



Ethnopedagogical Content in the Traditional Art of *Sasak* Ethnic Group: *Gendang Beleq*

Lalu Muhammad Alditia, Universitas Mataram, Indonesia

Iva Nurmawanti, Universitas Mataram, Indonesia*

Abstract

The integration of culture in education, known as ethnopedagogy, enhances learning effectiveness. However, limited research exists on this topic. Therefore, this study aims to explore ethnopedagogical content in *gendang beleq* art, serving as a reference for integrating culture and local wisdom in Indonesia. This research adopts a qualitative approach, utilizing a literature study method to gather information from various relevant sources like articles, proceedings, and books. The data was analyzed using a qualitative content analysis approach with thematic analysis. Findings reveal that *gendang beleq* art contains various ethnopedagogical contents. These include ethnomathematics concepts like geometric shapes (such as half a needle, beam, and tube) and flat shapes (triangles, pentagons, and circles). Additionally, the art form incorporates ethnoscience concepts related to sound, as well as concepts of motion, locomotors in floor formations or patterns, and dance during drum *beleq* performances. Lastly, it encompasses the content of the Pancasila concept, emphasizing integration, unity, justice, and equality. These findings highlight *gendang beleq* art as a valuable reference for cultural products and local wisdom, with the potential to enhance ethnopedagogical-based learning implementation.

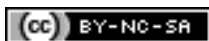
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*** Corresponding Author:**

Iva Nurmawanti,
Primary School Teacher Education Program
Universitas Mataram
Jl. Pendidikan No. 36 Mataram, West Nusa Tenggara, Indonesia
Email: ivanurmawanti@unram.ac.id

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INTRODUCTION

Education and culture are inseparable; they have a strong and interconnected relationship. This connection can be seen in how education reflects and influences the development of a culture, and vice versa (Rusdiansyah, 2020). Recognizing the strong link between education and culture has led to a paradigm that emphasizes the integration of cultural concepts and elements in educational practices. In Indonesia, this integration is adopted in the national education curriculum. In the 2013 curriculum, the educational process from primary to secondary education levels is required to incorporate local wisdom as part of the learning content, whether through subjects or topics to be taught (Furqon, 2015).

The concept of integrating cultural values in educational practices is commonly known as ethnopedagogy. Ethnopedagogy is a process of acculturating learning or education with the local wisdom values of an ethnic group or the culture of a particular region (Sugara & Sugito, 2022). In ethnopedagogy, the learning process is carried out by incorporating culture or local wisdom as an integral part of education itself. It can be used as content or material and can also serve as a medium or source of learning in the classroom. This learning practice is possible because ethnopedagogy is based on the deliberative paradigm, which means that all values and scientific concepts present in a culture can be transmitted as part of educational practices or learning (Irsani et al., 2022). In the field of education, ethnopedagogy does not limit the cultural content or values to be included in learning. This is because culture encompasses various concepts or knowledge domains that are integrated. Therefore, ethnopedagogy allows the integration of a culture with any specific discipline as long as the cultural values or elements are relevant to that field of study. Alwasilah, as cited in Furqon (2015), explains that the integration of cultural values or concepts in various fields of knowledge can be observed or evidenced by the emergence of derivative terms associated with ethnopedagogy, such as ethnosciences, ethnomathematics, ethnopolitics, ethnolinguistics, and so on.

The implementation and application of ethnopedagogy concepts in various fields of knowledge during the learning process are crucial as they help enhance the quality of education. By incorporating additional study materials and learning resources, the application of ethnopedagogy contributes to the improvement of learning quality. A culturally-oriented approach to education makes learning more engaging and relevant to students (Sutrisno et al., 2020). Furthermore, the application of ethnopedagogy is expected to be an effective measure in preserving cultural heritage for future generations. Countries with high cultural diversity, such as Indonesia, greatly benefit from the concept of ethnopedagogy as a means to introduce and maintain their unique cultures. It serves as a platform for teaching the importance of preserving, safeguarding, and appreciating cultural diversity. This is particularly significant considering the impact of changing times and increased access to foreign cultural content, which may pose a threat to the existence of indigenous Indonesian culture and local wisdom (Sari et al., 2021).

