%)**

Gender & Age Group	Yes	Maybe	No
Female 10–29	35	12	48
Female 30–49	36	4	60
Female 50–69	50	50	0
Male 10–29	49	9	43
Male 30–49	50	4	46
Male 50–69	86	0	14

Note. Percentages represent participants’ responses.

Responses in Table 2 show variation across age groups. Younger participants (10–29 years) display a more distributed pattern across response categories, with a relatively higher proportion indicating that traditional music is not at risk. Participants in the 30–49 age group show a more balanced distribution, though with slightly higher proportions indicating concern. In contrast, older participants (50–69 years) report higher proportions of “yes” responses, particularly among males, while female participants in this age group are divided between “yes” and “maybe.”

A particularly notable pattern is observed among male participants aged 50–69 years, where a large majority (86%) responded “yes” to the possible extinction of traditional folk music. This strong level of concern may be understood in relation to how older individuals experience changes in cultural practices, where shifts in familiar musical forms can be perceived as a form of loss. In this sense, their responses reflect a heightened sensitivity to the weakening of traditional modes of transmission.

In contrast, younger participants report higher proportions of “no” responses (48% among females and 43% among males aged 10–29 years), suggesting a different orientation toward musical change. Rather than viewing change as a threat, these responses indicate a tendency to understand continuity in more flexible terms. For younger participants, the sustainability of musical practices may be linked to ongoing participation and adaptation rather than the preservation of fixed forms.

A Chi-square test of independence was performed to assess the relationship between age group and perception of extinction. The analysis revealed a statistically significant association,  $X^2(4, N = 400) = 31.64, p < .001$ . Cramér’s V was .20, indicating a moderate effect size. These results demonstrate that perceptions regarding the potential extinction of traditional folk music vary across age groups. In practical terms, this indicates that age plays a meaningful role in shaping how individuals understand cultural change, with older participants expressing greater concern about loss, while younger participants tend to view change in more adaptive terms.

### Changing Musical Practices in Church Worship

The data underscore the widespread use of mixed instruments across all age groups, indicating a movement away from single-tradition musical practices in church settings. Rather than maintaining clear distinctions between local, folk, and Western

forms, these elements are brought together in everyday worship. Such blending reflects broader patterns in congregational music, where musical practice becomes a site of interaction between cultural expression and religious life (Ingalls, 2018). What emerges is not the replacement of earlier traditions, but a layering of styles that coexist within the same worship environment.

A notable feature in the findings is the increased presence of Western instruments, particularly among younger participants. Instruments such as keyboards, guitars, and drum sets appear more frequently in their responses, pointing to familiarity with contemporary worship formats. This pattern aligns with studies showing that modern church music increasingly draws from globally circulating styles shaped by media, recordings, and transnational worship networks (Evans, 2006). At the same time, musical change in such contexts does not occur abruptly but develops through participation, where repeated performance and shared engagement gradually reshape musical practice (Turino, 2008).

These developments are better understood as processes of adaptation rather than replacement. As new musical elements enter church settings, existing practices are adjusted to accommodate them, resulting in the coexistence of multiple musical forms within the same context. Ethnomusicological perspectives emphasize that musical traditions are not fixed but evolve through interaction, repetition, and reinterpretation within communities (Nettl, 2005). In this sense, hybridity reflects an ongoing negotiation between continuity and change.

Generational differences further illuminate how these musical forms are taken up. Younger participants appear more at ease with blended styles, while older groups show more concentrated patterns of response. This variation reflects differences in exposure and familiarity shaped over time, as engagement with particular styles influences both preference and participation (Benjamins, 2025). Rather than indicating a simple shift in taste, these patterns point to changing pathways through which individuals encounter and internalize musical practice. These local developments can be understood in relation to broader processes of glocalization, where religious practices engage with global influences while remaining grounded in local contexts. The incorporation of Western instruments into church music in Sikkim does not represent passive adoption but active reshaping within a specific cultural setting. Worship spaces thus function as sites where global and local elements interact, producing musical forms that are both locally meaningful and shaped by wider influences (Schippers, 2010).

Taken together, the findings highlight a dynamic musical environment in which continuity is maintained through adaptation. The prominence of mixed instrumentation reflects not only changing musical preferences but also the ways in which communities actively negotiate and sustain musical practices within evolving cultural contexts.

