

## Strengthening the Civic Dimension through Singo Laras Javanese Gamelan Music in Primary Schools

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### Article History

accepted 1/2/2026

approved 1/3/2026

published 31/3/2026

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### Abstract

As an element of local culture, karawitan has the potential to foster the internalisation of values such as togetherness, social responsibility, and respect for diversity. This study examines how karawitan Singo Laras can contribute to strengthening the civic dimension in primary education. Through this cultural approach, students are expected to develop not only artistic skills but also positive attitudes that support responsible citizenship. The study employs a qualitative method using a case study approach at SDN Singodutann. The participants included the headteacher, teachers, and students involved in the programme, while data were collected through interviews, observations, and documentation, and analysed using descriptive analysis based on data reduction, data display, and conclusion drawing. The findings indicate that karawitan Singo Laras strengthens civic values through collaborative learning and character development. The implementation of this traditional art form has proven effective in teaching students the importance of cooperation, mutual respect, and responsibility towards the community. These findings make a significant contribution to the development of an educational model grounded in local wisdom, aimed at nurturing a generation that is not only academically capable but also socially responsible.

**Keywords:** *Civic Dimension, Karawitan, Singo Laras, Primary School*

### Abstrak

Karawitan sebagai bagian dari budaya lokal memiliki potensi untuk menumbuhkan internalisasi nilai-nilai seperti kebersamaan, tanggung jawab sosial, dan penghargaan terhadap keberagaman. Penelitian ini mengkaji bagaimana karawitan Singo Laras berkontribusi dalam memperkuat dimensi kewargaan di sekolah dasar. Penelitian ini menggunakan pendekatan kualitatif dengan desain studi kasus di SDN Singodutann. Partisipan penelitian meliputi kepala sekolah, guru, dan siswa yang terlibat dalam program, sementara data dikumpulkan melalui wawancara, observasi, dan dokumentasi, serta dianalisis menggunakan analisis deskriptif melalui tahapan reduksi data, penyajian data, dan penarikan kesimpulan. Hasil penelitian menunjukkan bahwa karawitan Singo Laras memperkuat nilai-nilai kewargaan siswa, khususnya dalam hal kerja sama, tanggung jawab, dan penghargaan terhadap keberagaman, melalui proses pembelajaran kolaboratif dan berbasis pengalaman. Penelitian ini menegaskan peran seni tradisional sebagai pendekatan pembelajaran yang responsif secara kultural dalam mendukung internalisasi nilai-nilai kewargaan di sekolah dasar. Temuan ini berkontribusi pada pengembangan praktik pendidikan berbasis kearifan lokal untuk membentuk peserta didik yang tidak hanya cakap secara akademik, tetapi juga memiliki kesadaran sosial dan budaya.

**Kata kunci:** *Dimensi Kewargaan, Karawitan, Singo Laras, Sekolah Dasar*

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## INTRODUCTION

Education plays a strategic role in shaping learners who are not only academically successful but also socially aware and responsible as citizens. Primary education is a crucial phase for instilling civic values, as character and social attitudes begin to develop intensively at this stage (Murtiningsih et al., 2024). Primary schools function not only as sites for knowledge transmission but also as spaces where students learn values, norms, and practices of social life (Alfiyanti et al., 2023).

In Indonesia, strengthening character and civic education has become a serious concern alongside the emergence of various social issues, such as declining tolerance, low social concern, and weak awareness of local cultural identity among young people (Anugrah & Rahmat, 2024; Bukoting, 2023). These issues include reduced tolerance and limited social care in community life (Kholisah et al., 2021). Young people also demonstrate weak awareness of local cultural identity (Sarumaha et al., 2024). This situation calls for learning approaches that continuously develop learners' cognitive, affective, and social dimensions.

One approach considered effective in strengthening the civic dimension is the use of local arts and culture in the learning process (Jatikusumo et al., 2025). Traditional arts embody social values that are relevant to community life, such as togetherness, cooperation, discipline, and respect for differences (Ardi, 2025). Schools can utilise traditional arts as a contextual and participatory learning medium for students. Integrating local culture into education also plays an important role in fostering a sense of identity and pride in the nation's cultural heritage from an early age.

Javanese gamelan music is a form of Javanese traditional music that is rich in character education values (Kurniasari, 2025). It serves as a learning medium that cultivates responsibility and discipline among learners. Javanese gamelan music functions not only as artistic expression but also as a medium for social learning, as it requires active involvement, coordination, and cooperation among musicians (Jatikusumo et al., 2025). Each individual has a complementary role; therefore, the success of a gamelan performance depends heavily on cohesion and shared responsibility (Apriliani, 2024).