However, the application and implementation of ethnopedagogy in educational practices at schools are not yet optimal. This is due to various factors, including teachers' limited understanding of how to incorporate ethnopedagogy concepts in teaching, inadequate integration of materials, limited resources and infrastructure, and a lack of references or sources discussing the content or forms of ethnopedagogy that can be utilized in education (Sugara & Sugito, 2022). Currently, there is a shortage of references, including research and other sources, that explore the cultural forms or local wisdom of various ethnic groups in

Indonesia. The existing references often focus on a small portion of the cultural or local wisdom from major ethnic groups. This situation hampers the effective implementation of ethnopedagogy approaches in education, as students residing in areas where their own cultural content is not represented may perceive the learning process as less relevant to their daily lives. Consequently, it becomes ineffective in achieving the goals of implementing this approach, such as increasing student interest, motivation, and learning achievements. Therefore, there is a need for more references and research that delve into the various aspects of ethnopedagogy within different cultures and local wisdom in Indonesia.

One area in Indonesia that possesses a plethora of cultural products and local wisdom that have yet to receive adequate exposure is the region of Lombok, inhabited by the *Sasak* ethnic group. The *Sasak* people form the majority on the island of Lombok in West Nusa Tenggara. Their origins are believed to be connected to the Javanese, evident in the etymology of the word "*Sasak*" which resembles Javanese words meaning ancestral land. Javanese script usage among the *Sasak* community further supports this connection. Another interpretation suggests that "*Sasak*" means "the only one" in the *Sasak* language, combined with "Lombok" meaning straightness, symbolizing uniqueness. The *Sasak* culture has been influenced by Javanese and Balinese cultures due to historical factors, as the *Sasak* kingdom was once under the Majapahit and Karang Asem kingdoms. Islam, the dominant religion among the *Sasak* community, has also played a significant role in shaping their culture. The *Sasak* people have diverse expressions of culture and local wisdom, spanning architecture, arts, values, and culinary traditions, setting them apart from other regions in Indonesia.

One distinctive traditional art form of the *Sasak* ethnic group is the *gendang beleq*. *Gendang beleq* is a popular traditional art that is typically performed during customary events and other significant occasions within the *Sasak* community. This art form is classified as an ensemble, consisting of several musical instruments including Gendang Mame, Gendang Nine, Cemprang, Rembaq, Petug, Oncer, Rincig, Reong Mame, Reong Nine, Gong Mame, and Gong Nine. Initially, *gendang beleq* was used as a musical accompaniment for royal warriors going into battle, but over time it has evolved into a performance art (Andika & Hilmi, 2022). *Gendang beleq*, as a cultural product and local wisdom, manifests the values and concepts cherished by the *Sasak* community. Anderson (in Fazalani, 2020) explains that *gendang beleq* embodies various specific values and meanings, encompassing philosophical, sociological, psychological, and economic aspects. Apart from the implied significance within *gendang beleq*, additional meanings or values are expressed through its form and patterns of play. The musical instruments used and the techniques employed in playing also contain various other elements, such as geometrical aspects and references to specific fields of knowledge, showcasing ethnopedagogical elements (Daud et al., 2022). Therefore, similar to other cultural expressions, *gendang beleq* incorporates various ethnopedagogical elements that can be utilized or integrated into the learning process.

Previous relevant research on *gendang beleq* is quite limited, with most studies focusing on its history and development. Sumardi (2017) conducted a study on the existence and evolution of this traditional music, examining the changes that have occurred over time. Additionally, research on *gendang beleq* often explores the values embedded within the art form. For example, Apriawan & Hilmi (2022) conducted research on the values and social messages present in *gendang beleq*, including philosophical, sociological, and psychological aspects. However, these studies have primarily focused on uncovering the history, development, and inherent meanings or values of *gendang beleq*. They have yet to explore the correlation between these values and the fields of knowledge currently being studied.

