



Character Values of Discipline and Collectivity in the Movement Structure of Gendang Beleq Dance as a Medium for Sasak Local Wisdom-Based Character Education

Ummi Risti Ayuni Rahman¹, Mahzan Syaro'ir²

Universitas Pendidikan Ganesha, Singaraja, Indonesia

Mandalika Intercultural School, Lombok, Indonesia

ayuni.rahman@undiksha.ac.id

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Abstract

This research aimed to identify and describe the character values of discipline and collectivity within the movement structure of Gendang Beleq dance as a medium for character education based on Sasak local wisdom. The research method used was qualitative with an ethnopedagogical approach. Data were collected through participatory observation of movement structures, in-depth interviews with Sasak cultural experts, and documentation studies. The results showed that the movement structure in Gendang Beleq, especially in the precision of beat tempo and synchronization of footsteps, required a high level of discipline from the performers. Furthermore, the interaction patterns between dancers reflected the value of collectivity or mutual cooperation, which is the social foundation of the Sasak community. The conclusion of this study emphasized that Gendang Beleq dance was not merely an aesthetic performance, but an effective pedagogical instrument for internalizing character values in the younger generation. The integration of this traditional art into the educational context could strengthen the formation of student identity and morals through the understanding of local culture.

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Introduction

Character education is a primary pillar in the Indonesian national education system, aiming to form a younger generation with strong moral and ethical integrity. Amidst massive globalization, the challenges of moral degradation and the fading of cultural identity have become crucial issues requiring concrete solutions (Habibudin, 2020). The Kurikulum Merdeka, through the Project for Strengthening the Profile of Pancasila Students (P5), currently provides ample space for integrating local wisdom values into the learning process (Riyanto et al., 2023). One cultural instrument with great potential for internalizing these character values is traditional art, particularly dance.

The ethnopedagogical approach views local wisdom not merely as a heritage of the past, but as a source of pedagogical innovation capable of connecting theoretical knowledge with the cultural reality of students (Sugara & Sugito, 2022). On Lombok Island, the Gendang Beleq art is a cultural icon of the Sasak tribe, representing collective identity and the history of the local community's struggle. Historically, Gendang Beleq was used as an accompaniment for warriors heading to the battlefield to evoke spirits of bravery and heroism (Adrian, 2024). However, in a modern context, the function of Gendang Beleq has transformed into a highly effective medium for moral and social education (Mahyuni, 2024).

The movement structure of the Gendang Beleq Dance possesses unique characteristics that distinguish it from other traditional dances. The synchronization between footsteps, percussion patterns, and group formations



requires a high level of precision and harmonization. Recent research indicates that Gendang Beleq extracurricular activities in schools have proven effective in improving students' self-discipline through routine and structured practice (Rahman, 2024). Discipline in this art is not only about compliance with rules but also about self-control and punctuality in responding to musical rhythms (Munawir & Pradoko, 2021).

In addition to discipline, the aspect of collectivity or mutual cooperation is a core value embedded in this performance. Collectivity in Gendang Beleq is reflected in the interaction between performers who support each other in maintaining the harmony of sound and movement. The failure of one individual to maintain the tempo will impact the aesthetic quality of the entire group, thus fostering a sense of shared responsibility (Alditia & Nurmawanti, 2023). These values align with the social competencies needed in community life, where individuals must be able to work together within diversity to achieve common goals (Fakhroh et al., 2020).

Although research on the history and musicology of Gendang Beleq has been widely conducted, studies specifically dissecting the character values of discipline and collectivity through the analysis of movement structures from a character education perspective remain very limited. Most previous studies focus more on sociological aspects or its function as a medium of entertainment (Sutama, 2021). Therefore, this research aims to fill that gap by deeply analyzing how the movement structure of the Gendang Beleq Dance can become a relevant character education medium for the younger Sasak generation. Through a deep understanding of these values, it is hoped that traditional art will not only be a spectacle but also a moral guidance in the formation of the nation's character.

