

Creative Artwork of Elementary School Children's Dance Drama Performance Based on Folklore (Folklore) of Kediri City

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Abstract: Problems encountered related to art education include the rareness of alternative literacy of art forms for elementary school students based on culture. Local art products such as the Panji story will be very valuable if elaborated in the world of children in the form of performing arts. Involving children in the creative process of practicing art can provide empirical experience to improve their creativity. This study aims to determine the level of validity, originality of the work and the applicability of drama dance performance art works for elementary school children. The method of developing this drama dance art work is carried out with the stages of observation, exploration, composition and evaluation. The results of the study showed that the product of the creation of elementary school children's drama dance performance art based on folklore is very valid/suitable for use. This is evidenced by the score of 4.80 obtained by the dance expert validator. The validation results are related to the variety of movements, floor patterns, costumes and make-up. While the second validator obtained a score of 5 which means that the Panji Laras drama dance product/work is very valid/suitable for use. The validation results include the level of originality of the work, novelty and applicability for elementary school children. Thus, the work of dance drama performance art entitled Panji Laras is very valid/worthy of being used.

Keywords: creative works, dance drama, elementary school children, folk tales

PRELIMINARY

Elementary school arts education is expected to be able to shape students' characteristics. Therefore, arts education in schools is often referred to as a space or container for character formation. In addition, arts education in elementary schools can also improve students' creative abilities in developing talents, namely as a "space" for expression, and the ability to process feelings, which will have an impact on balanced attitudes or emotional values (Ratri 2016). Arts education also forms discipline, tolerance, socialization, democratic attitudes that include sensitivity to aesthetics, the environment, and fostering social empathy (Wahyudi, Andri Aka, and Darmawan 2017). In other

words, arts education is a subject that plays an important role in helping the development of individual students which will later have an impact on the growth of reason, thought, socialization, and emotion (Irawana and Desyandri 2019). Arts education in elementary schools includes aspects of dance, music and fine arts. In order to realize ideal arts learning in elementary schools, teachers must have sufficient competence to be able to teach arts skills in the 3 elements of art. In addition, teachers are also expected to be able to guide students not only to be skilled in art but also in aspects of character formation. This is very important considering that one of the main goals of art education is character formation that is filled with social and moral values (Sari and Wahyudi 2021). These cultural values are expected to make the nation's children aware of their own art and culture.

The creative process of practicing art with elementary school children can provide empirical experience to improve their creativity (Irawana and Desyandri 2019). By practicing art, children can practice responsibility, discipline, togetherness and also skills. In line with the opinion (Putra et al. 2023) that introducing local culture to children can strengthen the character of local culture and national cultural treasures. Therefore, art learning is learning that is based on direct practice so that students can implement their ideas and imaginations in a work.

However, currently there is still a lack of best practice (alternative literacy) of performing arts that are in line with the cognitive development and character of elementary school children (Kediri City). In the current digital era, the majority of children listen to or watch more works of art that are romantic, romantic, and even tend to be adult in nature, which is very contrary to their level of development. Based on the results of observations of need assessment data and interviews with class teachers at SDN Mrican, Kediri City on February 23, 2024, learning dance and music for elementary school children is quite difficult to apply in terms of understanding notes and various dance movements. Students still have difficulty distinguishing high and low tones and terms in various dance movements. Therefore, innovation is needed in the process of implementing music and dance learning practices for children through creative works. The process of creating performing arts carried out together with children will trigger them to activate their creative abilities (Wiflihani 2016). Meanwhile, according to

(Yuwono 2016), Art and Intelligence have a causal relationship between Art and aspects of intelligence. Intelligence is closely related to the intellectual ability possessed by a person to describe their behavior.

Another problem is in the daily learning in elementary school is the lack of practice-based art learning that reflects the values of wisdom. Based on information from the class teacher of Mrican Elementary School, it is known that the lack of mastery of teacher skills in the field of art is a problem in the lack of implementation of art learning that is directly practiced. Therefore, alternative references are needed in art learning in elementary school, one of which is through the development of Dance and Music (Gamelan) arts. The development of local cultural aspects is an important thing that is always taught to elementary school children. The local wisdom in question is related to art materials that contain traditions such as dance, music or gamelan and folk tales. Therefore, innovation in dance drama performing arts is needed that can be introduced to students as well as containing local folk tales by involving elements of gamelan and dance. Bringing traditional art elements closer to children is not just for entertainment but also a medium that can facilitate prayers and hopes and to strengthen traditional arts so that they are not marginalized (Leonangung Edu and Tarsan 2019).

