



Revitalization of Terbang Bandhung Art Through Interactive Learning Media Based on Android Applications for High School Students in Pasuruan City

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Abstract

Revitalization of traditional arts, such as Terbang Bandhung, is an important step in preserving local cultural heritage. In the midst of modern era and digitalization, traditional arts are often marginalized by the dominant global popular culture. This article discusses the revitalization of the art of Terbang Bandhung using an interactive learning media approach aimed at high school students in Pasuruan City. Through audio recordings, videos, and the use of modern technology, this learning program enables students to understand, appreciate, and actively participate in the art of Terbang Bandhung. Concrete steps, such as the process of data collection and rehearsal, recording and documentation, evaluation, application making, media application. Learning media for the art of Terbang Bandhung should be applied to high schools in Pasuruan City to ensure that this art remains alive and relevant in the midst of changing times. By integrating interactive learning media in formal education, this article designs a plan that can reawaken students' interest in traditional arts, as well as maintain the sustainability of local cultural heritage so that it does not drown in the swift flow of the modern era and digitalization.

Keywords: *Revitalization; Arts; Terbang Bandhung; Pasuruan City*

Introduction

East Java is one of the 38 provinces in Indonesia, East Java Province has 9 cities and 29 regencies in its territory. East Java Province has a lot of cultural diversity in each region, and there are still many cultures in East Java that have not been designated as intangible cultural heritage by UNESCO. Cultural heritage, according to (Davidson & McConville, 1991) is defined as 'the product or result of physical culture from different traditions and spiritual achievements in the form of values from the past which are the main elements in the identity of a group or nation'. So cultural heritage is the physical cultural products (tangible) and cultural values (intangible) of the past. Cultural values sourced from the past, which cannot be seen physically, come from the diverse local cultures that exist in the archipelago.

Tangible and intangible cultural values include elements such as traditions, folklore, legends, indigenous languages, oral histories, creative expressions such as dance, song, drama, adaptability, and

unique characteristics of local communities (Galla, 2001). The use of the word "local" in this context does not refer specifically to certain geographical boundaries, such as districts or cities, but rather to cultural territories that often extend beyond administrative boundaries and do not always have clear lines separating them from other cultural territories (Karmadi, 2007). Culture comes from the Sanskrit language *buddhayah*, which is defined as the plural form of the concept of mind and power or the result of mindset, human reason (Alexander Uhi, 2017). According to Koentjaraningrat in his book "Introduction to Anthropology" (Koentjaraningrat, 2015), cultural theory emerged according to Talcott Parsons and A.L. Kroeber who suggested that it should be able to distinguish between the form of culture as a system of ideas or concepts with the form of culture as a series of human actions and activities.

In addition, researcher J.J Honigmann in the book *The World of Man* (Honigman, 1954) mentions three symptoms of culture, namely symptoms of ideas, activities, and artifacts. If formulated as something related to each other, the experts conclude that ideas or ideas exist in human thought, then the ideas are seen when written down or broadcast through the media. According to (W. Bachtiar et al., 1985) Cultural elements are always present in every social communication, and these cultural elements are not in a separate state, but become an integral part of the systems that grow in individuals. Universally culture has seven elements, namely 1.) Language, 2.) Knowledge system, 3.) Social organization, 4.) System of living equipment and technology, 5.) Livelihood system, 6.) Religious system and 7.) Art (Kluckhohn, 1953). Art is a binding element that unites different guidelines for action into a whole, comprehensive, and operational design, and can be accepted as something of value (Bahari, 2021). Art originates from the word "art", in Sanskrit art is called "*cilpa*", as an adjective "*cilpa*" which means colored, and the finished word "*su-cilpa*" means equipped with beautiful forms or decorated with beauty (aesthetics) (Soedarso, 2006).