Furthermore, they have not discussed how these values can be integrated into the learning process as an effort to preserve the existence of this art form.

This research then aims to analyze the traditional art form of *gendang beleq* among the *Sasak* ethnic group, focusing on identifying the ethnopedagogical elements within this cultural expression to enrich ethnopedagogical-based learning with local wisdom and Indonesian culture. The findings will deepen our understanding of the interplay between culture, education, and the integration of ethnopedagogical principles, guiding future pedagogical approaches and cultural preservation efforts.

METHOD

This research adopts a descriptive qualitative approach with a literature review method, which involves the examination of theoretical studies and other scholarly literature (Sugiyono, 2019). A qualitative research literature review involves a comprehensive examination of scholarly sources, such as books, articles, and dissertations, focusing on qualitative research methods and findings. It entails a systematic analysis, summary, and synthesis of existing qualitative studies to gain a deeper understanding of a specific research topic or question. By critically evaluating the selected studies, identifying common themes and patterns, and highlighting gaps, researchers provide a comprehensive overview of the existing evidence, generate new insights, and contribute to the development of knowledge in qualitative research.

The data sources for this study include various scientific journals, seminar proceedings, and other digital sources to obtain relevant scholarly articles, theories, government regulations, and other pertinent data. The data analysis employs a qualitative content analysis approach with thematic analysis. The analysis process is inductive, prioritizing the interpretation of meaning rather than generalization. The data analysis consists of three stages: data reduction, data display, and drawing conclusions (Miles et al., 2019). These steps and data analysis processes are carried out to draw conclusions regarding the ethnopedagogical content in the traditional art of *gendang beleq*.

FINDINGS AND DISCUSSION

Traditional *Gendang beleq* as Traditional Art from *Sasak* Ethnic Group

One region with a rich array of cultural products and local wisdom that has been underexposed is the region of Lombok, inhabited by the *Sasak* ethnic group. The *Sasak* people are the majority ethnic group residing on the island of Lombok in West Nusa Tenggara. The *Sasak* community is believed to be descended from the Javanese people, as resemblance to the words "sah" and "shaka," meaning to go to the ancestral land. The use of Javanese script among the *Sasak* community further supports this belief. However, another interpretation explains that the name "*Sasak*" means "the only one" as derived from the word "saq" in the *Sasak* language, meaning "one," and when combined with "Lombok" or derived from the word "Lomboq," which means straightness, the name "*Sasak Lombok*" can be interpreted as the only straightness (Afifah & Sopiany, 2017).

Culturally, the *Sasak* ethnic group has been influenced by Javanese and Balinese cultures due to historical factors. The *Sasak* kingdom was once under the rule of the Majapahit and Karang Asem kingdoms. As a result, the cultural patterns of the *Sasak* people share similarities with Javanese and Balinese cultures. Additionally, the *Sasak* culture has been significantly influenced by Islam, which is the majority religion among the *Sasak*

community (Wahyudin, 2018). These cultural backgrounds have contributed to the diverse cultural expressions and local wisdom of the *Sasak* people, encompassing areas such as architecture, arts, value systems, and culinary traditions. These unique characteristics distinguish the *Sasak* culture from other regions in Indonesia.

One of the traditional arts of the *Sasak* community that still exists and can be easily found in various cultural and traditional events is *gendang beleq*. The name *gendang beleq* refers to the main instrument used in this art form, which is a larger-sized drum compared to regular drums (Maulana, 2016). Originally, this art form served as the accompaniment for royal troops going to war. Due to the large number of troops, a musical instrument capable of producing loud and powerful sounds was needed to be heard clearly by the entire army. This is why the drums used in *gendang beleq* are made larger in size. However, over time, *gendang beleq* has transitioned into a performance art form to enliven and accompany *Sasak* traditional events (Markarma et al., 2022). In addition to providing entertainment, *gendang beleq* is also used as an integral part of specific ceremonies or rituals in certain areas of Lombok, such as the pengajeng oat and selamat oat rituals (Rohin, 2019).