Dramatari is a presentation of dance performance art which in its presentation contains elements of Theater, dance, music and fine arts (Bachruddin 2023). In the presentation of dance drama, the element of story/play is the most important thing to be used as a guideline for development. Through the play, the creativity of movement and music as well as artistic design can be done according to the needs of the scene. In this research presentation, the storyline used is based on the folklore story of the Kediri community, namely Panji Laras. Panji is a very popular figure among the people of Kediri. Therefore, it is hoped that through the presentation of this dance drama performance, the Panji cultural epic will be increasingly known and become a new literacy alternative in the world of elementary school education.

The Panji story is written in Middle Javanese with the meter kidung/tembang macapat and developed during the heyday of the Majapahit kingdom in East Java. The Panji story is also the only story that has gone global so that Panji was also appointed as a cultural hero of the archipelago (Budiyono 2018). Making the Panji story as the basic

idea in developing a dance drama is a concrete step to introduce folklore to children. They do not only listen to the Panji story but also act and imagine in the context of drama, dance and music games. Based on the description above, the following problems are formulated, how is the originality of children's dance drama works based on Kediri people's folklore? How is the novelty of the Panji Laras dance drama performance art based on Kediri people's folklore? How is the applicability of the Panji Laras dance drama performance art based on Kediri people's folklore with elementary school children? The purpose of this study is to create a children's drama (original) and have innovation in the presentation of the performance and in accordance with the age and character of elementary school children. The problem approach that can be used to answer this question is through the creation of a drama performance art work based on folklore with the following steps, identifying folklore especially Panji Laras and adapting it into a children's story, analyzing the forms of elementary school children's drama performance art, and innovating the development of contemporary performing arts so that art can be brought closer to elementary school children with more interesting forms and work patterns.

METHOD

A. Procedure for Creation of Works

In this modern era, artwork is not only seen from the product aspect alone, but also the method of creation that adapts to the current context (Ardini et al. 2022). This study is a best practice for developing elementary school children's dance drama performances based on Kediri folklore. The students who were directly involved in this activity were 15 consisting of 3 actors, namely the characters Panji, Wadal Kerdi and Bethara Narada. While the students involved as dancers were 6 and musicians were 6. The creation of this dance drama work was carried out through 4 stages, namely the Observation stage, the exploration stage, the composition stage and the evaluation stage (Cindelaras and Seni 2017).

1. Observation

One of the main bases in conducting observations is a high curiosity towards the aspects that are being studied (Pujaastwa 2016). At this stage, the researcher

conducted observations by tracing the Panji story in books and related literature. In addition, observations were also made on contemporary performing arts forms as a reference in presenting new dance drama performing arts. Through the process of tracing the Panji story, it has been discovered that the Panji Laras story is a story that can be presented in elementary school children's performing arts. It should be noted that East Java is believed to be the center of Panji culture, therefore the folk stories or *foktor* that developed in the regencies and cities in East Java are heavily influenced by the Panji story, including the city of Kediri (Sungkowati 2021). Therefore, the focus of the story idea that is used as the object in this work is about the Panji story with the title Panji Laras. The Panji Laras story tells the story of a pregnant mother named Dewi Sekartaji who was expelled by Panji (the father of Panji Laras) due to being influenced by Wadal Kardi (the antagonist figure). In this story, it is told a lot about how a mother and child survive with struggle, independence, tenacity, persistence and sincerity. Of course, the story contains life values that can be transmitted to children through performing arts. The story of Panji Laras is far from romantic elements. love, and also violence. Therefore, this story becomes the basic foundation in compiling the storyline. The results of observations obtained by the researcher were then written in a story script as a reference in compiling character figures, various dance movements and accompanying music compositions. In addition, it is also the basis for compiling artistic designs and properties as well as make-up and costumes used in the presentation of the performance.

2. Exploration Stage

The definition of exploration at this stage is the process of exploring/finding forms/varieties in the performing arts of dance drama, both in terms of story, movement and music. This is in line with the opinion of (Wiralangkit 2021), that exploration is the process of exploring to find new possibilities with the aim of gaining more knowledge. At this stage, exploration is carried out by adapting the story script into the world of children. The exploration carried out is to compose a script by paying attention to aspects of language that are easy for children to understand so that it is easier for them to play roles. In addition, in terms of movement, a process of stylizing various movements is carried out to achieve the desired aesthetic level. In terms of

music, the exploration carried out is by selecting several gamelan instruments that can make it easier for students to play music and are not too complicated beyond their abilities.

3. Composition Stage

At this stage is the stage of assembling the results of the exploration of the script, movement and music. At this stage of composition, it is necessary to consider the aspect of the integrity of the drama dance presentation so that the variety of movements and musical elements can be united in a story that is easy to understand and has good aesthetic value. This stage must also pay attention to other supporting elements, namely artistic, property, make-up and costumes so that the drama dance presentation can achieve the desired goal.