The arts that grow and develop in the people of East Java are numerous, each form of art will show the character and identity of each region. Art is said to be a cultural product of a human civilization that can be naturally integrated elements, where various styles, aesthetic principles, social structures, and religious aspects (Levi-Strauss, 1963). As in the art of *Terbang Bandhung* in Pasuruan City, which carries art with Islamic religious values. The art of *Terbang Bandhung* is a traditional art form resulting from cultural acculturation, namely Middle Eastern culture and Pasuruan art. The term cultural acculturation is the mixing of two cultures without causing the loss of the personality of the culture itself, and making new cultural or artistic products (Koentjaraningrat, 2015).

Many foreign cultures enter Pasuruan City, because of its geographical position directly adjacent to the Madura Strait. Pasuruan City is also strongly associated with the function of a large port in the dynamic equilibrium of the Singosari kingdom to the Majapahit kingdom. The port has a name that is "Tanjung Tembikar", Tanjung Tembikar port is a busy port as a transit center and national and international trade market, so many ethnic in and out of various regions and countries. This factor also had an influence on the arts and culture that developed in the Pasuruan community (Chafid, 2023). One of the cultures that entered the city of Pasuruan was Middle Eastern culture with some Islamic nuances, the first spreaders of Islam in the archipelago were Muslim traders who spread Islam while trading in this region, so it is undeniable that Islamic culture entered the city of Pasuruan through trade routes.

This identifies that the people of the Middle East did not only trade, the spreaders of Islam also brought arts from the region (Azis, 2013). Such as hadrah art developed in Pasuruan City. Hadrah is a musical instrument that has an Islamic identity that combines the art of sound with the use of tambourine, a percussion instrument made from animal skin, as the main musical instrument (Iqbal, 2018). Meanwhile, the lyrics of the songs sung have Islamic themes that express gratitude to Allah SWT and respect for the Prophet Muhammad SAW, which is often referred to as *sholawatan* (Perdana, 2021). The journey of hadrah art has a long history in Indonesia, the hadrah art group was first founded by a Pasuruan scholar named KH. Abdurrokhim bin Abdul Hadi, he died in 1952M and was buried behind the jami 'Al Anwar mosque in Pasuruan City (Chafid, 2023). The art of hadrah continues to grow in Pasuruan City, this art is

very much found in Indonesian society. Hadrah is usually performed during walimatul ursy events, Hajj thanksgiving, and so on (Arrosyid, 2020).

The development of hadrah art is almost all over the archipelago so that a forum or community is needed that can accommodate the art, so on the 15th of Rajab 1380 H and January 23, 1959, the "Ikatan Seni Hadrah Republik Indonesia" ISHARI was formed and established, which was formed or initiated by KH. Wahab Chasbullah (Anwari & Setiadi, 2023). After the formation of the ISHARI community in Pasuruan City, the rapid development of the art, so that around 1930s hadrah art in Pasuruan experienced a process of cultural acculturation by combining tambourine musical instruments and traditional musical instruments of Pasuruan City, namely kendhang kedencong and jidor from the Kuntu pencak art owned by Pasuruan city. The process of cultural acculturation was able to give birth to a new art called Terbang Laro. The term Terbang in the study of onomatopoeia according to (Chaer, 2013) is words formed based on imitation of sounds known as onomatopoeia. Onomatopoeia is included in semantic studies because in everyday life, humans often face difficulties in giving names or labels to objects and events around them. Javanese people also use the concept of onomatopoeia, which is giving a name to a word based on its sound, to overcome this challenge.

The word Terbang because when the instrument is hit it makes a "*bang bang*" sound and the word "*ter*" at the beginning of the word is a form of activity. As in the Kenong musical instrument, one of the gamelan musical instruments that produces a "*nong nong*" sound when hit and the word "*ke*" at the beginning is a verb or activity. So Terbang Laro is a combination of two terms, namely Terbang which means tambourine musical instrument and Laro has three meanings of mention, namely a.) the term in Javanese kawi language which means game, b.) Ular-ular Kaweruh which means seeking knowledge, c.) Loro which means Two, because there are two kendhang played (Chafid, 2023). From these three terms of mention, it can be concluded that the art of Terbang Laro is a tambourine musical instrument that combines two kendhang and in its performance provides knowledge and knowledge. The art of Terbang Laro in its development has become a folk performing art, whose performance concept is like the art of Ludruk and Kentrung in East Java which presents the arts of Drama, Dance and Music (Sendratasik), and the stories performed are a reflection of social life.

