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Exploration of Islamic Values in Karawitan Local Cultural Arts: Cultural Studies in Serag Village, Pulung District, Ponorogo Regency

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Abstract: *The rapid development of digital has an impact on cultural degradation which allows the erosion of local culture and further fades the sense of love for culture, especially for the younger generation. This causes the ignorance of the younger generation that karawitan contains Islamic values that are useful to shape their personality. This research aims to explore Islamic values in the local cultural arts of karawitan. The research focused on the Suko Laras and Puji Laras groups, Serag village, Pulung district, Ponorogo district. This study uses a qualitative approach of field research. The data analysis technique uses the Miles and Huberman model which consists of data collection, data presentation, data reduction, and data verification or conclusion drawn. The results of the study show that there are Islamic values in the art of karawitan including ukhuwah islamiyyah, cooperation and mutual cooperation, precision and patience, responsibility, leadership, tolerance, and loving culture. The art of karawitan is not only directly in the form of cultural art inherited from ancestors, but in the art of karawitan it also contains Islamic educational values that can be instilled in every karawitan player. Therefore, there needs to be awareness among the younger generation to always preserve various local arts in Java, especially the art of karawitan. In addition, through cultural arts, karawitan can be used as a learning medium with a learning by doing approach, especially in Islamic Religious Education at the school and university levels.*
Keywords: *The Value of Islam, Local Culture, Karawitan*

Abstrak: Perkembangan digital yang semakin pesat berdampak pada degradasi budaya yang memungkinkan terkikisnya budaya lokal dan semakin memudarkan rasa cinta budaya terkhusus bagi generasi muda. Hal ini menimbulkan ketidaktahuan generasi muda bahwa dalam karawitan mengandung nilai-nilai keislaman yang berguna untuk membentuk kepribadian mereka. Penelitian ini bertujuan untuk mengeksplorasi nilai-nilai keislaman dalam seni budaya lokal karawitan. Adapun penelitian ini terfokus pada paguyuban Suko Laras dan Puji Laras desa Serag kecamatan Pulung kabupaten Ponorogo. Penelitian ini menggunakan pendekatan kualitatif jenis penelitian lapangan (*field research*). Teknik analisis data menggunakan model Miles dan Huberman yang terdiri atas pengumpulan data, penyajian data, reduksi data, dan verifikasi

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data atau penarikan kesimpulan. Adapun hasil penelitian menunjukkan bahwa terdapat nilai-nilai Islam dalam kesenian karawitan meliputi *ukhuwah islamiyyah,* kerjasama dan gotong royong, ketelitian dan kesabaran, tanggung jawab, kepemimpinan, toleransi, dan cinta budaya. Seni karawitan tidak hanya secara langsung berupa seni budaya yang diwariskan dari leluhur, tetapi dalam seni karawitan juga mengandung nilai-nilai pendidikan Islam yang dapat ditanamkan pada setiap pemain karawitan. Oleh karena itu, perlu ada kesadaran di kalangan generasi muda untuk selalu melestarikan berbagai kesenian lokal di Jawa, khususnya seni karawitan. Selain itu, melalui seni budaya, karawitan dapat digunakan sebagai media pembelajaran dengan pendekatan belajar sambil melakukan, khususnya dalam Pendidikan Agama Islam di tingkat sekolah dan universitas.
Kata Kunci: Nilai Keislaman, Budaya Lokal, Karawitan

Introduction

Prioritizing the development of arts that can provide cultural added value is the first step towards national growth. Because local and national art standards have taken root in the culture of the people, and those standards must be maintained. Reconstruction, decomposition, choreography, renovation, revitalization, and refunctionalization, along with improvisation with various new decorations, values, and perspectives, will encourage admiration and foster a possessive attitude towards the enrichment and fragrance of the artwork. This is where the origins of art transform into cultural wealth and socio-cultural capital for society[1].

The Unitary State of the Republic of Indonesia has thousands of islands stretching from Sabang to Merauke, inhabited by various tribes or communities that have their own language and culture. Indonesia is a country that has high plurality because of the culture or local wisdom owned by each region. A diverse society is created by the diversity that exists in human social life. To maintain this cultural diversity, it is important for conservation efforts to preserve cultural treasures[2].

