

FOSTERING MULTICULTURAL VALUES AT SMAN 1 LINGSAR THROUGH THE GENDANG BELEQ EXTRACURRICULAR ACTIVITY

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Abstract

This study aims to describe how the Gendang Beleq extracurricular activity at SMAN 1 Lingsar serves as a space for multicultural learning among students. Using a qualitative approach, data were collected through direct observation, interviews with the instructor and participants, and documentation of the activity. The findings reveal that playing Gendang Beleq does not only develop students' artistic skills but also strengthens their tolerance, sense of togetherness, cooperation, discipline, and inclusiveness among students from diverse backgrounds. In addition, this activity contributes to preserving Sasak culture since students are directly involved in practicing traditional values passed down across generations. Overall, Gendang Beleq functions as an effective medium for character-building and multicultural education arising naturally from students' training processes and social interactions at school.

Keywords: *Gendang Beleq, multicultural education, student character, cooperation, Sasak culture.*

INTRODUCTION

Indonesia is a country with a very high level of diversity, both in terms of culture, religion, language, and the social background of its people. This diversity is a strength of the nation, but it can also cause friction if it is not managed through education that instills mutual respect. In this context, schools play an important role as social learning spaces where students learn to understand differences and build tolerant characters. Multicultural education has emerged as an approach that can help students realize that diversity is a natural part of living together. The application of multicultural values enables students to adapt to heterogeneous social environments and minimize the potential for conflict arising from differences in background. There are several conceptual understandings of multicultural education. Widiatmaka (2022) explains that multicultural education can shape mutual respect through a learning process that emphasizes acceptance of diversity. According to Atmaja (2024), social interaction at school becomes a medium for students to develop social skills such as empathy and cooperation between individuals. Lestari (2025) adds that multicultural education is more effective when linked to local wisdom, so that students can understand differences through traditions that are close to their lives. These three views show that multicultural education basically aims to shape students' characters to be more open, tolerant, and ready to live in a pluralistic society.

Beyond theoretical concepts, the role of schools as agents of multicultural values is also evident in daily practice. Widiatmaka (2022) notes that schools are the initial space for students to learn to appreciate human values through shared activities. This is in line with Atmaja (2024), who emphasizes that diversity among students can strengthen social skills when they are accustomed to interacting in groups with different backgrounds. Lestari (2025) also shows that integrating local cultural values into school activities can increase students' sensitivity to tolerance, while Yuliana and Riswanto (2025) emphasize the importance of an inclusive school culture to create a safe and respectful learning environment. Thus, schools not only teach

multicultural values in theory, but also practice them through activities that build habits of mutual respect.

Efforts to foster mutual understanding are not enough to be conveyed through theory alone, but need to be presented through learning experiences that are close to students' lives. Schools need to utilize the potential of local culture as a bridge to strengthen the values of tolerance and togetherness. One form of culture that has great potential in the multicultural learning process is traditional art, one example of which is *Gendang Beleq*. *Gendang Beleq* is a traditional art form of the Sasak tribe that has an important meaning in the life of the Lombok community. Renda (2025) states that *Gendang Beleq* functions not only as entertainment but also as a means of strengthening identity and social solidarity in traditional ceremonies. The cultural educational values contained therein can be seen from the aspects of discipline, cooperation, and appreciation of tradition, as explained by Alditia (2023) through an ethnopedagogical approach. From an aesthetic point of view, Wicaksono (2024) explains the complex rhythmic structure and presentation techniques of *Gendang Beleq*, making it interesting to learn and preserve. The existence of this art form, which is able to adapt to the times, makes it relevant as a medium for cultural learning for the younger generation.

One of the multicultural education practices seen at SMAN 1 Lingsar is the implementation of the *Gendang Beleq* extracurricular activity, which is attended by students from various cultural backgrounds. During each practice session, the students work together to play traditional Lombok musical instruments, dividing the roles according to their respective abilities. Although they come from different ethnic groups, religions, and backgrounds, this activity runs harmoniously without emphasizing differences. The coaches also emphasize the values of togetherness, mutual respect, and tolerance in every meeting, so that the practice not only focuses on musical skills but also becomes a social learning space for students. After practice, the participants continue to interact closely and help each other in other school activities, showing that *Gendang Beleq* is not just an artistic activity, but also a forum for shaping multicultural attitudes in the school environment.