4. Evaluation Stage

The intended evaluation is not at the stage of giving questions/post-tests like most evaluation questions. However, conducting a review to determine the level of students' ability to present a good drama dance performance (Adawiyah and Nurbaeti 2023). At this stage, there is the potential for small changes to be made so that the drama dance performance becomes more meaningful and has an aesthetic value that suits the child's character. The evaluation is carried out comprehensively in every aspect but does not make changes that change the entire presentation.

B. Data Types

In the research and development of this artwork, there are three types of data that are analyzed, namely, first, validity data, originality of the artwork, and novelty..

C. Instrument

The instrument in this research is an art work assessment sheet. The aspects tested are the originality, novelty and applicability of the work according to the age of elementary school children using a Likert scale.

D. Data Analysis Procedures and Techniques

Data analysis in this study uses descriptive qualitative techniques, namely data in the form of suggestions from experts and users that have been reviewed and studied to improve works of art. In this study there are two validators, namely the Dance and

Music Education expert validator to measure the suitability of the Movement structure and music composition in the Panji story that developed in the city of Kediri. In addition, there is also a theater and dramaturgy expert validator to measure the suitability of dance drama works with the stages of child development as well as the originality and novelty of the work. The identities of the experts are Pance Mariati, M. Pd as a dance expert and Imam Ghozali, M. Pd as a theater and dramaturgy expert. The questionnaire grid is as follows:

Table 1. Grid of The Theater and Dramaturgy Expert Questionnaire

Indicator
Originality of Work
Kebaruan cerita/lakon yang disajikan
The novelty of the story/play presented
completeness of artwork presentation
New Works
The suitability of the accompanying music to the storyline/players
The suitability of dance movements in the storyline/play
Artistic suitability to the presentation of the storyline/play
Suitability of makeup and clothing
Matching floor patterns to scene layout
Applicability of Work
The suitability of the story to banner culture
The suitability of the storyline to the character of elementary school students
Moral values contained in the story
Suitability of the level of complexity of the work to elementary school students

*) Each indicator is measured on five scales

Data Analysis Technique Procedure

Data analysis in this study uses descriptive techniques, namely in the form of expert scores and suggestions that will be reviewed and studied to improve the Panji Laras dance drama artwork.

RESULTS

1. Observation Stage

At this stage, an in-depth search for reference sources was conducted on the core aspects of Kediri folklore, especially the Panji story. References were obtained both through scientific works in the form of books, journals and old manuscript texts and also through documentation of Panji story performances that had been performed by Kediri

artists. Panji stories have quite diverse structures. However, in this work, the aspect that is prioritized is about the Panji story that is relevant to the lives of elementary school children. This stage produces a summary of the storyline which is the basis for determining the variety of movements, musical composition, artistic arrangement, properties and costume make-up. The summary of the story developed in this work is entitled Panji Laras. The essence of the Panji Laras story which is used as the basis for working on this artwork is written in the form of a synopsis.

It is said that the golden egg given by Bethara Naradha had reached the hands of Panji Laras' mother. It was reported to his mother that the golden egg, at the right time, would bring glory to Panji Laras.

And now, the golden egg has hatched into a beautiful and intelligent rooster. The rooster has become a close friend of Panji Laras because of his compassionate and loving attitude. One day, Panji Laras was sad because he wanted to know who his father really was.

The rooster has become a figure that opens up all the dark veils of the Panji. In the end, the rooster became a heroic figure over Panji Laras because he was able to defeat his cock, the arrogant Wadal Kardi. Previously, Wadal Kardi was an evil figure who caused Candra Kirana to be expelled and thrown from the Jenggala palace into the middle of a forest full of suffering. When he was expelled, Candra Kirana was pregnant with the baby, Panji Laras. And the truth at the right time will crush cunning, arrogance and falsehood.

Through the synopsis, the next process of compiling the drama script for Panji Laras. The compilation of this script is done by considering the aspects of the needs of the scene. The script that has been compiled is then divided into 3 main parts, namely the introduction section played by the puppeteer and the character Wadalkardi, the second scene is the life of Panji Laras in the middle of the forest, and the third scene is about the meeting of Panji Laras with Wadal Kardi who is an evil figure in this story.