According Rahmatih et al (2020) local wisdom or also known as *local wisdom* is defined as the concept, beliefs, rules, and aspects of a phenomenon. Concepts include everything like values, knowledge, and experience. Values

[1] Sukinah, "Karawitan Art as Local Cultural Wisdom in the Management of Autism Spectrum Disorder. "*Open Access Indonesia Journal of Social Sciences* 3, no. 2 (2020): 61–65. https://doi.org/10.37275/oaijss.v3i2.28.

[2] Marthen Rummar, "Kearifan Lokal Dan Penerapannya Di Sekolah," *Syntax Tranformation* 3, no. 12 (2022): 2722–5356, https://doi.org/https://doi.org/10.46799/jst.v3i12.655 2722-5356.

are abstract concepts based on religion and culture that reflect the ideals and vision of a society. Values are defined as the idea and belief about the truth or truth of a norm desired by the culture. Local wisdom consists of habits and traditions held by certain groups of people, and this local wisdom has unique characteristics and peculiarities for each region[3]. Local Wisdom contains views and conceptions that are deep thoughts, initiatives, and works and contain values for the community that supports them[4]. These values are inherited and nurtured to the next generation by using the right media and in accordance with the situation, conditions, and characteristics of the community. The artistic process has the potential to be a medium to release latent tension, anxiety, and emotions by expressing them through works of art [5].

Jumriani et al (2021) define local wisdom as the cultural character of a region. Local wisdom can be a concept or activity that includes how to interact with other people, the environment, and society with their beliefs. Therefore, it can be said that local wisdom functions as social stability and control over various human activities related to the lives and livelihoods of the communities that own them[6]. According to Uspayanti (2021), local wisdom is a belief of the local community that is directly related to nature[7]. According to Abas et al (2022), local wisdom is a fundamental understanding that comes from living side by side with the environment. This is related to local culture, which is collected and inherited between generations that comes from life experiences or something that is considered a truth[8]. Based on these definitions, local wisdom is a variety of community activities that result from

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[3] Rahmatih et al, "Refleksi Nilai Kearifan Lokal (Local Wisdom) Dalam Pembelajaran Sains Sekolah Dasar: Literature Review." *Jurnal Pijar Mipa* 15, no. 2 (2020): 151–56. https://doi.org/10.29303/jpm.v15i2.1663.

[4] Clifford Geertz, *Local Knowledge: Further Essays In Interpretive Anthropology*. *American Ethnologist*. Vol. 12, (1983). https://doi.org/10.1525/ae.1985.12.3.02a00160.

[5] Fakhriati and Erman 2022; Triastari, Dwiningrum, and Rahmia 2021; Warman et al. 2023; Hanif and Sri Maruti (2024)

[6] Jumriani et al, "The Urgency of Local Wisdom Content in Social Studies Learning: Literature Review." *The Innovation of Social Studies Journal* 2, no. 2 (2021): 103. https://doi.org/10.20527/iis.v2i2.3076.

[7] Uspayanti et al, "Local Wisdom and Its Implication for Nature Conservation." *Review of International Geographical Education Online* 11, no. 5 (2021): 292–302. https://doi.org/10.48047/rigeo.11/5/30.

[8] Abas et al, "A Systematic Review on the Local Wisdom of Indigenous People in Nature Conservation." *Sustainability (Switzerland)* 14, no. 6 (2022). https://doi.org/10.3390/su14063415.

their interaction with their environment accompanied by beliefs that are inherited between generations so as to form a local culture. Local wisdom is something that is specifically related to a certain culture (local culture) and reflects the way of life of a certain society. In other words, local wisdom resides in local culture.

Local culture is often juxtaposed with the term ethnic or sub-ethnic buddhism in Indonesia. The components of local culture include languages, knowledge systems, social organizations, life and technology systems, livelihood systems, religious systems, and art. However, of these components, only a small number of elements such as language, art, and traditional ceremonies can show the uniqueness of their culture and attract attention. Other components are difficult to draw attention to the cultural characteristics of a country or ethnic group[9].

The behavior of loving regional culture is a behavior that shows love for regional culture, which is shown by the behavior of enjoying learning and utilizing aspects of regional culture such as language, traditional clothing, customs, and so on[10]. According to the Great Dictionary of the Indonesian Language, cultural love comes from the word "love" which means to love very much, and "culture" which means thoughts or intellect, customs, and something that has become a habit and is difficult to change. Thus, cultural love is an attitude of affection, care, and appreciation for customs, habits, and the results of human intellect (culture), accompanied by the desire to preserve and develop them[11].