In the art of *gendang beleq*, the performers are known as sekaha. During *gendang beleq* performances, the sekaha wear traditional costumes that consist of sapo' (a traditional *Sasak* headband), dodot (a cloth worn like a sarong), and bebet (a waist tie) (Fazalani, 2020). A minimum of 17 people make up one sekaha group, with specific roles assigned: one person as the petuk player, two people as *gendang beleq* players (always in pairs), five people as reong players, one person as the oncer player, and a maximum of 15 people as kenceng players. Additionally, there are four gong players, two flag bearers, and one rincik player. The sekaha form a straight or curved line formation during the *gendang beleq* performance to ensure an engaging presentation. In some performances, the sekaha also incorporate various movements or dances that enhance the aesthetic value and convey different meanings. These dances include the tindak movement, which represents stepping forward onto the battlefield, the bukak jebak movement, resembling the opening of a door, the kadal ngengos movement, which involves tilting the head upwards to demonstrate vigilance during warfare, the rebek tapong movement, symbolizing the illumination or enemy invasion, and the tereng repong movement, representing a hidden warrior observing their enemy (Rohin, 2019).

Gendang beleq is a traditional art form that falls under the category of ensemble music, where multiple types of musical instruments are played together. In general, *gendang beleq* consists of several musical instruments, each with its own playing techniques and functions. These instruments include:

Gendang

The *gendang* is a drum-shaped musical instrument made of wood, with animal skin membranes on both ends, typically made from cow or goat skin. The drum consists of four main parts: the circular membranes, the drum body or tube, the "jaggat" or triangular and pentagonal patterned rope, and the "wangkis" or reinforcing rope. In *gendang beleq* performances, the *gendang* serves as the leader instrument. The drum beats function as cues to start or end the performance, as well as directing the rhythm and tempo of the *gendang beleq* performance. The *gendang* players are positioned at the front of the formation, and the drum is played by striking it at an angle, with the left side of the membrane raised upwards and supported by the left knee.



Figure 1. *Gendang* (source: personal document)

Keceng or Cemprenq

The *keceng* or *cemprenq* is a circular musical instrument resembling a plate, with a handle made of string in the center (Figure 2). This instrument is used to play rhythms or emphasize beats, adding a livelier touch to the *gendang beleq* performance. The *keceng* or *cemprenq* is played by the *sekaha* members positioned in the middle row, and it is played by striking or clashing the *keceng* instruments together.



Figure 2. *Keceng or cemprenq* (source: personal document)

Oncer atau petuq

The *oncer* or *petuq* is a crescent-shaped musical instrument similar to a gong, but smaller in size, usually with a diameter of 45 cm (Figure 3). The *oncer* or *petuq* is used to regulate the tempo in *gendang beleq* performances. The *sekaha* members who play this instrument are positioned in the back row. It is played by striking the protruding part of the surface with a mallet.



Figure 3. *Oncer/ petuk* (source: personal document)

Rincik

The *rincik* is a circular musical instrument similar to the *cemreng*, but it consists of eight pieces (Figure 4). The *rincik* is used to play rhythmic patterns in *gendang beaq* performances. The *sekaha* members who play the *rincik* are positioned parallel to the *oncer* or *petuq* players. It is played by striking the instrument, with two *rincik* pieces serving as beaters while the other six are placed in a container to be struck.



Figure 4. *Rincik* (source: personal document)

Terompong

The *terompong* is a round musical instrument similar to the *oncer* but comes in various sizes (Figure 5). In *gendang beaq* performances, this instrument is responsible for providing melodies in the music. The *terompong* is played similarly to the *rincik*, using beaters to strike the instrument.



Figure 5. *Terompong* (source: personal document)

Gong

The *gong* is a large, round musical instrument with a protruding center part (Figure 6). It is used as a marker for *gending* (musical compositions). The *sekaha* member who plays the gong is positioned in the back row, and the instrument is played by striking it with a mallet.