The main issue in this study stems from the fact that the people of Mataram live in a diverse society in terms of ethnicity, religion, and tradition, but interaction between groups is often limited or ceremonial in nature. Meanwhile, *Gendang Beleq* is a cultural activity that is capable of involving many parties in an inclusive manner, but it has not been studied in depth as a means of multicultural learning. This situation raises questions about how the practice of *Gendang Beleq* can provide learning experiences about togetherness and equality in diversity, as well as what values emerge during these activities. This study aims to understand how *Gendang Beleq* activities in Mataram can function as a space for multicultural learning for the community. Specifically, this study seeks to explore how values such as togetherness, respect for differences, and cooperation among citizens emerge and are practiced in the implementation of *Gendang Beleq*. In addition, this study also aims to see how the involvement of various community groups in these activities can strengthen attitudes of mutual respect and equality in religious diversity. By understanding these dynamics, this study is expected to provide an overview of the role of traditional arts as a means of social learning in a diverse society.

METHOD

This study uses a qualitative approach because it aims to understand phenomena naturally and explore the meanings that emerge from student activities in *Gendang Beleq* activities. This is in line with Sugiyono's (2019) explanation that qualitative research focuses on the actual conditions of the object and places the researcher as the main instrument in uncovering the meaning behind the data. The research subjects were selected using purposive sampling, which is the determination of informants based on specific considerations. This technique refers to Patton's (2015) explanation that purposive sampling can help researchers obtain more accurate data from people who are involved in the activities being studied. In this study, the informants were *Gendang Beleq* extracurricular coaches and several students who were actively

participating in these activities. Data collection was carried out through interviews, observation, and documentation. Interviews were used to explore the experiences and opinions of informants, as stated by Creswell (2018) that interviews are important in qualitative research to understand the participants' perspectives. Observations were conducted to directly observe the practice process and interactions between members, in line with Moleong's (2017) view that observation can help researchers understand real situations. Documentation techniques were used to supplement the data in the form of photos of activities, school records, and other archives.

The research procedure was carried out in several stages. The first stage was field preparation, such as determining the location, creating interview guidelines, and contacting potential informants. After that, the researcher entered the data collection stage by conducting interviews, observations, and collecting relevant documents. At the end of the process, the researcher conducted a member check so that the information obtained was not misinterpreted. This mechanism follows Moleong's (2017) explanation of the importance of double-checking data in qualitative research. Data analysis uses the Miles and Huberman (1994) model, which consists of three steps: data reduction, data presentation, and conclusion drawing. In the reduction stage, researchers sort the data according to the research focus. After that, the data is organized in the form of descriptions to make it easier to read. The final step is to formulate conclusions based on all the findings that emerged during the research.

RESULTS AND DISCUSSION

The Implementation of *Gendang Beleq* Extracurricular Activities as a Multicultural Learning Space

The implementation of *Gendang Beleq* extracurricular activities at SMAN 1 Lingsar shows that traditional arts activities can become a multicultural learning space that occurs naturally through daily practice. Based on an interview with Musliyadi, the coach, this activity is participated in by around 60 students from diverse ethnic backgrounds and experiences. He stated that "the important thing is willingness; anyone can join," which shows that the recruitment process does not limit participants based on their cultural background. This situation makes *Gendang Beleq* a social gathering place that allows students to interact across identities.

In practice, rehearsals are held regularly every Saturday afternoon, although the schedule may change if there are performance requests. Each practice session requires all members to arrive on time and follow their assigned roles. Pak Mus explained that *Gendang Beleq* music cannot be played individually because all instruments must be arranged as a single unit. He emphasized that "*Gendang Beleq* music cannot be played individually. all instruments must be continuous," so that students become accustomed to adjusting to the rhythm and tempo of the group. This habit forms a pattern of interaction that demands cooperation and order, two important aspects of multicultural education. In addition to the technical work of playing musical instruments, this activity encourages the growth of tolerance among members. With a large number of participants, coordination becomes a challenge in itself. However, students are still required to follow mutual agreements regarding songs, movement patterns, and rhythms. Pak Mus said that "even if they don't like the music, they have to follow the song because the music is a unity," which shows that participants learn to respect collective decisions even if they have different tastes or backgrounds. This attitude of accepting and adapting to group decisions is a tangible form of learning tolerance in a multicultural context.