The rapid development of digital technology makes it easier for information from various parts of the world to enter Indonesia, thus having an impact on cultural degradation that allows the erosion of local culture and further fades the sense of love for culture, especially for the younger generation[12]. The government's efforts to instill a love of culture in the

[9] Sukinah, "Karawitan Art as Local Cultural Wisdom in the Management of Autism Spectrum Disorder. "*Open Access Indonesia Journal of Social Sciences* 3, no. 2 (2020): 61–65. https://doi.org/10.37275/oaijss.v3i2.28.

[10] Najib et al, "Digital Wayang Kulit Develops A Love For Local Culture In Children Aged 5-6 Years." *Jurnal Pendidikan Anak Usia Dini Undiksha* 11, no. 1 (2023): 93.

[11]Ashari, "Penanaman Karakter Cinta Budaya Melalui Kegiatan Ekstrakurikuler Karawitan Pada Siswa SD Negeri Koripan Kecamatan Bungkal Kabupaten Ponorogo." *Prosiding Magister Pendidikan IPS* 1 (2024): 168–76.

[12] Nurhayati, Aulia Ika, and Bambang Eko Susilo. "Systematic Literature Review: Implementasi Pembelajaran Etnomatematika Terhadap Kemampuan Pemecahan Masalah Matematis Dan Karakter Cinta Budaya

younger generation can be done through education. Based on Law Number 20 of 2003 concerning the National Education System Article 1, it is explained that education based on Pancasila and the Constitution of the Republic of Indonesia of 1945 is rooted in religious values, Indonesian national culture, and responsiveness to the demands of changing times[13]. In accordance with this statement, the younger generation is expected to be responsive in keeping up with the times but still appreciate or love local culture. The implementation of love for local culture can be realized by paying attention to and developing customs and culture embraced by local residents. The attitude of love for culture instilled in the younger generation is expected to provide awareness for them of the importance of learning and developing the existing culture. As a form of cultural love for local culture, the community, including the younger generation, is required to always participate in the implementation of local traditions[14]. One of the local cultural arts that is currently developing in the Javanese community is karawitan.

The art of karawitan is one of the local cultural arts in the form of traditional Javanese vocal exercises that have elements of beauty, softness, beauty, and complexity and have special rules such as *pathet barrels*, techniques, and rhythms packaged with instrumentals with *slendro* and *pelog*[15]. From these elements, the art of karawitan can be used as a description

Lokal." *Jurnal Didactical Mathematics* 4, no. 2 (2022): 368–79; Hasanah, Vitrotun, and Abdul Majid. "Penanaman Nilai-Nilai Pendidikan Agama Islam Melalui Program Ekstrakulikuler Karawitan Di MA Al-Muttaqien Pancasila Sakti Klaten." *Karakter : Jurnal Riset Ilmu Pendidikan Islam* 2, no. 1 (2025): 89–101.

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[13]Presiden Republik Indonesia, "UUD RI Nomor 20 Tahun 2003 Tentang Sistem Pendidikan Nasional," 2003. https://doi.org/10.24967/ekombis.v2i1.48.

[14] Hartini et al, "Upaya Pelestarian Kearifan Lokal Tradisi Nyamaru Suku Dayak Ntuka Sebagai Wujud Cinta Budaya Di Mungguk Ganis Kecamatan Nanga Mahap Kabupaten Sekadau." *JURNAL PEKAN : Jurnal Pendidikan Kewarganegaraan* 6, no. 2 (2022): 164–76. https://doi.org/10.31932/jpk.v6i2.1463.

[15] Ashari, "Penanaman Karakter Cinta Budaya Melalui Kegiatan Ekstrakurikuler Karawitan Pada Siswa SD Negeri Koripan Kecamatan Bungkal Kabupaten Ponorogo." *Prosiding Magister Pendidikan IPS* 1 (2024): 168–76; Putri & Winarko, "Pembelajaran Ekstrakurikuler Seni Karawitan Berbasis Proyek Di Sdn Satu Atap 2 Dongko Kabupaten Trenggalek." *Jurnal Pendidikan Sendratasik* 11, no. 1 (2022): 17–34. https://doi.org/10.26740/jps.v11n1.p17-34.

of noble values in Javanese culture[16]. Karawitan is one of the local art and cultural heritages that is famous in the Javanese and Indonesian communities which has historical and philosophical significance[17]. The significance of traditional music culture, especially karawitan, as an integral part of Indonesia's rich cultural heritage[18]. Experts emphasize the role of traditional music in preserving cultural identity and connecting the community to its roots. Various studies have explored the social function of karawitan, emphasizing its role in fostering social cohesion and a sense of belonging[19]. Traditional music is seen as a communal activity that transcends generational boundaries and unites the community[20].