Figure 6. *Gong* (source: personal document)

Flute

The flute is a cylindrical musical instrument that typically measures 30 cm in length and 2 cm in diameter (Figure 7). In *gendang beleq* performances, the flute serves as the main melody instrument. The *sekaha* member who plays the *suling* is positioned at the very back of the formation and plays it by blowing into it and using their fingers to open and close the holes (Daud et al., 2018).



Figure 6. *Suling* (source: personal document)

Ethnopedagogical Content of Traditional Art *Gendang Beleq*

Gendang beleq, as one of the local wisdoms possessed by the *Sasak* community, is a manifestation of the values and meanings upheld by the *Sasak* people. This is in line with the viewpoint of Koentjaraningrat, as mentioned in Afifah & Sopiany (2017), that culture or local wisdom encompasses the entire system of ideas, actions, and human creations in community life that are produced through the learning process. From this explanation, it can be observed that all forms of cultural products or aspects are inseparable from the values and customs of the society, which are formed through learning processes and activities or interpretations of the good and the bad. Therefore, education and culture are inherently intertwined, not only because culture and education are inherent and essential to every individual, but also because education serves as a medium for transmitting culture itself, and education inherently encompasses cultural practices.

As one of the cultural products or local wisdom of the *Sasak* ethnic group, *gendang beleq* also holds various meanings and values that are relevant to the field of education. This is evident in both the physical elements and the intrinsic elements of *gendang beleq* art. In the following Table 1 and Table are presented the educational or ethnopedagogical contents within *gendang beleq* art.

Table 1. Ethnopedagogical content of traditional art *gendang beleq*

Musical instruments or instruments	Description	The ethnopedagogical content
<i>Gendang</i>	The <i>gendang</i> is a musical instrument made of wood, with animal skin membranes, typically made from cow or goat skin, stretched on both ends. It serves as a signal to start or end the performance and directs the rhythm and tempo of the <i>gendang beleq</i> performance.	The ethnopedagogical content in the <i>gendang</i> musical instrument includes its shape, with the drum resembling a cylindrical solid, the drumhead (membrane) resembling a circular plane figure, and the pattern of the ropes or strings used to fasten or weave the drumhead, forming patterns of triangular and pentagonal plane figures.

<i>Keceng/ cemprenq</i>	The musical instrument made of metal or brass is used to play rhythms or accentuate beats.	The ethnopedagogical content in the keceng or cemprenq musical instrument lies in its shape resembling a circular plane figure.
<i>Oncer/ petuq</i>	Oncer or petuq is a musical instrument made of metal or brass, similar in shape to a gong but smaller in size. It is used in gendang beleq as a tempo regulator or timekeeper.	The ethnopedagogical content in the oncer or petuq musical instrument lies in its surface shape and protruding parts resembling a circular plane figure, as well as its overall shape resembling a section of a cone.
<i>Rincik</i>	Rincik is a circular-shaped musical instrument similar to cemrenq, but it consists of eight pieces. Rincik is used to play rhythmic patterns in gendang beleq performances.	The ethnopedagogical content in the rincik musical instrument lies in its resemblance to a circular plane figure in shape, as well as its container resembling a rectangular solid in shape.
<i>Terompong</i>	The terompong is a musical instrument that has a shape similar to oncer but comes in various sizes. In gendang beleq performances, this musical instrument plays a role in providing melody.	The ethnopedagogical content in the terompong musical instrument lies in its surface shape and protruding parts resembling a circular plane figure, as well as its overall shape. Additionally, the differences in size between terompong instruments form an arithmetic pattern.
<i>Gong</i>	The gong is a musical instrument that has a shape similar to the terompong and oncer, but it is larger in size and made of metal. It is used in gendang beleq as a marker or indicator for different sections or forms of the musical composition (gending).	The ethnopedagogical content in the gong is its surface shape and protruding parts resembling a circular plane figure, as well as the overall shape of the gong resembling a section of a conical solid.
Flute	The suling, which is made of bamboo, is used in gendang beleq as the primary melody instrument. It carries the main melody in the performance.	The ethnopedagogical content in the flute is its resemblance to the shape of a cylindrical solid.