Materials and Methods

This research employed a qualitative approach with an ethnopedagogical method to explore the character values embedded within local culture (Sugara & Sugito, 2022). This approach was selected because the researcher aimed to dissect the educational philosophy hidden behind the aesthetic structure of the Sasak community's Gendang Beleq Dance. The research was conducted in several art studios in West Lombok Regency and Mataram City, West Nusa Tenggara, which actively preserve the traditional rules of Gendang Beleq.

Data were collected through three primary techniques: participatory observation, in-depth interviews, and documentation studies. The researcher conducted direct observations of the dancers' movement structures, ranging from striking movements and footsteps to group formations, to identify indicators of discipline and collectivity. In-depth interviews were conducted with key informants consisting of Sasak cultural experts, studio leaders, and dance practitioners to validate the symbolic meaning of each movement (Moleong, 2021). Additionally, documentation studies were performed on audio-visual recordings of Gendang Beleq performances for more detailed movement analysis.

The primary instrument in this research was the researcher themselves (human instrument), supported by observation guidelines and interview drafts. Data analysis was conducted following an interactive model consisting of data reduction, data display, and conclusion drawing (Sugiyono, 2023). In the movement analysis phase, the researcher utilized structural analysis techniques to break down the dance movement components into smaller units, which were then linked to specific character values. Data validity was ensured through source triangulation and technique triangulation, where data from interview results were cross-referenced with field observations and relevant local wisdom theories (Hidayat et al., 2023).

Results and Discussions

The Movement Structure of Gendang Beleq Dance

The movement structure of the Gendang Beleq Dance is a complex blend of visual aesthetics and auditive power. In the Sasak community's tradition, these movements serve not only as beauty but also as a symbolic language. The movement structure is analyzed into three main parts:

1. **Opening Phase: (Entry Procession)** This phase begins with the Ngatit movement, which is the procession of dancers entering the performance arena. The footwork in this phase is crucial; the feet are lifted to calf height with a slow but powerful tempo, symbolizing the authority of Sasak warriors. The dancers' bodies are in a consistent Mendak (half-squat)

position, where the weight of the large drum must be balanced by the strength of the thigh muscles. The synchronization of steps between dancers at this stage is an initial indicator of collective discipline. Each step must fall exactly on the beat of the petuk (tempo-determining instrument), creating the visual effect of a line of soldiers ready to depart for the battlefield.

2. **Core Phase: (Dynamic Movement and Percussion)** In this section, the intensity of the movement increases significantly. There are several specific movements that are characteristic:
 - a. **Nyampet Movement:** Hand movements that strike the drum membrane with specific techniques to produce a loud and clear sound. Coordination between right and left hand movements must be very precise to maintain the rhythm.
 - b. **Ngegol or Mementang Movement:** The dancer moves the hips and shoulders dynamically while continuing to strike the drum. This movement is very challenging because the dancer must maintain the balance of the heavy gendang beleq strapped to the shoulder so that it does not wobble.
 - c. **Peresean Movement (Combat Simulation):** Two drum dancers face each other and perform movements resembling a fight using the drums as shields. Here, the value of collectivity is tested through the ability to read the opponent's movements to avoid dangerous physical collisions while remaining aggressive and attractive.
 - d. **Floor Patterns (Formations):** Dancers move from a row formation into a circle (mider) or diagonal formation. This transition is carried out with rhythmic steps that remain synchronized with the musical percussion, demanding high concentration from each individual to maintain the distance between players.
3. **Closing Phase: (Nyerepet)** The closing phase is marked by the Nyerepet movement, which involves the acceleration of the musical tempo and movements reaching a climax. The footwork becomes faster and more dynamic before finally coming to a sudden, simultaneous stop (metit). This simultaneous stop is the pinnacle of the demonstration of discipline and collectivity; even one person stopping late will ruin the beauty of the entire performance. The dance ends with a position of respect to the audience, symbolizing the humility of the Sasak people after showing strength and gallantry.