The art of karawitan is a traditional art that contains the values of the teachings of hudipan in Javanese culture, such as teachings about aesthetics and subtlety of feelings, beliefs or also about humanity, which are contained in the presentation of musical texts or also in the context of the presentation of the art of karawitan[21]. The art of karawitan is an art that produces sound using a slendro and pelog barrel system. Any vocal or instrumental music that uses slendro or pelog can be referred to as karawitan[22]. In the Javanese

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[16] Putri & Winarko, "Pembelajaran Ekstrakurikuler Seni Karawitan Berbasis Proyek Di Sdn Satu Atap 2 Dongko Kabupaten Trenggalek." *Jurnal Pendidikan Sendratasik* 11, no. 1 (2022): 17–34. https://doi.org/10.26740/jps.v11n1.p17-34

[17] Patria & Abduh, "Analisis Elemen Dimensi Berkebhinekaan Global Dalam Ekstrakurikuler Karawitan." *Jurnal Elementaria Edukasia* 6, no. 4 (2023): 1947–60. https://doi.org/10.31949/jee.v6i4.7584.

[18] Maruti et al, "The Efforts to Improve the Attitude of Love Culture through Karawitan Extracurricular Activities in Elementary School," *Lakhomi Journal Scientific Journal of Culture* 2, no. 4 (2021): 154–61, https://doi.org/10.33258/lakhomi.v2i4.534.

[19] Mokgachane et al, "Implications of Cultural Commodification on the Authenticity of IKalanga Music: A Case of Domboshaba Traditional Music Festival in Botswana." *Journal of Tourism and Cultural Change* 19, no. 2 (2021): 153–65. https://doi.org/10.1080/14766825.2019.1700989.

[20] Hanif & Maruti, "The Role of Traditional Music 'Karawitan' in Building Community Resilience in the Sodong Ponorogo Buddhist Village East Java Indonesia to Facing the Covid-19 Pandemic." *Cogent Arts and Humanities* 11, no. 1 (2024). https://doi.org/10.1080/23311983.2024.2311004.

[21] Putri & Winarko, "Pembelajaran Ekstrakurikuler Seni Karawitan Berbasis Proyek Di Sdn Satu Atap 2 Dongko Kabupaten Trenggalek." *Jurnal Pendidikan Sendratasik* 11, no. 1 (2022): 17–34. https://doi.org/10.26740/jps.v11n1.p17-34

[22] Becker & Feinstein, *The University Of Michigan Center For South And Southeast Asian Studies Michigan Papers On South And Southeast Asia, Editorial Board Ann Arbor, Michigan*. Vol. 2, 2020.

Society, karawitan training and performance is a process of inheriting and disseminating karawitan compositions. In this activity, the instructor transfers gamelan skills to students through oral methods, such as: 1) imitating fragments of song patterns or instruments and certain types of vocals by means of rengeng-rengeng (humming); 2) demonstrate the playing of certain instruments and types of vocals; 3) Present a specific gending model with reference to other relevant gending models. Meanwhile, students absorb knowledge by utilizing their sense of hearing while recording, imitating, memorizing, and developing their own learning materials[23].

Value is an element or something that is upheld, colored, and underlies the soul in human behavior. Religious values, especially Islam, are values that come from the oneness of Allah SWT. All values that exist in the lives of Muslims on earth are based on the teachings of Islam and faith in Allah SWT. Islamic religious values can be found in works of art and culture. Through works of art and culture, one can know the purpose and meaning of every statement or a performance, namely a value, where value can be a source of education in building character in every human being[24]. Karawitan is one of the ancestral cultural heritages that is rich in Islamic Education values, in the art of karawitan there are noble values that ancestors want to convey, especially to the younger generation of the Indonesian nation[25].

In order to interpret the values in the art of karawitan, an exploration effort is needed to find out the Islamic values in the art of karawitan holistically. Based on the background that has been described, a study was conducted on "Exploration of Islamic Values in Karawitan Local Cultural Arts: Cultural Studies in Serag Village, Pulung District, Ponorogo Regency". This research aims to analyze Islamic values in the local cultural arts of Karawitan.