The art of Terbang Laro continued to grow so that the Terbang Laro art group sprung up outside Pasuruan City, the increasing number of these art groups finally had a kind of competition from the art of Terbang Laro which brought together two Terbang Laro groups to be pitted or competed (Perdana, 2021). The term Bandhungan comes from the Sanskrit word "Bandhung" which means pitted or matched. Bandhungan is the beginning of the term Terbang Bandhung music in Pasuruan, which brings together two Terbang art groups to be pitted or matched in a traditional Pasuruan performance. The concept of the performance presents two Terbang Bandhung groups on a stage that has been provided and facing each other, according to a distance of approximately 5 to 10 meters (Chafid, 2023). The stipulations of the Terbang Bandhung competition do not only pit the technique of dancing and playing music or the luxury of appearance, but there are strong magical elements in it, such as one of the stage lights going out, the musical instrument breaking or being damaged when hit, the musical instrument does not sound when beaten, there are even hands from music players that bleed when hitting the Terbang Bandhung musical instrument (Perdana, 2021).

Based on interviews with surviving artists, the art of Terbang Bandhung began to be popular in the community around the 1950s and was performed everywhere, but the art with an Islamic theme experienced a vacuum in 1965-1970, due to the outbreak of the G30S event throughout Indonesia, the G30S event in 1965 which was characterized by the Indonesian government as an attempt to seize power or coup 30 September 1965 / Indonesian Communist Party or known as G30S / PKI. This event is said to have been orchestrated by the PKI to save President Sukarno from being removed from power by certain parties in Indonesia (Rohani & Tajuddin, 2017). The event resulted in the art of Terbang Bandhung being accused of being an art that preaches religion to the wider community, because the lyrics contain elements

of sholawat that use Arabic. After the G30S incident, one by one, the arts in each region began to reappear, as did the art of Terbang Bandhung, but there was still fear experienced by the performers of the art of Terbang Bandhung, which resulted in changes in the lyrics of the songs performed after 1970. The art of Terbang Bandhung began to re-emerge and changed the lyrics of the songs into Javanese, so that they could be accepted by the wider community.

The musical art of Terbang Bandhung began to exist again in the 1970s-1990s, but with the development of the times in the modern era and digitalization was able to drown this art. In the 2000s and above, where the art of Terbang Bandhung was not fully publicized and there was no more regeneration of the community, which resulted in a break in the milestone of the art of Terbang Bandhung. In today's modern and digitalized era, traditions, arts and culture within society are often forgotten. Traditional arts are often marginalized by the dominant global popular culture. The impact of the modern era and digitalization is seen in the changes of individuals and their environment simultaneously with global growth, causing changes in social dynamics.

These changes include a change in outlook towards existing cultural values, which in turn results in a shift in the way humans interact in society (Setyaningrum, 2018). It cannot be denied that the modern era and digitalization have, in fact, overcome various problems related to space, mobility, distance, and time (Sudirana, 2019). Although the effects of the modern and digitalized era and the loss of traditional arts have a significant impact on the nature of society, especially the younger generation, it often leads to the erosion of traditional values by a lifestyle that prioritizes pragmatic aspects and financial gain. This is reflected in the emergence of free behavior, competition that leads to conflict, corrupt practices, physical conflict, and others (Sularso, 2015). Likewise, the opinion of (Torres et al., 2008) in the book (Hermino, 2020) that technological developments also have a major impact on cultural integrity in society. Technology can be a tool for cultural exploration, but on the other hand technology can drown cultural identity if people are reluctant to maintain the values of their cultural traditions.