Singo Laras gamelan music, as a traditional form of Javanese gamelan music, has strong potential to be developed within primary school education. Through gamelan activities, students learn to respect others' roles, follow shared rules, and develop discipline and tolerance within a group (Ardi, 2025). The rehearsal and performance processes also encourage intensive social interaction, enabling students to internalise civic values indirectly through their learning experiences.

In primary school learning practice, Javanese gamelan music can serve as a contextual, enjoyable, and meaningful learning medium. Traditional arts based learning provides space for students to learn collaboratively and participatively. Students do not act only as recipients of content but as active participants in the learning process (Rohmah & Supriyadi, 2024). This aligns with the principles of civic education, which emphasise learning through direct experience.

However, classroom realities indicate that the use of traditional arts in formal education remains relatively limited. Many primary schools prioritise academic subjects and tend to overlook the potential of local culture as a learning resource (Hayati, 2024). As a result, students have limited understanding of, and connection to, their own regional culture, which contributes to weaker cultural identity and lower internalisation of civic values grounded in local wisdom. Despite these concerns, there is still a lack of empirical studies that explore how traditional arts can be systematically integrated into primary classroom learning to foster students' cultural identity and civic values.

Several studies show that Javanese gamelan music learning contributes to strengthening students' civic dimension. Jatikusumo (2025) found that gamelan activities

encourage students to develop cooperation, discipline, and responsibility within learning groups, as each gamelan musician must follow a shared rhythmic pattern so students learn to value others' roles and comply with agreed rules. Apriliani (2024) reported that students' involvement in gamelan activities improves social interaction skills and tolerance among participants, as students learn to restrain personal ego and adjust to the group tempo, reflecting civic values practised in community life. Rehearsals and performances also reinforce a sense of togetherness and solidarity among students. Other evidence suggests that Javanese gamelan music supports cultural identity formation and awareness of belonging to a social community. Kurniasari (2025) reported that students who participate in gamelan develop a better understanding of local cultural values and show pride in their regional cultural heritage, which contributes to civic awareness rooted in local wisdom.

SDN Singodutann is one primary school that attempts to integrate Singo Laras gamelan music into both learning activities and extracurricular programmes. The school uses gamelan as an arts learning medium and as a means to strengthen students' character and civic dimension. This practice is important to examine more closely, given that relatively few studies have specifically explored the role of traditional gamelan in developing the civic dimension at the primary school level.

Based on preliminary observations at SDN Singodutann, Singo Laras gamelan music is attended by 28 Year 4 and Year 5 students who participate in the cultural arts extracurricular programme. The sessions are held regularly once a week, lasting 90 minutes per meeting. During the activity, students practise playing gamelan in groups, with clear role allocation for each instrument. The observations indicate that students interact actively, support one another, and demonstrate discipline in following the rehearsal rules agreed collectively.

These findings highlight the urgent need to explore the pedagogical potential of traditional arts, particularly gamelan, as a meaningful medium for fostering students' civic dimension in primary education. Despite its potential, the integration of gamelan into formal classroom learning remains limited and is often positioned only as an extracurricular activity, rather than as a structured learning approach. This condition risks overlooking valuable opportunities to strengthen students' civic values and cultural identity through contextual and culturally relevant learning experiences. Therefore, investigating how gamelan activities can be utilised to support the internalisation of civic values becomes essential in addressing this gap.

This study offers novelty by focusing on students' lived experiences in engaging with Singo Laras gamelan as a medium for internalising civic values, an aspect that has received limited attention in previous research. Unlike prior studies that primarily examine outcomes such as cooperation or social skills, this research explores how students perceive, experience, and interpret civic values through their direct involvement in gamelan activities. Furthermore, this study situates traditional arts within the context of primary education, highlighting its potential as a culturally responsive learning approach that connects local wisdom with civic education.

Based on this background, the present study focuses on the process of internalising the civic dimension through Singo Laras gamelan music activities in primary school. The study aims to analyse the internalisation process of the civic dimension within these activities and to identify the civic values that develop among primary school students. The findings are expected to offer both theoretical and practical contributions to the development of a local wisdom based educational model in primary schools.

## METHOD

This study adopts a descriptive qualitative approach using a case study design to explore the influence of Singo Laras Javanese gamelan music on strengthening the civic

dimension at SDN Singodutan. This method allows the researcher to describe the phenomenon systematically and to provide a clear account of the relationship between gamelan participation and students' character, particularly in civic aspects (Creswell, 2018). The study aims to generate objective data that can be analysed to demonstrate the impact of gamelan activities on students.