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[23] Widodo et al, "Implementation of Kupingan Method in Javanese Karawitan Music Training for Foreigners." *Harmonia: Journal of Arts Research and Education* 21, no. 1 (2021): 105–14. https://doi.org/10.15294/harmonia.v21i1.29993.

[24] Khasanah, "Nilai-Nilai Keislaman Pada Tembang Lir-Ilir Karya Sunan Kalijaga." *Ta'dib : Jurnal Penidikan Islam Dan Isu-Isu Sosial Volume* 20, no. 2 (2022): 63–75.

[25] Hasanah & Majid, "Penanaman Nilai-Nilai Pendidikan Agama Islam Melalui Program Ekstrakulikuler Karawitan Di MA Al-Muttaqien Pancasila Sakti Klaten." *Karakter : Jurnal Riset Ilmu Pendidikan Islam* 2, no. 1 (2025): 89–101.

Method

This research aims to analyze Islamic values in the local cultural arts of Karawitan. This research uses a qualitative approach with a field research method. Field research is a research to collect data information about problems in the field. Data collection techniques are carried out through observation and interviews.

The research location focused on the Suko Laras and Puji Laras karawitan groups located in Serag Village, Pulung District, Ponorogo Regency. The subject of research in this study is Mr. Suyatni as the founder and nurturer of karawitan art in Serag village.

The data analysis technique uses the Miles and Huberman analysis model which consists of data *collection*, data *display*, data *reduction*, and *conclusion drawing/verification*. The data obtained through the results of the interviews was unstructured and initial observations were collected as much as possible. After the data is collected, then the data is presented based on the relevance of the research topic to be carried out. Data reduction is carried out to sort out data that is considered informative and relevant to be used as data to support research. The last stage is to draw conclusions based on research questions.

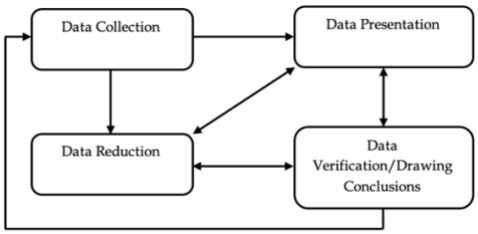


Figure 1. Miles and Huberman Data Analysis Technique Flow

Result and Discussion

The art of karawitan has been preserved in Serag village, Pulung district, Ponorogo regency since 2004 which was initiated by Mr. Suyatno as a caretaker of karawitan in Serag village. Based on the results of an interview conducted on August 20, 2024 with Mr. Suyatni, he said that:

> *"The art of karawitan has been around for a long time and has been around for a long time, and now it just continues, around 2004 it was formed but for men and then around 2014 it is a women's association. Of course, turning this art around is not easy, there are many challenges to face, for example the lack of interest of the younger generation and limited funding. However, we remain optimistic and will continue to do our best to ensure that this phenomenon does not become extinct., thank God, there is now a young generation that has begun to be attracted and join the association but for the time being a*

> *vacuum due to the lack of a coach, Nikibada will be revived waiting to become a coach for the youth group. I hope that it will continue to be a lasting legacy for future generations."*

Based on this statement, the art of the association has existed for a long time and is still preserved. The Suko Laras Association was formed in 2004 and the Puji Laras Association was formed in 2014. There are many challenges in preserving this karawitan including the lack of interest of the younger generation and limited costs. But for now, the younger generation is starting to grow an interest in the art of karawitan. This is in line with the observations made by Zhang et al (2024) who found that many youth have not become participants in cultural practices because they are considered to have a low capacity for cultural practice. In addition, young people understand Western culture more than local cultures such as karawitan[26].

Based on Mr. Suyatni's statement regarding the impact of the establishment of the association, namely that the existence of the association not only enriches the village of Serag, but also becomes a forum for the community to gather and create. The association has made a significant contribution to the preservation of karawitan art in Serag village. Through the activities held, the association has succeeded in attracting the interest of the younger generation to learn and preserve the art of karawitan. Mr. Suyatni also explained about routine activities at the Suko Laras and Puji Laras karawitan art festivals. Mr. Suyatni said that:

> *"Paguyuban Suko Laras lan Puji Laras ing desa Serag, Ponorogo, gadhah jadwal latihan karawitan kanthi rutin sabendinten malem Senin ing griyanipun Bapak Suyitno sarta saben dinten Rabu dalu ing griyanipun Ibu Supadmi. latihan rutin paguyuban ugi aktif nganakaken macem-macem kegiatan kadosta ing acara hajat, acara desa, ugi pentas seni, lan hiburan. Kagiyatan-kagiyatan punika gadhah tujuan kangge nglestariaken seni karawitan, nyambung tali silaturahmi antar anggota, sarta nggih dados sumbangan ingkang positif kangge masyarakat desa Serag."*