The statement must be responded wisely that the modern era and digitalization are also needed in the regulation of people's lives today. However, traditional and cultural values must be included, so that people are able to keep up with the development of science and knowledge offered by this modern and digitalized era without reducing the values in it. In addition, the community needs to be given literacy about the art of Terbang Bandhung, which contains religious values in its performance (Setyorini, 1994). So far, there are still many people's paradigms that traditional arts are old-fashioned and not suitable to be performed in this era, for various reasons such as the concept of the show is too long and tends to be monotonous, as well as the presentation of magical elements that are considered too scary in the current era. The art of Terbang Bandhung should be adapted to the current context in order to be recognized and preserved by future generations. The art of Terbang Bandhung is also important to be applied in schools in Pasuruan City, so that students can understand their regional arts, therefore to continue to be able to raise and publicize the art of Terbang Bandhung in Pasuruan City which has long been vacuumed, it is necessary to revitalize the culture of the art, one of which is through learning media that can provide information related to the art of Terbang Bandhung to high school students in Pasuruan City.

Cultural revitalization is an effort to revive extinct cultures or develop local cultures to find potential and preserve their existence (Sutiyono, 2012). Cultural revitalization is very important to be applied to learning in schools, because students are the generation who will continue the development and preservation of cultural heritage. This cultural revitalization is expected so that students are able to lift and uphold the value of local wisdom of the community in this modern and digitalization flow. Like the statement (Sularso, 2015) about the revitalization of local culture in education which explains how students are educated to show and perform actions that have local wisdom values in everyday life. Statements from the data collection process of cultural revitalization, it can be concluded that the need for arts and culture to be revitalized in the modern era and digitalization, as well as the importance of arts and culture to be taught to schools through relevant learning media in the modern era and digitalization.

As is the case with the art of Terbang Bandhung, revitalization is needed in the form of learning media and the materials contained in the art of Terbang Bandhung can be accessed by students through relevant media. From these problems, the revitalization process of the art of Terbang Bandhung is important to be preserved again. The identification of these problems is quite contextual when used to deal with the problems of the modern era and digitalization today. The questions are (1) how is the revitalization of the art of Terbang Bandhung manifested? (2) why is the art of Terbang Bandhung used as learning material in Pasuruan City high schools? These two questions became the basis for this study, and it is hoped that the data collection process can provide useful conclusions for the development of learning materials for the art of Terbang Bandhung through interactive learning media for high school students in Pasuruan City.

Result and Discussion

1. Forms of Revitalization of the Art of Terbang Bandhung

Results

Cultural revitalization is an effort to revive extinct cultures or develop local cultures to discover their potential and preserve their existence (Sutiyono, 2012). The form of this data collection process is to revitalize the art of Terbang Bandhung in Pasuruan City with digital teaching materials. Digital teaching materials are teaching materials that use digital devices, such as computers, smartphones and the like (Kosasih, 2022). Stating that media that presents messages related to learning objectives is called learning media (Pujiriyanto, n.d.). The result of the revitalization of the art is in the form of interactive learning media for the music of Terbang Bandhung based on android applications for high school students in Pasuruan City. An interactive learning media that can be accessed through android smartphones owned by high school students in Pasuruan City, with the subject matter of the art of Terbang Bandhung, as for the content of the material in the learning media regarding 1) History of the art of Terbang Bandhung, 2) Costumes of the musicians of Terbang Bandhung, 3) Presentation of the art of Terbang Bandhung, 4) Terbang Bandhung musical instruments, 5) Techniques for playing Terbang Bandhung musical instruments, 6) Video of Terbang Bandhung music performances. These materials are expected to create an understanding and learning experience for students about the art of Terbang Bandhung in Pasuruan City.