Table 2. The ethnopedagogical content within other physical elements of *gendang beleq* art

Physical Elements	Description	Ethnopedagogical Contents
Floor formations or patterns and dance movements	In gendang beleq performances, the sekaha or instrumentalists form floor formations or patterns and perform various simple dance movements to enhance the aesthetics and convey messages during their performance.	The ethnopedagogical content within the floor formations or patterns and dance movements presented in gendang beleq performances includes basic locomotor movements. The formations and dance movements showcased in gendang beleq serve as examples of fundamental locomotor movements.
The music or sounds produced	In gendang beleq performances, the sekaha will play each type of musical instrument to create harmony through their respective techniques, such as striking or blowing.	The ethnopedagogical content within the music or sounds produced in gendang beleq performances is the concept of sound sources in the technique of playing various types of musical instruments in gendang beleq art form.

In addition to the physical elements, ethnopedagogical content can also be found in the intrinsic elements of *gendang beleq* art. *Gendang beleq* art encompasses various values that reflect the unity of values and meanings held by the *Sasak* community:

Philosophical values

In *gendang beleq* art, there are implicit values, such as the value of beauty or aesthetics, reflected in the melodic music produced by the combination of various musical instruments, the melody of the dance, and the traditional costumes worn by the sekaha (Daud et al., 2018). Apart from its aesthetic elements, *gendang beleq* art is also rich in philosophical values as a traditional art form, encompassing various meanings and values cherished by the community. These values include precision, patience, wisdom, and heroism, which are manifested through the movements and other elements of the performance. Additionally, *gendang beleq* conveys messages of social harmony and solidarity through the spirit of mutual cooperation displayed through the harmonious music in the art form.

Psychological values

Gendang beleq art as the identity and character of the *Sasak* community. Culture serves as a symbol of their society, as it encompasses various values, meanings, and messages that are alive within the community, reflecting their way of life. Therefore, in the research of Apriawan & Hilmi (2022), *gendang beleq* art is referred to as a symbolization of the *Sasak* community.

Sociological values

The art of *gendang beleq* encompasses values of integration and equality. The value of integration is demonstrated through the behavior of the *Sasak* community when they come together and cooperate during the begawe event. Furthermore, the values of equality can be observed in how the sekaha members, who come from different economic backgrounds, social strata, or clans, can harmoniously coexist and be treated equally, as evidenced by their uniform attire during performances. Additionally, the value of equality can be seen in the unity of all layers or groups of society in enjoying and witnessing the *gendang beleq* art, without considering clan or social strata. The values of unity and equality conveyed through *gendang beleq* aim to encourage the *Sasak* community to maintain and foster unity, prevent division, and uphold fairness by embracing equality in social interactions. This will ultimately contribute to the integrity and progress of the *Sasak* community's life.

Discussion

The ethnopedagogical content in the *gendang beleq* art as a valuable source of learning. The *gendang beleq* art form carries various ethnopedagogical elements within it, both in its physical and intrinsic aspects, including the concepts of mathematics, natural science, physical education and health, as well as socio-cultural values that align with the national values in Pancasila.

The concept of mathematics, commonly known as ethnomathematics, can be found in the *gendang beleq* art form in the form of instruments or musical tools used in *gendang beleq*. Several types of musical instruments have shapes resembling plane figures such as circles, seen in instruments like gongs, drums, Keceng or cempren, oncer or petuk, rincik, and teropong, as well as pentagons and triangles in the drum patterns. Additionally, there are also three-dimensional shapes in the instruments, such as drums and flutes resembling cylindrical and conical shapes respectively, and the gong, which has the shape of a cone slice. The rincik container has a rectangular shape, and the teropong comes in various sizes, where the differences in size between the teropong form an arithmetic pattern.