Gendang Beleq activities also provide direct experience of the importance of discipline. The absence of even one person can disrupt the rehearsal because each instrument has an interrelated function. In addition to adhering to the schedule, students are also required to maintain the musical instruments so that they remain in good condition. Pak Mus gave an example that the drums must be "strummed before use" and protected from rain because they are made of leather, which can easily change their sound. The obligation to care for the instruments together teaches students about collective responsibility for group facilities.

The entire process that takes place in rehearsals and performances shows that *Gendang Beleq* functions not only as an artistic activity but also as a medium for internalizing the values of togetherness, cooperation, discipline, and tolerance. Interactions between members from different backgrounds support the formation of an inclusive social space, in line with the goals of multicultural education that emphasizes a willingness to respect one another and work within diversity. Thus, the implementation of the *Gendang Beleq* extracurricular activity at SMAN 1 Lingsar can be understood as a practice of multicultural education that is not merely theoretical but emerges through the real experiences of students in the school environment.

Multicultural Values in *Gendang Beleq* Extracurricular Activities

a. Tolerance

The value of tolerance is clearly evident in the implementation of *Gendang Beleq* activities at SMAN 1 Lingsar. Based on interview results, students from various backgrounds interact without barriers during practice, regardless of their differences in religion, ethnicity, or personality. During practice, all group members adjust to each other, for example by adjusting the volume of their drumming so as not to drown each other out or by giving new members space to learn without feeling intimidated. The attitude of mutual understanding of each player's rhythm, tempo, and abilities becomes a social exercise that shapes an attitude of respect for differences. Tolerance is evident when skilled students patiently guide new members, and conversely, new members respect the guidance of more experienced players. This condition shows that *Gendang Beleq* activities not only serve as cultural preservation but also as a social space where students learn to accept diversity naturally.

These field findings are in line with Renda's (2025) view that *Gendang Beleq* has a social function that encourages the creation of harmonious relationships within the Sasak community. According to him, playing *Gendang Beleq* requires each player to adjust to the group pattern so that an attitude of respect for other individuals involved in the performance is built. This reinforces the idea that traditional art practices do indeed provide a forum for social interaction that can foster tolerance. In addition, the ethnopedagogical perspective outlined by Alditia (2023) also supports this finding, stating that the art of *Gendang Beleq* embodies educational values such as respect for differences, acceptance of individual uniqueness, and the ability to work together without imposing a particular dominance. These values emerge in concrete form when students consciously restrain their musical egos in order to maintain the harmony of the group's sound. Furthermore, the dynamics of *Gendang Beleq* practice require players to understand the role of each instrument, so that no one part is considered more important than another. This principle creates egalitarianism within the group, which in turn encourages an attitude of accepting each individual as they are. As stated by Wicaksono (2024), the musical process in *Gendang Beleq* requires coordination that is sensitive to the presence and abilities of others, so that musical interaction becomes a social experience that strengthens patience and appreciation for fellow players. Thus, *Gendang Beleq* becomes an effective medium for fostering tolerance, both through the practice of playing techniques and through the social interactions that are formed during the rehearsal process.

b. The Value of Togetherness

The value of togetherness is clearly evident in the *Gendang Beleq* extracurricular activity at SMAN 1 Lingsar because each member of the group must adjust to each other to produce harmonious music. During the rehearsal process, students learn to synchronize their tempo, understand the role of each instrument, and maintain the cohesiveness of the formation. This situation teaches them that the success of a performance does not depend on individual abilities, but on solid collective work. This finding is in line with Renda (2025), who explains that *Gendang Beleq* traditionally functions as a medium for strengthening social solidarity among the Sasak people, because each player has complementary responsibilities.

This means that togetherness is not only a technical requirement in playing music, but also part of a cultural value that has been passed down from generation to generation and is naturally built through interaction between group members.