Analysis of Discipline Values in Movement Precision and Rhythm

Discipline in Gendang Beleq Dance is not merely obedience to the instructor's directions but a manifestation of profound self-control over body and time. Based on the analysis of movement structures, this discipline value is divided into three interconnected primary dimensions:

1. **Discipline Toward Rhythmic Accuracy (Timing Discipline)** The most fundamental aspect of discipline in Gendang Beleq is the precision of striking the drum membrane according to very fast rhythmic patterns. Dancers are required to have ear and hand discipline through the cecekan technique. Every strike must fall exactly on the on-beat or off-beat without any tolerance for delay. The inconsistency of a single dancer in maintaining the tempo will create "sound pollution" that ruins the ensemble's harmony. According to Munawir & Pradoko (2021), the process of learning to follow strict rhythms psychologically trains students to value time and understand that the success of a system depends on the punctuality of each individual. In the context of character education, this is an internalization of the value of responsibility toward assigned tasks.
2. **Physical Discipline in Dynamic Balance (Physical Self-Control)** The movement structure of Gendang Beleq requires dancers to maintain a Mendak position (half-squat) for a long duration while carrying a drum load reaching 10-15 kg. Maintaining body stability under heavy loads while performing agile footwork requires extraordinary physical discipline. Dancers must be able to control their core muscles so that the body remains upright and does

not lean forward. Discipline here is defined as the ability to endure physical fatigue to maintain aesthetic quality. This aligns with Rahman's (2024) view that traditional art training demanding high physical endurance directly contributes to the formation of students' grit and mental toughness in school.

3. **Discipline Toward Performance Standards (Adherence to Pakem)** Gendang Beleg Dance has standardized rules or pakem that must not be violated, ranging from the way the sapuk cloth is wrapped to the sequence of movements passed down through generations. The discipline to submit to existing structures trains students to understand the importance of regulations and norms. In the Nyerepet movement (tempo acceleration), discipline is tested at its highest point; when the music speeds up, dancers must remain calm and not rush ahead of the beat. Emotional control to remain stable amidst dynamic and noisy situations is the core of character education highly relevant to the challenges faced by today's younger generation (Sutama, 2021). Errors in this phase are often seen as a sign of mental unreadiness and a lack of discipline in practice.

Analysis of Collectivity Values in Formation Harmonization

Collectivity or the spirit of mutual cooperation (gotong royong) is the "soul" or the main foundation in Gendang Beleg performances. Unlike solo dances that highlight individual skills, Gendang Beleg is a communal work that demands the dissolution of the ego for the sake of group harmony. The analysis of this collectivity value can be dissected through the following aspects:

1. **Musical and Movement Interdependence** In the structure of Gendang Beleg, every performer has a unique but interdependent role. The value of collectivity is clearly seen in the relationship between the lead dancers (penabuh) and supporting instrument players such as rincik, cempret, and gong. If one instrument loses its rhythm, all dancers will lose their movement footing. Collectivity here is not just about working together, but about understanding that individual success is group success, and one person's mistake is a shared burden. Alditia & Nurmawanti (2023) state that this interdependence builds high social responsibility, where students learn not to think only of their performance but also to pay attention to the harmony of their peers.
2. **Synchronization of Floor Patterns Without Verbal Cues** One of the most descriptive aspects of showing collectivity is the change in formation or floor patterns. Gendang Beleg dancers often move from row formations to circular (mider) or diagonal formations at a fast tempo. This transition is carried out without vocal instructions (verbal cues), but only through musical signals and "instinctive feeling." Collectivity at this stage reaches an intuitive level; dancers must have extraordinary spatial awareness to maintain distance so that the large drums do not collide. This represents the Sasak philosophy of Saling Asah, Saling Asih, Saling Asuh, where social harmony is achieved through empathy and mutual understanding among community members (Suryani, 2023).
3. **Aesthetic Consensus in Peresean Movements** In the core phase, there are movements resembling simulated combat (peresean) between two drum dancers. Although the movements look aggressive and powerful, there is an unwritten collective agreement regarding safety and aesthetic boundaries. They protect each other so that the "attacks" (drum strikes) look dramatic but do not injure their partners. Collectivity here is manifested as sportsmanship and mutual respect. In the context of character education, this is an exercise

for students to compete healthily and maintain brotherhood despite differences in opinion or position (Fakhriroh et al., 2020).