## Generational Perspectives on Cultural Change

The findings reveal a clear divergence in how different age groups in Sikkim interpret the future of traditional folk music. Younger participants often describe the musical landscape as stable or evolving, whereas older participants express stronger concern about its possible decline. This difference extends beyond preference and reflects how age shapes emotional and social relationships with cultural practices. For many older participants, music functions as a marker of continuity, while for younger participants it appears more open to reinterpretation within changing contexts.

Among older participants, concern about the possible “extinction” of traditional music emerges as a central theme. These responses reflect more than nostalgia; they are tied to a sense of responsibility toward preserving inherited practices. Observing changes in tradition can be experienced as a form of loss, particularly when familiar cultural forms begin to shift. In such cases, musical change may be perceived as a disruption in continuity rather than a gradual transformation. This concern aligns with broader discussions of cultural extinction, which emphasize that traditions become vulnerable when patterns of transmission between generations weaken (Mace & Holden, 2023).

Younger participants, by contrast, tend to approach change with greater flexibility. Rather than interpreting transformation as loss, they often understand it as part of an ongoing process. The blending of instruments, for example, can be seen as a way of sustaining musical relevance within contemporary contexts. Research suggests that younger individuals, shaped by wider cultural exposure and media environments, are generally more receptive to innovation and adaptation (Twenge et al., 2012). In this sense, adapting traditional elements into new musical forms may represent a continuation of tradition in altered form rather than a departure from it.

Differences in perception are closely linked to differences in how music is learned and transmitted. Musical knowledge is often acquired through participation, observation, and interaction within community settings, rather than through formal instruction alone. Such processes rely on intergenerational exchange, where experienced musicians guide newer participants (Rice, 2003). However, younger participants today encounter music through a broader range of sources, including recordings,

digital media, and contemporary worship contexts. Informal learning processes such as listening, imitation, and experimentation play an increasingly important role in shaping musical understanding (Green, 2008).

At the same time, generational categories should not be treated as fixed or uniform. Variations within each age group remain significant, and individual responses are shaped by multiple factors beyond age alone. Sociological critiques caution against reducing cultural attitudes to generational labels, emphasizing that such categories are socially constructed and context-dependent (Purhonen, 2016). Age therefore provides a useful lens for identifying patterns, but it does not fully determine how individuals respond to cultural change.

A more balanced perspective views cultural continuity as an active process rather than a static inheritance. Traditions persist not by remaining unchanged but through reinterpretation and renewal. The modifications observed in musical practices in Sikkim, including the blending of different instrumental forms, can be understood within this dynamic. Sustainability in music depends on maintaining the conditions for ongoing participation and transmission rather than preserving fixed forms (Schippers, 2010). As Zittoun (2021) argues, traditions endure when they are reimagined in ways that allow them to remain meaningful across generations.

## Conclusion

This study examined church music in Sikkim as a pedagogical space where musical learning, cultural transmission, and social interaction intersect. Drawing on survey data from 400 participants, the findings show that mixed instrumentation is the dominant practice across all age groups, reflecting a shift toward blended musical forms rather than adherence to a single tradition. At the same time, clear generational differences emerge in how these changes are interpreted. Older participants, particularly males, express stronger concern about the potential “extinction” of traditional musical practices, whereas younger participants tend to view musical change as an ongoing and adaptive process. These patterns suggest that musical continuity in church contexts is maintained not through preservation alone, but through active participation and adaptation. The integration of diverse instrumental forms indicates that traditions are not replaced but reconfigured within changing cultural environments. In this sense, the church functions as a pedagogical environment where musical knowledge is transmitted through shared practice, while also being reshaped through exposure to contemporary influences.

The study contributes to ethnomusicology and music education by demonstrating how religious spaces can support both continuity and transformation in musical practice. By focusing on generational perspectives, it highlights how different groups engage with and interpret cultural change, emphasizing that sustainability depends on maintaining opportunities for participation and intergenerational exchange. Despite these contributions, the study has certain limitations. The analysis is based on frequency counts reconstructed from aggregated percentages, which may limit statistical precision. In addition, the use of purposive sampling within the specific cultural context of Sikkim restricts the generalizability of the findings. The reliance on self-reported data may also influence how participants represent their practices and perceptions.