In the information related to the routine activities of karawitan art conveyed by Mr. Suyatni, namely that the Suko Laras and Puji Laras groups in Serag village, Pulung district, Ponorogo regency have a schedule of routine karawitan training on Monday nights at Mr. Suyitno's house and every Wednesday night at Supadmi's house. In addition to routine training, the

[26] Zhang et al, "Youth Participation in Cultural Heritage Management: A Conceptual Framework." *International Journal of Heritage Studies* 30, no. 1 (2024): 56–80. https://doi.org/10.1080/13527258.2023.2275261.

association is also active in holding various activities such as celebration events, village events, art performances, and entertainment. These activities aim to preserve the art of karawitan, strengthen the relationship between members, and make a positive contribution to the Serag village community. In addition, the Suko Laras and Puji Laras associations have a management consisting of the chairman of the Suko Laras association, Mr. Suyitno and the chairman of the Puji Laras association, Mrs. Supadmi. This management works together to manage all activities of the association, ranging from training schedules, organizing activities, to financial management.

Karawitan Local Culture

Gamelan is a traditional musical instrument that originated from Central Java. Gamelan comes from the word "*gamel*" which comes from the Javanese language which means hitting or beating. While *the suffix* "*an*" refers to a noun. In terms of gamelan is a set of traditional musical instruments that are played by being hit. Gamelan has been known in Java since 326 Saka (404 M). The description of the karawitan game at that time was a relief of Borobudur Temple and Prambanan Temple. Gamelan is generally used to accompany puppet and dance performances. As the times developed, gamelan then stood on its own as a musical performance and was complete with a singer called sinden. Gamelan is also often used as an accompaniment to the bride and groom in Javanese palaces, even to this day the Javanese people still use gamelan as an accompaniment to wedding events[27]. Gamelan refers to a set of instruments and most gamelan consists of instruments such as plates and gongs with special pitch settings. The type of gamelan that is often used today is a large set, ranging from thunderous ari gong to slab instruments, with three kendhangs, and several bamboo flutes, sitar, and xylophone. This gamelan is adjusted using a two-scale system, namely slendro or five-tone system and pelog or seven-tone system. Gamelan music with slendro has almost the same distance and is usually denoted by the numbers 1 (ji/siji/one), 2 (ro/loro/two), 3 (lu/three/three), 5 (ma/five/five), and 6 (nem/six/six). Pelog, a seven-note system, consists of major and minor intervals, usually denoted as 1, 2, 3, 4, 5, 6, and 7 (pi/seven/seven). Both slendro and pelog are usually played in separate sets that cannot be replicated by Western systems[28].

[27] Lestari et al, "Upaya Pelestarian Kesenian Karawitan Lewat Paguyuban Karawitan Sido Laras Desa Sidakangen Kecamatan Kalimanah Kabupaten Purbalingga." *Kampelmas* 1, no. 2 (2022): 787–98.

[28] Puguh et al, "Acceptance of Javanese Karawitan in Japan: Appreciation of Traditional Culture and Community Activities." *Cogent Arts*

In its presentation, musical instruments in the art of karawitan are the most important thing. Because the tool is the source of the sound of music. This is in accordance with Simanungkalit's theory which says that "a musical instrument is an instrument that is made or modified for the purpose of producing music". The musical instrument used in the presentation of karawitan art is a set of gamelan musical instruments. This is in accordance with Palgunadi's opinion which states that "traditional musical instruments are used as a complement to various ritual, artistic, and entertainment activities by the Javanese tribal community which is now known as gamelan"[29].