Data were collected using three main techniques: interviews, observations, and documentation. Interviews involved the headteacher, teachers engaged in the gamelan programme, and students who participated in the activity. Interviews were conducted twice during the research period, with each session lasting approximately 60 minutes. Observations were carried out six times over one month to examine interactions and group dynamics during gamelan sessions. In addition, documentation such as photographs and activity records was collected to capture the gamelan learning process at the school. Data triangulation was applied to ensure trustworthiness by combining these three data collection techniques (Miles & Huberman, 2014).

The study was conducted from October to November 2025. The data were analysed using descriptive analysis based on the model developed by Miles and Huberman (2014). The analysis began with data reduction, which involved selecting and focusing on relevant information. This was followed by data display in narrative and table formats to support clear interpretation. The final stage involved drawing conclusions after comparing the collected data and considering the research context. This process ensures that the findings provide an in-depth and valid account of the influence of Singo Laras Javanese gamelan music on civic strengthening at SDN Singodutan.

## RESULTS AND DISCUSSION

Based on data collected through interviews, observations, and documentation, the study shows that Singo Laras activities have a positive impact on students' character formation, particularly in terms of cooperation, responsibility, and respect for diversity.

An interview with the headteacher revealed that Singo Laras Javanese gamelan music is integrated into the extracurricular programme to introduce local culture while also developing students' social attitudes. The headteacher explained: "We believe that traditional arts such as gamelan can introduce values of togetherness and discipline, and provide a deeper understanding of diversity. This is important in shaping students who are not only academically capable but also socially aware." This statement indicates the school's awareness of the importance of culture based education in shaping students' character.

Interviews with teachers involved in the gamelan programme indicated that they observed positive changes in students' attitudes, especially in cooperation. One teacher stated: "Through gamelan, students do not only learn music, but they also learn to work in a team. They have to rely on one another and help each other to create harmonious music. This strengthens their social bonds." The teacher highlighted that collaboration in playing the instruments helps students to value each role and contribution made by their classmates.

Across six observation sessions, students appeared highly enthusiastic during gamelan activities. They worked in groups to play traditional instruments, such as the gamelan ensemble and gong. Each group had to coordinate closely to produce a harmonious performance. This process demonstrated strong teamwork dynamics, where each individual played an important role in the group's success. During these sessions, students focused not only on technical skills but also on social competencies such as communication and cooperation.

Photographs taken during the activities also captured students' high levels of engagement. The documentation shows students playing the instruments with focus and seriousness. They learned not only performance techniques but also internalised the

values embodied in the music they produced. This confirms that gamelan functions not merely as an arts activity but also as an effective medium for character education.

Observations further showed that students increasingly valued cooperation and mutual support during sessions. For example, when a student struggled to play an instrument, other students voluntarily offered assistance. This suggests that gamelan develops not only musical ability but also empathy among students. Teachers also noted improvements in students' social skills, including greater awareness of the importance of mutual respect and respect for differences.

During observations, students also demonstrated high levels of discipline in following the instructor's directions. They learned to maintain rhythm and carry out their responsibilities consistently. Each student perceived their contribution as essential to the group's success, which strengthened their sense of responsibility towards others. These findings indicate that Singo Laras Javanese gamelan music is effective in developing students' character, particularly discipline and responsibility.

In relation to diversity, the Singo Laras activities provided meaningful lessons for students. The gamelan ensemble involves instruments with different sounds that require synchronisation and coordination among performers. Through this experience, students learn to value differences and to work collaboratively within diversity. One student stated: "We learned that even though our instruments are different, we can still make beautiful music if we work together."

In addition, one teacher noted: "Gamelan helps students to appreciate diversity, both culturally and individually. They learn to respect one another and work as a solid team." The teacher emphasised that the gamelan experience gives students opportunities to understand values of togetherness, cooperation, and respect for differences.

Overall, Singo Laras Javanese gamelan music has proven effective in strengthening students' civic dimension at SDN Singodutann. This learning experience does not only develop musical skills but also supports the internalisation of important social values, including cooperation, responsibility, and respect for diversity. This aligns with educational goals that seek to shape students who are not only academically capable but also demonstrate strong character and can participate positively in diverse social environments.