Future research may build on this study by incorporating qualitative approaches, such as interviews and ethnographic observation, to provide deeper insight into musical learning processes within church settings. Overall, the findings suggest that church music in Sikkim operates as a site of ongoing cultural negotiation, where traditions persist through adaptation and reinterpretation across generations.

## References

- Benjamins, L. (2025). Habitus formation through contemporary worship music in two church cases: Implications for intergenerational worship. *Religions*, 16(2), Article 237. <https://doi.org/10.3390/rel16020237>
- Blacking, J. (1973). *How musical is man?* University of Washington Press.
- Evans, M. (2006). ‘Open up the doors’: Music in the modern church. *Popular Music*, 25(2), 247–263. <https://doi.org/10.1017/S0261143006000861>
- Grant, C. (2014). Music endangerment: How language maintenance can help. *Ethnomusicology Forum*, 23(3), 373–393. <https://doi.org/10.1080/17411912.2014.956762>
- G Gergely et. al. "Sylvia's recipe: The role of imitation and pedagogy in the transmission of cultural knowledge", *Roots of human sociality*, 2020.
- Green, L. (2008). Music, informal learning and the school: A new classroom pedagogy. Ashgate.
- Ingalls, M. M. (2018). Interconnection, interface, and identification in global worship music. *Ethnomusicology*, 62(3), 451–475. <https://doi.org/10.5406/ethnomusicology.62.3.0451>
- Leman, M. (2007). *Embodied music cognition and mediation technology*. MIT Press.
- Mace, R., & Holden, C. J. (2023). Cultural extinction in evolutionary perspective. *Philosophical Transactions of the Royal Society B: Biological Sciences*, 378(1880), 20220298. <https://doi.org/10.1098/rstb.2022.0298>
- Maes, P.-J., & Leman, M. (2013). The influence of body movement on children’s perception of music with an ambiguous expressive character. *PLOS ONE*, 8(1), e54682. <https://doi.org/10.1371/journal.pone.0054682>

- Moran, N. (2014). Social implications arise in embodied music cognition research which can counter musicological “individualism.” *Frontiers in Psychology*, 5, 676. <https://doi.org/10.3389/fpsyg.2014.00676>
- Nettl, B. (2005). *The study of ethnomusicology: Thirty-one issues and concepts*. University of Illinois Press.
- Pardede, B. P. (2024). Ethnomusicology in church music education: Revitalizing Batak musical values and practices. *Edukasia: Jurnal Pendidikan dan Pembelajaran*, 5(2), 1841–1856. <https://doi.org/10.62775/edukasia.v5i2.1841>
- Purhonen, S. (2016). Generations on paper: Bourdieu and the critique of “generationalism.” *Social Science Information*, 55(1), 94–114. <https://doi.org/10.1177/0539018415607847>
- Rice, T. (2003). Time, place, and metaphor in musical experience and ethnography. *Ethnomusicology*, 47(2), 151–179.
- Scalise Sugiyama M (2017) Oral Storytelling as Evidence of Pedagogy in Forager Societies. *Front. Psychol.* 8:471. doi: 10.3389/fpsyg.2017.00471
- Schippers, H. (2010). *Facing the music: Shaping music education from a global perspective*. Oxford University Press.
- Shelemay, K. K. (1996). Musical communities: Rethinking the collective in music. *Journal of the American Musicological Society*, 49(2), 303–330. <https://doi.org/10.2307/831924>
- Trehub, S. E., Becker, J., & Morley, I. (2015). Cross-cultural perspectives on music and musicality. *Philosophical Transactions of the Royal Society B: Biological Sciences*, 370(1664), 20140096. <https://doi.org/10.1098/rstb.2014.0096>
- Turino, T. (2008). *Music as social life: The politics of participation*. University of Chicago Press.
- Twenge, J. M., Campbell, S. M., & Freeman, E. C. (2012). Generational differences in young adults’ life goals, concern for others, and civic orientation. *Journal of Personality and Social Psychology*, 102(5), 1045–1062. <https://doi.org/10.1037/a0027408>
- Zittoun, T. (2021). Cultural continuity and change: The role of imagination and tradition in generational transitions. *Culture & Psychology*, 27(3), 421–438. <https://doi.org/10.1177/1354067X211019685>