4. **Visual Alignment as Communal Identity** Visually, collectivity is demonstrated through costume uniformity and macro-movement synchronization. The use of uniform sapuk (headbands) and bebat indicates the removal of individual social status within the art group. When they dance, personal identity merges into one collective identity: "Gendang Beleq Warriors." This symbolism teaches the younger generation about the importance of unity and harmony. Character education through this medium becomes effective because students directly practice how to collaborate, negotiate in a movement space, and synergize to achieve a common goal: a magnificent and harmonious performance.

Gendang Beleq as a Medium for Character Education

The discussion of Gendang Beleq within the context of character education transcends mere traditional art preservation. The integration of this art into educational spaces, both formal and informal, offers an active and holistic ethnopedagogical learning model. Gendang Beleq serves as a social laboratory where moral theories are put into practice through movement and rhythm.

1. **Transformation of Discipline: From Pressure to Self-Awareness** Analysis of the movement structure shows that the discipline built in Gendang Beleq is "organic discipline." Students do not comply because of fear of formal punishment, but because of the realization that an individual's failure to be disciplined in tempo will ruin the entire performance. This process shifts the paradigm of discipline from something imposed from the outside to internal motivation. This is in line with Social Learning theory where a rhythmically structured cultural environment helps individuals internalize self-control (Rahman, 2024). The repetition of ngatit and nyampet movements performed thousands of times in practice forms kinesthetic memory that psychologically builds students' mental toughness in facing learning pressures in the classroom.
2. **Collectivity as an Antithesis to Digital Individualism** In a digital era where social interaction is often fragmented by the use of gadgets, Gendang Beleq offers intense face-to-face interaction. Collectivity in floor pattern synchronization requires students to have "spatial intelligence" and visual empathy toward group members. The absence of verbal cues in formation transitions forces each individual to be sensitive to non-verbal signals and collective harmony. This is a form of character education highly relevant to countering individualistic attitudes. Through Gendang Beleq, the value of mutual cooperation in the Profil Pelajar Pancasila is no longer an abstract concept in textbooks but is experienced directly as a communal energy that moves their bodies (Alditia & Nurmawanti, 2023).

Gendang Beleq as a Reinforcer of Identity and Cultural Resilience

The internalization of character values through this traditional Sasak art provides a strong sense of belonging for the younger generation. When a student understands the philosophy behind the heavy drum load and its rhythmic complexity, they are building cultural self-esteem. This cultural resilience becomes a strong character foundation so that students are not easily swayed by negative foreign cultural influences. Education based on local wisdom is proven capable of creating a balance between intellectual intelligence and cultural-emotional intelligence (Sugara & Sugito, 2022). Therefore, Gendang Beleq is not just a musical instrument, but a moral guide (visual pedagogy) capable of shaping national character rooted in local identity while maintaining global competence.

Conclusion

This research concludes that Gendang Beleq Dance is not merely a cultural artifact of the Sasak community, but a highly effective pedagogical medium for internalizing character values. Through movement structure analysis, it is found that discipline values are deeply embedded in rhythmic precision, tempo accuracy, and physical control, which demand synchronization between mind and movement. Meanwhile, collectivity values are manifested in formation harmonization and interdependence among dancers, prioritizing group interests over individual egos. The integration of Gendang Beleq Dance into the educational curriculum, especially through an ethnopedagogical approach, provides a new strategy in forming the Profile of Pancasila Students relevant to the local context. This study recommends that educational institutions in Lombok utilize this traditional art as an instrument of moral education to counter the negative impacts of digital individualism. Thus, local wisdom can continue to transform from a mere aesthetic spectacle into ethical guidance for the younger generation.

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