The photographic documentation further illustrates students' active involvement in the learning process. They appear focused, motivated, and committed to working together to produce harmonious music. Singo Laras provides a space for students to develop musical competence while also strengthening social relationships among peers. Through these activities, students learn not only the arts but also values of togetherness that are essential for civic life.



Figure 1. The instructor explains the musical notation



Figure 2. Students play the gamelan

This study aims to explore the influence of Singo Laras Javanese gamelan music on strengthening students' civic dimension at SDN Singodutann. The findings show that Singo Laras makes a significant contribution to civic development. Through this traditional arts activity, students learn not only musical skills but also civic values that shape their social life. The study identifies positive effects across four key indicators of the civic dimension: (1) the ability to recognise and understand citizens' rights and responsibilities, (2) adherence to norms and social discipline, (3) prioritising the common good, and (4) appreciation of national culture and respect for diversity. This discussion explains how Singo Laras Javanese gamelan music strengthens each indicator in students' daily lives.

#### 1. Ability to Recognise and Understand Rights and Responsibilities as Citizens

Through Singo Laras Javanese gamelan music, students learn to understand their roles both within a group and as members of a wider community. Gamelan learning requires each student to identify and carry out their role and responsibilities within the ensemble (Asri et al., 2025). Each student receives an opportunity to perform according to their ability, which reflects an understanding of the right to participate and the responsibility to support the group in achieving optimal outcomes (Trianjani, 2025).

Similar findings have been reported in studies examining the role of arts-based learning in civic education. For instance, Forbes (2020) found that collaborative traditional music activities provide meaningful contexts for students to practise democratic values, including participation, shared responsibility, and respect for others' roles. Likewise, Wong et al., (2022) emphasised that experiential learning through cultural practices enables students to internalise abstract civic concepts more effectively than through conventional instruction. These studies suggest that arts-based learning, particularly through collective musical engagement, offers a contextual and participatory environment in which students can directly experience the balance between rights and responsibilities.

In an interview, the headteacher explained: "Through gamelan, students learn not only to understand their right to take part, but also their responsibility to support their peers so that the group can achieve a shared goal." This indicates that Singo Laras functions as a medium for internalising an understanding of rights and responsibilities that students can apply in everyday life, both in the classroom and in the community. This learning fosters awareness that each individual, while having the right to participate in society, also has responsibilities to support shared goals and maintain harmony within the group (Mawardi et al., 2024).

The activity also teaches solidarity and shared responsibility. Students learn that although they have the right to participate, the success and harmony of the group depends on their active role and contribution. For this reason, gamelan develops not

only musical competence but also strong social awareness, which is essential for shaping students' civic character.

In civic education, understanding rights and responsibilities does not always need to rely on conceptual instruction (Siregar, 2024). Singo Laras Javanese gamelan music offers direct experience that enables students to understand rights and responsibilities through practice (Masnawati et al., 2023). Students' rights are reflected in equal opportunities to be involved, choose roles, and express themselves within the group. Responsibilities emerge when students must arrive on time, follow rehearsal rules, and carry out their roles consistently. This pattern builds awareness that rights operate alongside responsibilities, rather than standing alone (Restian & Amelia, 2019).

These experiences are relevant to civic character formation from primary school age. Students learn that collective activities depend on individual responsibility. If one role is not fulfilled, group harmony is disrupted. This understanding forms a foundation for responsible citizenship, where students recognise that active participation and commitment to assigned roles represent meaningful contributions to social life (Sembiring, 2025). Therefore, Singo Laras Javanese gamelan music functions not only as an arts activity but also as a contextual and practical medium for civic learning in primary schools.

## 2. Adherence to Norms and Social Discipline

Singo Laras Javanese gamelan music is also effective in teaching students to comply with norms and practise social discipline. The activity requires students to follow rules set by the teacher, such as maintaining order during rehearsals, following instructions accurately, and managing time appropriately (Asritanti & Fitria, 2023). During observations, students demonstrated strong discipline in responding to the teacher's directions and aimed to play their instruments well according to their assigned role.

Previous studies have also highlighted the role of arts-based learning in fostering students' discipline and adherence to social norms. Safitri et al., (2025) found that structured musical activities require students to follow rules, manage time effectively, and demonstrate consistent participation, which contributes to the development of self-discipline. Similarly, Ardi (2025) emphasised that collaborative traditional music practices create a learning environment where students internalise social norms through repeated participation and shared responsibility. These findings indicate that discipline developed through arts activities is not merely imposed externally, but gradually internalised through experience and habituation.