The discovery of mathematical or ethnomathematical concepts in the *gendang beleq* art form aligns with previous research findings, such as the study conducted by Fauzi et al. (2020), which aimed to identify ethnomathematical concepts in various local wisdom products of the *Sasak* tribe, including *gendang beleq*, where the concept of rectangular solids was found in the drums. In another study, Novitasari et al. (2022) also found ethnomathematical elements in *gendang beleq*, including concepts of three-dimensional and two-dimensional shapes, as well as arithmetic concepts. Therefore, in classroom learning practices, various instruments or musical tools in *gendang beleq* can be used as visualization media to provide concrete representations of geometry concepts being studied. For example, using drums to provide a tangible representation of cylindrical solids can be more engaging for students compared to using common visualization media like glasses and so on.

In addition, the *gendang beleq* art form also incorporates concepts of natural science or science, particularly in the field of sound. In *gendang beleq*, the basic concept and source of sound are produced through vibrating objects, which in this case are the instruments or musical tools played by the *sekaha* (group). This finding regarding the concept of sound in *gendang beleq* aligns with the study by Hikmawati et al. (2021), which suggests the potential of traditional *gendang beleq* music to be used as a learning resource for studying sound due to the presence of sound concepts in this art form. In another study, Mustofa et al. (2022) also explained the possibility of using traditional musical instruments of the *Sasak* tribe as teaching aids in learning about sound.

The *gendang beleq* art form also encompasses the concept of locomotor movements, which can be observed in the floor formations or patterns and dances performed by the *sekaha* during *gendang beleq* performances. The *sekaha* execute movements such as walking, turning left and right, and various other movements while forming straight lines. This aligns with the concept of locomotor movements, which refers to movements involving the partial or entire body in transitioning from one place to another (Hamzah et al., 2022). The use of traditional dances to teach locomotor movements to students has been proven effective. This is demonstrated by a study conducted by Handawi (2020), where the use of the traditional dance "indang badindin" helped children learn and perform locomotor movements such as walking, jumping, turning, and other basic locomotor movements. Therefore, the movement patterns of *gendang beleq* performers can be utilized as a means to incorporate physical education lessons on locomotor movements.

In addition to its physical elements, the *gendang beleq* art form also encompasses various conceptual aspects related to knowledge within its intrinsic elements. This includes values of beauty, precision, patience, wisdom, heroism, as well as financial and ethnic identity, and conveys messages and meanings aimed at promoting integration, unity, and equality within society. These values are reflected in every movement, behavior, and sound produced in *gendang beleq* performances. The values conveyed in *gendang beleq* align with universal values upheld in national life, particularly in Indonesia, such as the spirit of unity, cooperation, and equality, which are in line with the values embodied in Pancasila, the philosophical foundation of the nation.

Integrating cultural values as a form of implementing Pancasila values and using them as a medium to introduce Pancasila values in education is crucial, especially in subjects like civic education (PKN). This aligns with the perspective shared by Sumardjoko (2015), who suggests that incorporating cultural values or local wisdom as part of explaining or elaborating on Pancasila concepts can strengthen and enhance PKN education. This idea is referred to as the revitalization of Pancasila values, where cultural values are integrated into the teaching and learning process.

CONCLUSION

Culture and education are intertwined and mutually influential. Every cultural product or local wisdom reflects the life, values, and knowledge held by a community. As a result, cultural products often contain various knowledge elements within them. One example of such a cultural product is *gendang beleq*, which encompasses different scientific concepts that can be incorporated into the learning process. Research shows that *gendang beleq* art form includes mathematical elements manifested in the physical aspects of its instruments, such as drums, gongs, cempeng, oncer or petuk, rincik, terompong, and suling, which exhibit shapes of semi-conical solids, cylinders, rectangular solids, as well as circular, triangular, and pentagonal plane figures. Additionally, the concept of sound is present through the instrument play in *gendang beleq*, as well as the concept of locomotor movements in floor formations and dance movements within the art form. Furthermore, *gendang beleq* also carries the values of Pancasila, emphasizing integration, unity, and justice. With the presence of ethnopedagogical elements in *gendang beleq*, it provides additional references for incorporating ethnopedagogical content into local wisdom or regional culture. These references can be utilized to enhance and improve the effectiveness of teaching and learning in schools.

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