Discussion

The art of Terbang Bandhung is an original art of Pasuruan City, Terbang Bandhung was born from the process of acculturation of Middle Eastern culture and the culture of the people of Pasuruan City. Departing from the background of Islamic art, the games and song lyrics of the art of Terbang Bandhung contain elements of praise addressed to Allah SWT and the prophet Muhammad SAW. The identity of the Pasuruan City community can be seen from its activities or traditions that smell of Islamic religion, but in the modern era and digitalization at this time began to recede traditions and arts that originally grew from the community. The modern era and digitalization have changed the mindset and character of the people of Pasuruan, especially the younger generation. There are not many young people in Pasuruan who want to destroy the original traditions and arts of Pasuruan City. In fact, many young people think that traditional arts are old-fashioned and cannot be brought to the current era, because the equipment and players are many, the duration is too long and less "Hits" or when translated traditional arts are less selling and difficult to be famous.

Talking about being famous in this modern and digitalized era, sometimes the younger generation gets it wrong and is unable to digest it properly. They want to be famous quickly without any process in realizing it, such as the word "Viral" which is already familiar to today's society. Viral in English which

means virus, the definition of virus in cyberspace or social media is human activity that is able to quickly become famous and imitated by the wider community through social media (Khasanah & Mansoor, 2020). In fact, social media has also changed the social life of society at almost all levels and social strata. Changes and developments in society are actually needed to flow the social cycle. Therefore, the government needs to regulate the freedom to use social media in Indonesia (Cahyono, 2016).

The impact has made the younger generation lose some of their customs and culture such as, social society, good manners, easy emotions and competition mentality. The customs and culture of the community began to be eroded by the modern era and digitalization that penetrated into people's lives, this is due to the lack of customary and cultural literacy that is not in line with the current modern era and digitalization. For example, traditional events, cultural literacy and traditional art performances are unable to keep up with the rapid flow of the modern era and digitalization, resulting in the sinking of traditional values, culture and arts such as the art of Terbang Bandhung. The art of Terbang Bandhung is a traditional art that was born in the middle of the Pasuruan City community, even in the art of Terbang Bandhung has religious, social and collective values in its performance concept. However, for the younger generation, this art is an old-fashioned art, because for them what is more popular in the current era is foreign arts and cultures such as K-Pop and western music, Hollywood movies which are very popular in Indonesia and have a great influence on people's lifestyles and mindsets.

People's attitude of discarding old things and quickly becoming bored with new things is a mirror of today's society. This attitude is influenced by the assumption that the 'old' is old or obsolete and no longer relevant to use. This perspective is almost common, however, there needs to be further study as to why the 'old' is now considered old-fashioned. Of course, this cannot be ignored, real steps must be taken by cultural arts actors, local governments and educational institutions to answer this phenomenon. This data collection process considers that the 'old' actually holds basic cultural values and contains latent resources that are urgent to identify. The results can also be used for the purpose of fostering education through local arts and culture. Latent potentials and resources for (Soetomo, 2012) are potentials and resources that actually exist in society, but are not yet known and realized.

In the context of this data collection process, the revitalization of the art of Terbang Bandhung which contains life values born from within the community itself and used to regulate the social life of the community. The use of the revitalization of the art of Terbang Bandhung as material in learning media based on android applications is a concrete step to be developed in high schools in Pasuruan City. Looking at today's young generation who can hardly be separated from their smartphones. So the learning uses applications that can be accessed with their smartphones, so they can easily learn anytime and anywhere. Revitalizing Terbang Bandhung is a comprehensive effort that involves many parties, including artists, communities, government, cultural institutions, and the younger generation. Through concrete steps such as those mentioned above, the art of Terbang Bandhung can continue to live and thrive, and become an integral part of the local cultural heritage in Pasuruan City.