For example, each student is trained to play with a high level of discipline. Students who are more proficient with particular instruments help peers who experience difficulties, while still keeping to the agreed rhythm and rules. This shows that gamelan learning does not only teach musical technique but also develops discipline in following rules and respecting time (Fatmawati & Kaltsum, 2022). As one teacher explained: "Through gamelan, students learn the importance of following rules in every aspect, not only in the arts, but also in their social lives."

In addition, students learn to respect one another through gamelan activities (Buana & Arisona, 2022). When a student is less skilled, they are given opportunities to learn and receive support from peers. This illustrates how social norms such as helping others and mutual respect are taught through arts based learning and can then be applied in everyday life. Such discipline provides an important foundation for shaping students with strong social ethics within the community (Anikesari, 2019).

The discipline developed through gamelan does not emerge instantly. It is formed through repeated habituation (Jatikusumo et al., 2025). Each rehearsal requires students to arrive on time, prepare the instruments, and follow the session

flow according to collectively agreed rules. This pattern builds students' awareness that norms are not merely prohibitions, but guidelines that create order and shared comfort (Asri et al., 2025). These experiences help students understand the function of social norms in maintaining group harmony.

Rule compliance within gamelan also strengthens students' self control. They learn to restrain impulses to play outside the rhythm or dominate the group. Students must adjust tempo, volume, and timing to match other members. This process reinforces commitment to shared agreements (Asri et al., 2025). Such attitudes reflect norm compliant citizenship, where individuals regulate themselves for the wider social good.

The social discipline gained through gamelan has direct implications for students' behaviour beyond the arts context (Fatmawati & Kaltsum, 2022). Teachers observed that students became more orderly in following classroom rules and showed greater respect for teachers' guidance. The discipline cultivated through this cultural activity serves as practical social training. Students do not only understand rules in theory, but also practise them in concrete situations. This supports the development of social ethics as a key element of students' civic dimension (Fauzan, 2024).

### 3. Prioritising the Common Good

A strong value embedded in Singo Laras Javanese gamelan music is prioritising the common good over personal interests. Students practise working in groups, where they must respect one another's roles to achieve a shared goal. Gamelan teaches that a group's success does not depend on a single individual, but on each member's contribution (Asri et al., 2025). For instance, even when some students are more proficient on particular instruments, the overall performance still depends on collective cooperation to produce a harmonious result.

Previous studies have also demonstrated that collaborative arts activities play a significant role in fostering students' orientation towards the common good. Wibisono & Dewi (2025) found that group-based cultural learning encourages students to prioritise collective outcomes over individual achievement, as success depends on mutual cooperation. Similarly, Ardi (2025) highlighted that traditional music practices cultivate prosocial behaviour, including empathy, cooperation, and willingness to compromise for shared goals. These findings suggest that arts-based collaborative learning provides a meaningful context in which students can internalise the value of prioritising the common good through direct social interaction.

During observations, more skilled students did not focus only on personal achievement. They supported peers to ensure that all group members could play effectively. One student stated in an interview: "We learned that in a group we have to work together and not think only about ourselves, but about the group's result." This shows that gamelan learning encourages students to prioritise shared interests when pursuing broader goals.

Teachers also highlighted this shift in attitude. One teacher explained: "Through collaboration in gamelan, students learn to set aside their ego for collective success. This is an important lesson in social and civic life." This learning is directly relevant to community life, where prioritising the common good helps maintain balance and harmony within groups and society (Khoiriyah, 2024).

Group based experiences in gamelan build students' awareness that shared goals can only be achieved through collective contribution. Each student understands that individual roles do not stand alone, but connect with and depend on the roles of others (Supriyadi & Fitri, 2025). When one student does not fulfil their responsibilities well, the whole group's performance is affected. This situation reinforces the understanding that the common good should become the primary priority in social activities (Trianjani, 2025).

Gamelan also reduces individualistic tendencies. Students learn to adjust their personal abilities and preferences to the needs of the group. They cannot play freely without considering rhythm and the roles of other members. This process teaches students to place group interests above personal satisfaction. Such attitudes reflect an important civic value: willingness to compromise in order to reach shared goals (Ramadhani, 2025).

The value of prioritising the common good gained through gamelan has clear relevance to community life (Jatilinar, 2022). Students learn that cooperation and togetherness form the basis for building harmonious social relationships (Hanafi & Yasin, 2023). This experience nurtures care for others and awareness of social responsibility. Therefore, Singo Laras Javanese gamelan music serves as an effective learning medium for instilling togetherness as a core element of students' civic character.