In general, a set of gamelan instruments is as follows: 1) Drum, is a musical instrument that is not tuned (rhythmic) but only has a difference in the height of the sound to produce a rhythm or can be called a rhythm regulator. The size of the drum consists of three types of drums, namely kendang *gedhe,* kendang *penanggulan* (in Javanese called *ketipung*), and kendang *gedhugan* (in Javanese called *ciblon*) which function as a regulator and controller of the rhythm of the song. The speed of the journey and the change in rhythm depend on the drum player called the penningdang. 2) Rebab, is a musical instrument that uses a swipe and has two or three strings of copper rope, while the body usually uses jackfruit wood. How to sound the rebab by rubbing it with a tool called *kosok*. 3) Bonang, is a musical instrument consisting of 4-10 sets of small gongs arranged in two rows. Bonang in Javanese gamelan has 2 types, namely Bonang Barung and Bonang Penerus. Each consists of two barrels, namely *slendro* and *pelog*. 4) The balungan, is a musical instrument in the form of a percussion which is divided into 6-7 blades arranged on a wooden frame which also functions as a resonator. There are 3 types of Balungan according to their size and type, namely *demung, saron*, and *peking*. 5) *Slenthem,* is a musical instrument consisting of a thin wide sheet of metal that is strung with strings and stretched over tubes to function as a songwriter. 6) Kenong, is the fattest musical instrument compared to kempul and gong even though the size of this kenong is in the form of a hollow in the middle made protruding to be beaten. Kenong in the serving of free karawitan or *klenengan* or accompanying karawitan. Kenong serves as a rhythmic pastime. 7) Gambang, is a musical instrument made of

and Humanities 10, no. 1 (2023). https://doi.org/10.1080/23311983.2023.2217586.

[29] Zukaiha et al, "Penyajian Seni Karawitan Pada Kegiatan Adat Di Desa Damar Mulyo Kabupaten Aceh Tengah." *Jurnal Ilmiah Mahasiswa Program Studi Pendidikan Seni Drama, Tari, Dan Musik* 2, no. 3 (2017): 284–92.

wooden blades framed on a resonator that functions as a resonator. The number of blades is between 17-20 blades, the blade area can reach two octaves or more. In the complete gamelan instrument there are 3 xylophones, namely, *slendro xylophone, xylophone pelog bem,* and *xylophone pelog goods.* Its function is as a songwriter or performing an existing song, beautifying it with its clingangle, and as an opening for the gending gambang. The way to play it is by hitting it using a tool called *tabuh.* 8) Gender, is a musical instrument similar to *a slenthem* but with a smaller area, consisting of blades that are tensioned with strings on the roofs of the resonator. Similar to xylophone in a complete gamelan instrument there are 3 genders, namely, *slendro gender, pelog bem gender*, and *pelog barang gender*. Based on their function and size, gender is divided into two, namely *the new gender* and the *successor gender*. Gender serves as a guide or guiding barrel. 9) The siter, is a musical instrument that is played by plucking, in the form of a hollow wood with wires, which has a length of approximately 30 cm. This type of instrument is seen from the shape and color of the sound there are three types, namely *the siter*, *the successor Siter* (the size is smaller than the *siter*), and *the clempung* (the size is larger than the *siter*). 10) Kempul, is a musical instrument that is usually hung almost similar to a gong but smaller in size so that the sound produced is higher than the gong. 11) Gong, is a musical instrument that is often used as a marker for the beginning and end of the gendhing, and gives a sense of balance after the passage of a long playing of the gendhing. 12) Flute, is a wind instrument that plays an important role in karawitan gamelan. The soft and melodious sound produced by the flute gives its own color to the gamelan music composition. The flute is often used to play the main melody or as an accompaniment to the main melody played by other instruments[30].

Background of the Establishment of the Karawitan Association "Suko Laras" and "Puji Laras"”

Serag Village is one of the villages located in Pulung district, Ponorogo regency. Serag Village has quite high potential and wealth, as evidenced by its area surrounded by rice fields and fields with a fairly good fertility level, so that the majority of its residents make a living as farmers.

[30] Iswantoro, “Kesenian Musik Tradisional Gamelan Jawa Sebagai Kekayaan Budaya Bangsa Indonesia.” *Jurnal Sains Terapan Pariwisata* 3, no. 3 (2018): 131. https://journal.polteksahid.ac.id/index.php/jstp/article/view/70; Becker & Feinstein, *The University Of Michigan Center For South And Southeast Asian Studies Michigan Papers On South And Southeast Asia, Editorial Board Ann Arbor, Michigan*. Vol. 2, 2020.

The villagers strongly uphold local customs, and the majority of the people are Muslim, so there are various religious activities carried out by the community including yasinan, tahlilan, and recitation. In addition, the people of Serag village also have potential in the field of karawitan art which is still preserved.