By combining tradition and modern technology, Terbang Bandhung has the potential to remain relevant in today's modern and digitalized era. In the process of collecting data on the revitalization of the art of Terbang Bandhung, steps or storyboards must be taken in order to achieve the objectives of the data collection process. The revitalization of the art of Terbang Bandhung is only in terms of its musicality, so the focus of this revitalization data collection process is to raise the art of Terbang Bandhung through interactive learning media based on android applications for high school students in Pasuruan City. The steps made are a) Data collection process, b) Training, c) Recording and Documentation, d) Evaluation, e) Making Learning Media, f) Media Application. These steps will be described as follows.

a) Data Collection Process

Before the process of collecting data on the revitalization of the art of Terbang Bandhung was carried out, researchers formed a Focus Group Discussion (FGD) which was intended for the process of

collecting data from several sources or sources, and later would get truly valid data from the results of mutual agreement. The people involved in the FGD were Pasuruan City Historians, Pasuruan City Cultural Experts, Pasuruan City Artists, Terbang Bandhung art preservationists and a team from the art studio cuciotak rahmatalam Pasuruan-Indonesia. The researcher provided the direction and purpose of the data collection process for the revitalization of the art of Terbang Bandhung, so that the data collection stage did not widen and the data taken was in accordance with the researcher's expectations. The researcher divided the tasks in the process of the data collection process, as for the tasks were to find and interview sources or actors of the art of Terbang Bandhung who were still alive, to find relevant documentation of the art of Terbang Bandhung, and to find sources of books, articles and relevant data collection processes. The data collection process was given a deadline of 3 weeks.

b) Training

In the next stage, the training process or *nyantrik*, on the other hand, the team began to practice or *nyantrik*, which was directly guided by the performers of the art of Terbang Bandhung. Training or *nyantrik*, *nyantrik* (Javanese) means to serve, to study with an expert to learn his daily life and abilities, but not formally. The rewards are not in the form of money or material but in the form of loyalty (Fitriani, 2013). In the *nyantrik* process, the researcher was accompanied by a team from the art studio cuciotak rahmatalam Pasuruan-Indonesia, the researcher and the team received training materials that included understanding the musical instruments of Terbang Bandhung, playing the musical instruments of Terbang Bandhung, the lyrics of the art song Terbang Bandhung, and the concept of presentation in the art of Terbang Bandhung. The training process or *nyantrik* took 1 month to really understand and be able to play the instrument well.

c) Recording and Documentation

A key step in restoring the art of Terbang Bandhung is to make high-quality audio and video recordings. The audio recordings that have been made by researchers include recording music and vocals in a professional recording studio, as well as making performances in accordance with the concept of the old Terbang Bandhung art performance, for video recording. Furthermore, photographing the musical instruments and costumes of the musicians of the art of Terbang Bandhung. The purpose of the recording and documentation is to serve as material in the learning media for the art of Terbang Bandhung and to publicize the art of Terbang Bandhung through digital platforms. This documentation also supports the preservation and learning process related to the art of Terbang Bandhung in Pasuruan City.

d) Evaluation

The next stage is to periodically evaluate the process of collecting data on the revitalization of the art of Terbang Bandhung in Pasuruan City. At the evaluation stage, all the results of the data collection process are discussed again, and compiled into a material in the learning media that will be addressed to high school students in Pasuruan City. The evaluation is to ensure the effectiveness of the method used and to make improvements according to the needs of the next data collection process on the art of Terbang Bandhung before the next process, namely the making of the application.

e) Making Learning Media

The next process is the creation of learning media. Learning media is any form and means of delivering information that is made or used in accordance with learning theory, can be used for learning purposes in channeling messages, stimulating thoughts, feelings, attention and willingness of students so as to encourage a deliberate, purposeful and controlled learning process (Suryani et al., 2019). The learning media used is interactive learning media, interactive media is a system of presenting recorded learning materials (visual, sound, and video) and displayed with control via a computer. Users not only

see and listen to the presentation, but are also actively involved and respond, and user responses determine the pace and sequence of presentation (Pujiriyanto, n.d.).