#### 4. Love of National Culture and Respect for Diversity

Singo Laras Javanese gamelan music makes a strong contribution to fostering students' appreciation of Indonesia's national culture. By learning traditional instruments such as the gamelan ensemble and gong, students learn to value and preserve Indonesia's rich cultural heritage. Through music, students begin to recognise the values embedded in local culture and understand the importance of safeguarding it (Aisara et al., 2020). The headteacher explained: "Gamelan teaches students to appreciate our national culture and to feel proud of Indonesia's traditional heritage."

Previous studies have also emphasised the important role of cultural arts education in fostering students' appreciation of national identity and respect for diversity. Rahmawati et al., (2025) found that engagement with traditional arts helps students develop a sense of cultural pride and awareness of their cultural roots. Similarly, Wibowo (2024) reported that learning through traditional music provides opportunities for students to experience diversity directly, as they interact with different roles, perspectives, and abilities within a group. These findings indicate that arts-based cultural learning not only preserves heritage but also promotes inclusive attitudes and respect for diversity among students.

The diversity within gamelan also provides an important lesson about respecting differences. In the learning process, each instrument has a distinct role, and students learn to acknowledge that, although they may come from different backgrounds, they can collaborate to create a harmonious performance (Fatmawati & Kaltsum, 2022). One student stated: "We learned that even though the instruments are different, we can still produce something beautiful if we respect each other and work together."

By becoming familiar with a range of instruments, students also learn to appreciate diversity in their surroundings. They realise that each element in gamelan is equally important, even though its characteristics and functions differ. This teaches them that diversity is a strength that should be valued and maintained. Therefore, gamelan does not only teach artistic skills but also instils love for national culture and teaches students to respect diversity in their lives (Ilmi & Wijayanto, 2024).

Through direct participation in gamelan activities, students do not only engage with national culture symbolically, but experience it in practice. Playing traditional instruments helps students understand that culture is part of everyday life that must be protected and sustained. This experience nurtures a sense of ownership towards local culture, so students do not view traditional culture as distant or outdated (Aisara et al., 2020).

Singo Laras also supports the development of pride in cultural identity. Students come to see that local culture holds value and meaning comparable to modern culture. This pride emerges when students are able to play traditional instruments and present

the outcomes of their practice together. Such experiences strengthen students' awareness that national culture forms an important part of their identity as the next generation (Yuliana, 2024).

Diversity within gamelan serves as a concrete medium for social learning. Each instrument has a different sound character and function, yet all instruments complement one another. Students learn that differences do not obstruct cooperation, but instead help create harmony. This understanding supports students in accepting differences in opinions, abilities, and peers' backgrounds in everyday life (Regina, 2025).

The value of respecting diversity learned through gamelan has broad implications for civic character formation (Rohmah & Supriyadi, 2024). Students become accustomed to working in diverse settings and respecting each person's role. This experience equips students with tolerant and inclusive attitudes that are essential for life in society and in the nation (Arief & Fitriani, 2020). Therefore, Singo Laras Javanese gamelan music functions as an effective form of cultural education that instills love for national culture while strengthening respect for diversity from an early age.

### CONCLUSION

This study shows that Singo Laras Javanese gamelan music plays an important role in strengthening students' civic dimension at SDN Singodutann. Through gamelan activities, students experience learning that is oriented not only towards developing artistic skills but also towards building civic character in a concrete and contextual way. The findings indicate that gamelan supports the internalisation of cooperation, responsibility, discipline, and respect for diversity through direct learning experiences.

Strengthening the civic dimension is reflected in four key indicators. First, students recognise and understand rights and responsibilities through the allocation of roles and duties within the gamelan group. Second, students demonstrate adherence to norms and social discipline through compliance with rehearsal rules, self control, and consistency in fulfilling their roles. Third, gamelan activities train students to prioritise the common good by placing group goals above personal interests. Fourth, participation in gamelan fosters appreciation of national culture and respect for diversity through collaborative experiences across differing instrumental roles and sound characteristics.

The implications of this study suggest that traditional arts, particularly gamelan, can serve as an effective medium for civic learning in primary schools. Integrating gamelan into extracurricular programmes and culture based learning provides opportunities for students to develop civic character holistically. Schools can use gamelan as a local wisdom based educational strategy to strengthen students' social, emotional, and cultural development.

Based on these findings, future research is recommended to examine the use of gamelan within the formal curriculum or to compare its effectiveness with other forms of local cultural arts. Further studies could also expand the participants and school contexts to strengthen the generalisability of findings on the role of traditional arts in strengthening students' civic dimension.

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