2. Exploration Stage

The exploration carried out is to implement the script that has been prepared in the form of acting and staging. The steps taken before conducting the exploration are to provide students with an understanding of the story structure and an overview of the form of the performance. Students must have a complete understanding of the storyline that will be played. So that the message contained in the contents of the performance can be conveyed to the audience properly. The main characters in the Panji Laras story are Panji Laras and Wadalkardi. This performance is designed with a duration of 15 minutes. At

this stage, it begins with determining the number of scenes in the Panji Laras story. This work is divided into 3 scenes. The first scene tells the story of the initial process of the expulsion of Panji Laras' mother, Dewi Sekartaji, by Wadarkardi who has succeeded in influencing Inukertapati, Panji Laras' biological father. The second scene tells the story of Panji Laras who lives in the middle of the forest where he has to be separated from his father and is only accompanied by a rooster given by Bethara Narada. Through the rooster, Panji Laras will later meet his beloved father. While the third scene tells the story of Panji Laras' meeting with Wadal Kardi in the context of a rooster fight. The fight will lead to Panji's meeting with his father, Inukertapati. In this third part, Panji Laras finally meets his father after Panji Laras' rooster manages to defeat Wadal Kardi's rooster.

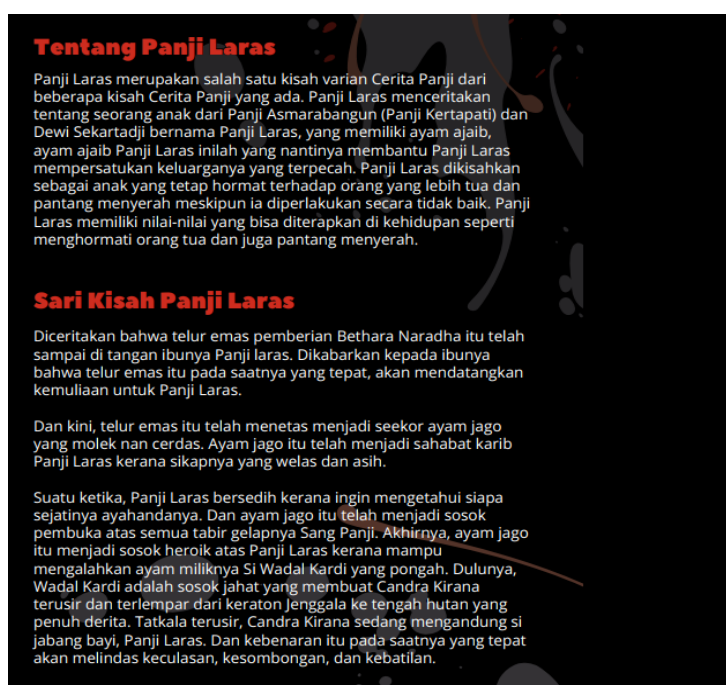


Figure 1: Summary of the Panji Laras story

3. Composition Stage

a. Scene Arrangement and Blocking

This stage is carried out after the actor fully understands the contents of the Panji Laras story. The arrangement of the scene here means that the actor practices the dialogue in the script with expressions and characters that are in accordance with the provisions of the script. Each scene played must have content or a message that is intended to be conveyed to the audience. This performance uses a flashback, namely starting from or the past story of the mother of the Panji Laras character. The position/blocking of the actor

is an important thing that must also be considered. The dialogue performed by the actor must be in accordance with the arrangement of his position. For example, when Wadal Kardi has a dialogue in an angry scene, he is placed in a standing position on a trap or level. This aims to provide an aspect of emphasis and strengthen the character of the character as an antagonist



Figure 2: Actor Blocking (Dr, Yumna Wahyu)

b. Dance Movement

In this Panji Laras drama performance, many movements are done by imitating the movements of a rooster. Panji Laras is a child who has a pet rooster. The visualization of the rooster is done by a group of dancers. At this stage, the dancers, who number 6 (elementary school children), are given the freedom to interpret the movements of the rooster. Of course, the interpretation of the movements carried out by the students is still a raw movement that has not been stylized. The intended movements are like moving the head (resembling a chicken), raising both hands up while imitating a rooster crowing and so on. Therefore, this stage also undergoes a stylization process so that the variety of movements that were previously still whimsical become more aesthetically valuable. The movements that have been arranged are then adjusted to the illustrated scenes contained in the structure of the Panji Laras story. Like in the scene of the rooster fight belonging to Panji Laras and Panji. Of course, this fight is not done verbally by pitting real roosters against each other, but is illustrated by the movements of dancers dressed as roosters. The movement that resembles a stylized chicken certainly has aesthetic value and is in accordance with the child's character.