The application used is an android-based application, currently it tends to require media that can be accessed anywhere and anytime. Media users have difficulty carrying a PC or laptop in some situations so that more portable tools such as mobile phones and gadgets are needed to access information. There are several android applications that can be made by teachers or educators in order to help deliver information to students (Suryani et al., 2019). The description related to interactive learning media based on android above, the results of the process of taking data will be followed up by entering the results of data collection on the art of Terbang Bandhung to be used as material in the application as learning.

The materials that will be presented in the interactive learning media of Terbang Bandhung music are 1. The history of the art of Terbang Bandhung, 2. The musical instrument of Terbang Bandhung, 3. The technique of playing the instrument of Terbang Bandhung, 4. The costumes of the musicians of Terbang Bandhung, 5. The artistic arrangement of the music performance of Terbang Bandhung, and 5. The video of the music performance of Terbang Bandhung. After the interactive learning media for Terbang Bandhung music was completed, there was still a process that had to be passed, namely the validation process from several experts. In this learning media, the experts who will validate are media experts and material experts. When the validation stage is complete, it is followed by the application of interactive learning media to high school students in Pasuruan City.

f) Media Application

Before the application of the interactive learning media for the music of Terbang Bandhung in schools, it would be better to choose a high school in Pasuruan City to test the feasibility of the learning media. After obtaining the intended school, the next step is to directly apply the interactive learning media to high schools in Pasuruan City. Sampling the intended school is a high school in Pasuruan City by taking one public high school and one private high school in Pasuruan City.

2. The Art of Terbang Bandhung as Learning Material in High School

The modern era and digitalization have marginalized the art of Terbang Bandhung in Pasuruan City, so it is a relevant step to use the art of Terbang Bandhung as material in learning media in schools, so that students can understand and preserve their regional arts. Seeing the direction of education today has undergone many changes in the system, ranging from the curriculum to the learning order in the classroom. The curriculum can be interpreted as an educational plan or lesson plan. In this case the curriculum is identical to the educational program to teach students. The curriculum is a set of plans and arrangements regarding content and learning materials, as well as the methods used as guidelines for organizing learning activities to achieve certain educational goals (Kosasih, 2022). The curriculum currently used is the Merdeka Learning Curriculum, where in the context of the Merdeka Curriculum study, the needs and character of students are the main reference in the Merdeka Curriculum, therefore learning is divided into several phases of student development.

In the application of interactive learning media for Terbang Bandhung music, it refers to phase E and phase F, as described in the Merdeka Curriculum that phase E is high school grade X students while phase F is high school grade XI and XII students. In the Merdeka Curriculum learning, teachers are more free to choose the material taught to students, and the teaching materials or learning media used by the teacher are more varied. So that learning in class is not boring and will get good appreciation by students, so that students can capture material with a clear understanding. Learning in the current era is more flexible by using the Merdeka learning curriculum, teachers and students can also work together in achieving learning in the classroom. Hopefully, the art of Terbang Bandhung can be learned in schools and preserved by the younger generation.

Conclusion

The conclusion of this revitalization is the importance of the art of Terbang Bandhung being raised again from the effects of being displaced by the modern era and digitalization. Many people in Pasuruan City do not understand the art, because there are no more performances in Pasuruan City that feature the art of Terbang Bandhung, therefore so that this art can be known and learned by the people of Pasuruan City, the revitalization of the art of Terbang Bandhung is needed. The revitalization carried out by the researcher aims to revive the art of Terbang Bandhung through interactive learning media based on android application for high school students in Pasuruan City. Researchers hope that the media will be able to provide understanding and preserve the art of Terbang Bandhung through the younger generation, namely high school students in Pasuruan City.

Suggestions for the results of the revitalization of the art of Terbang Bandhung must be able to be developed by all the people of Pasuruan City, especially for the Pasuruan City government to provide space to perform the results of the revitalization of the music of Terbang Bandhung in official events in Pasuruan City. For young artists, hopefully they can help to preserve the original art of Pasuruan City, so that many young people are interested in the next generation. In the future, hopefully there will be a complete revitalization of the Terbang Bandhung art performance in Pasuruan City.

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