In addition, togetherness is also evident in how students build emotional relationships during the rehearsal process. They help each other when a member has difficulty mastering a certain rhythm or movement, creating a strong sense of belonging and group bonding. This process of mutual support arises spontaneously because students feel that the success of the performance is a shared success, not the success of one person alone. This strengthens group dynamics and fosters mutual trust. Alditia (2023) emphasizes that the ethnopedagogical content in *Gendang Beleq* not only includes musical aspects but also fosters a sense of togetherness through collaborative practices and intense social interaction. This shows that the aspect of togetherness is inherent in the identity of *Gendang Beleq* as a traditional art that prioritizes the connection between players. Wicaksono (2024) also mentions that the aesthetic structure of *Gendang Beleq*, which consists of a rhythmic dialogue between instruments, requires players to listen to each other, thus creating a collective awareness in playing music. This condition requires each player to be sensitive to group dynamics, both in terms of tempo, volume, and movement response. The more often students practice together, the stronger the sense of togetherness that emerges as they learn to trust each other in maintaining the continuity of the performance. Thus, *Gendang Beleq* activities at school are not only artistic training but also a process of shaping students' social character so that they are able to work together, support each other, and appreciate the role of each individual in the group.

c. Values of Cooperation and Discipline

Gendang Beleq activities at SMAN 1 Lingsar naturally foster the value of cooperation because each player has an interdependent role. In a performance, the children cannot play their instruments individually but must synchronize their tempo, rhythm, and movement formations with all group members. The repetitive practice process makes them accustomed to listening to each other, understanding the group's rhythm, and adjusting when there are changes in the pattern of play. Through these interactions, students learn to appreciate the roles of their friends and understand that the success of a performance is not determined by one person alone, but by the unity of all the players. The supervising teacher also emphasizes that synchronized sound and movement can only be achieved when each member truly works as a unit. Indirectly, this situation fosters a sense of shared responsibility and cultivates the awareness that every contribution, no matter how small, affects the final outcome of the performance. Therefore, cooperation is not merely a technical necessity, but also a habit formed through their routine practice.

In addition to cooperation, discipline is an important value that stands out in the implementation of this activity. Each practice session has an agreed schedule, and participants are required to arrive on time so that the practice process runs smoothly. The students understand that the absence of even one player can disrupt the flow of the rehearsal, because each position has a role that cannot be replaced suddenly. In addition to attendance, they are also required to obey the coach's instructions, comply with the rules for using musical instruments, and maintain their attitude during rehearsals and performances. These rules often sound simple, but their repetition and consistent implementation encourage the formation of stronger disciplinary behavior. This practice is ultimately not only seen in *Gendang Beleq* activities, but also reflected in their learning habits at school. Thus, *Gendang Beleq* not only functions as an artistic activity, but also as a means of internalizing character values through direct experiences that provide space for students to learn to be more responsible and manage themselves better.

d. Inclusivity and Cultural Preservation

Gendang Beleq activities also provide an inclusive space that can be participated in by students from different backgrounds. Although this art form is rooted in Sasak cultural traditions, its implementation in schools does not restrict anyone based on ethnicity, religion, or social class. All participants are treated equally as part of a group with a common goal, which is to perform the art well. This gives students the opportunity to learn to understand the diversity of their friends, while removing the social boundaries that usually arise in school life. This inclusiveness is reflected in how members support each other and teach each other certain techniques regardless of differences in identity. In other words, this activity creates a safe space where students can interact as equals. On the other hand, *Gendang Beleq* plays an important role in preserving and sustaining local culture. Through regular practice and direct involvement with traditional musical instruments, students learn about history, philosophical values, and cultural meanings contained within them. The school helps ensure that this tradition remains alive and relevant to the younger generation. In addition to maintaining cultural continuity, this process also fosters a sense of pride and ownership of the region's heritage. Students not only learn musical techniques, but also understand that they are part of the effort to preserve Sasak traditions. Thus, *Gendang Beleq* activities not only shape character and multicultural values, but also strengthen cultural identity in the context of modern education.

CONCLUSION

The *Gendang Beleq* extracurricular activity at SMAN 1 Lingsar plays a real role as a naturally growing multicultural learning space; through practice and performance, students from various backgrounds learn to foster tolerance, a sense of togetherness, cooperation, and discipline values that are not only taught in theory but also practiced in daily interactions. In addition, this activity is inclusive because anyone who is interested can join and at the same time serves as a means of preserving Sasak culture that fosters local pride. Thus, *Gendang Beleq* not only enriches students' artistic experiences but also becomes an effective medium for shaping a social character that values diversity, so that other schools can consider developing similar local wisdom-based activities as a multicultural education strategy.

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