Figure 3: Variety of dance movements
(Doc: Yazna Wahyu)



Figure 4: Dance costume
(Doc: Yazna Wahyu)

c. Music Composition

The musical instruments used in this Panji Laras drama are gamelan with pelog tones. It should be noted that in gamelan instruments there are 2 types of tones (Javanese:laras) namely selendro and pelog. The instruments used are Demung, saron 1, saron 2, peking, slenthem, bonang barung, kempul and gong and kendang. The number of musicians is 6 children so that there are students playing more than 1 instrument. The approach to musical composition in this work is more towards innovative or contemporary music by utilizing traditional musical instruments (gamelan). Gamelan is not played with the general standard format but rather towards finding an atmosphere to support the scene in the story being played. For example, in the opening scene with a tense atmosphere, the search for sounds and tones must be in accordance with the atmosphere but with a simple playing pattern so that it can be played well by the musicians. Furthermore, in the sad scene, the gamelan instrument played is only the slenthem which is given a choir and solo vocal filling.



Figure 5: Musician (Doc; Yazna Wahyu)

d. Artistic

In this work of Panji Laras, the artistic used is a rotatable trap/level. The trap/level also has a white cloth that functions as a silhouette to obtain the actor's shadow in the early scene. In addition, there are also two trees as a form of depiction of the forest atmosphere. The tree also functions as a hiding place for Panji. The novelty of the setting in this work is the process of changing the setting in each scene. In general, changing the setting from one scene to the next is done by the stage crew or behind-the-scenes team. However, in this performance, the setting changes are made by the actors and dancers. For example, the setting changes in the first scene which depicts the atmosphere of the kingdom then switches to the second scene which has a forest nuance. The trap/level is rotated by the actor, where each side has a design of the kingdom and forest. By rotating the trap/level, the atmosphere and artistic automatically change, this is very easy to do by children who act as actors.



Figure 6 : Artistic
(Doc: Yazna Wahyu)



Figure 7 : trap/level
(Doc: Yazna Wahyu)

4. Evaluation Stage

This stage was carried out by presenting elementary school teachers of SDN Jombatan 3 to provide an evaluation related to the level of difficulty and suitability of the drama dance work with the age of the child from the context of the storyline. Through this evaluation, it was discovered that the artistry in the Panji Laras drama dance performance still needs to be utilized by the actors to the maximum. Artistry is not only as a decoration but can function as a tool to enliven the appearance of the performance. Like the artistic setting of a tree. How should a tree not only be placed but also be touched, used as a backrest and so on so that the tree does not seem like a mere attachment.

5. Data analysis

To obtain quality work, validation was carried out twice. The first validation was carried out by a dance expert, this work received a score of 4.20, which means that this work is valid but requires minor revisions. Revision notes include the need to add red cloth properties for the dancers, and the need to reduce repetitive movements. After the revision, the second validation was continued and a score of 4.80 was obtained, which means that this work is valid and can be used. The second validation activity was carried out with a theater expert and a score of 4.40 was obtained, which means that this work is feasible and requires minor revisions. The revisions relate to the arrangement of the actor's blocking and the need to adjust the costume for the Panji actor. After the revision, the second validation was continued, a score of 5 was obtained, which means that this work is valid and can be used.

DISCUSSION

Based on the results of the research that has been conducted, it is known that the Panji Laras dance drama has a high level of originality, novelty and applicability/valid for use. This work has provided an overview of the importance of involving elementary school children in the process of creating works of art. Involving children in the creation of works of art can shape students' character. According to (Setiowati 2020) art is a space for expression to shape students' character and personality. In line with this opinion, teaching art to elementary school students does not merely make them artists but rather the process of training aesthetic sensitivity and building togetherness. In addition, according to (Kamal 2015) the creation of works of art for children can also be used as a means of therapy. The purpose of therapy here is that children can express their feelings in the form of works of art, whether visual, dance or music. The Panji Laras dance drama has become an alternative literacy for art education in elementary schools. Through this work, children can get to know and love their own culture. According to (Yuniarni 2021) the importance of children getting to know local culture can arouse a sense of love for their homeland. Of course, this can be done by involving children in the creative process of creating works of art such as the Panji Laras dance drama. In line with this opinion, according to (Triwardhani, Mulyani, and Pratama 2023) that children are the heirs of

civilization, so they must be prepared to continue the values of wisdom from the nation's culture.

CONCLUSION

The creation of performing arts as an alternative means of literacy needs to be continuously developed. Through the process of observation, exploration, composition and evaluation, a children's dance drama performance art work entitled Panji Laras has been produced. This work is a best practice in creating performing arts for elementary school children. Based on the validation process by dance and theater experts, this work is stated to have a high level of originality, novelty and applicability/valid for use. This work can be observed at the following link <https://www.youtube.com/watch?v=-QAHpG2X67Q>

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