Around 2004 the people of Serag village officially established a karawitan art association with the name "Suko Laras" which was followed by a group of men. The purpose of establishing or forming a karawitan art association "Suko Laras" is to maintain and preserve traditional music as a local cultural heritage, maintain the existence of karawitan art in the current era of globalization and to hold training and workshops for the youth of Serag village. The karawitan art association "Suko Laras" continues to grow and in the end the formation of a women's karawitan group with the name of the "Puji Laras" association in 2014, so that for now the karawitan art group in Serag village has two groups, namely the women's karawitan art group "Suko Laras" which has 14 members and the women's karawitan art group "Puji Laras" which also has 14 members.

This karawitan art has become the identity of Serag village, because this karawitan art is able to bridge communication and create warmth for the residents of Serag village, besides that the karawitan art association "Suko laras" and "Puji Laras" become a social life for the people of Serag village. The form of communication in the art of karawitan is reflected in the results of the presentation which is the result of cooperation between elements in the art of karawitan, is collective, supporting each other to provide a place of expression in accordance with their duties and responsibilities. This is in accordance with the lifestyle of the Javanese people who mostly adhere to the principle of mutual cooperation and prioritize togetherness[31].

Membership of the Karawitan Association "Suko Laras" and "Puji Laras"

The karawitan art association "Suko Laras" and "Puji Laras" of Serag Village is a community that is very supportive of each other. The members support each other and work together in developing talents and interests in the field of karawitan. They have a high spirit to preserve Javanese culture and introduce the art of karawitan to the wider community. Members of the Karawitan Association "Suko Laras" and "Puji Laras" of Serag village also have a vision to make karawitan an inseparable part of the life of the people of Serag village. They strive to create a space for the younger generation to

[31] Setyawan, "Karawitan Jawa Sebagai Media Belajar Dan Media Sosial." *Trihayu: Jurnal Pendidikan Ke-SD-An* 3, no. 2 (2017): 78–82.

learn and love the art of karawitan, as well as revive traditions related to gamelan.

The following is a list of members, positions, and gamelan instruments played from the Serag village karawitan arts association which is divided into two groups between the men's group and the women's group. The list of male members in the karawitan art association "Suko Laras" (Table 1) and female members in the karawitan art association "Puji Laras" (Table 2) is as follows.

Table 1. Members of Suko Laras Association

Number	Name	Position	Gamelan Elements Played
1	Paikun	Head	*Slenthem*
2	Suyatni	Caregiver	*Demung*
3	Suyitno	Coach	*Kendang*
4	Sumitro	Treasurer	*Kempul*
5	Jamikun	Member	*Siter*
6	Suyahmun	Member	*Gender*
7	Wiji	Member	*Peking*
8	Damikun	Member	*Bonang Penerus*
9	Panimin	Member	*Saron*
10	Tukimun	Member	*Saron*
11	Darmin	Member	*Kenong*
12	Bueran	Member	*Bonang Barung*
13	Slamet Hariyanto	Member	*Demung*
14	Suminto	Member	*Gambang*

Table 2. Members of Puji Laras Association

Number	Name	Position	Gamelan Elements Played
1	Supadmi	Head	*Saron*
2	Suprapti	Secretary	*Saron*
3	Sudarmi	Treasurer	*Peking*
4	Evi Sukesih	Member	*Bonang Barung*
5	Suliyati	Member	*Bonang Penerus*
6	Suprihatin	Member	*Demung*
7	Kamini	Member	*Demung*
8	Lasmi	Member	*Demung*
9	Sutinah	Member	*Saron*
10	Suparmi	Member	*Saron*

11	Tini	Member	*Saron*
12	Sumarti	Member	*Slenthem*
13	Mesiyah	Member	*Kenong*
14	Karmi	Member	*Kempul*

Especially for the women's group, if there is a karawitan art performance, the members of the women's karawitan group plus five gamelan players from the men's group, namely Mr. Suyahmun who plays the gender gamelan instrument, Mr. Suminto who plays the gambang gamelan instrument, Mr. Jamikun who plays the siter gamelan instrument, Suyitno who plays the drum gamelan instrument, Mr. Bueran who plays the bonang barung gamelan instrument, And for pesinden, usually from the villagers themselves or from the neighbors of the village.

Karawitan Arts Association Activities "Suko Laras" and "Puji Laras"

The Karawitan Arts Association "Suko Laras" and "Puji Laras" routinely hold joint exercises to preserve the art of karawitan. Training activities include learning notation, techniques for playing gamelan musical instruments, and practice playing traditional songs. In addition to training, these two groups also hold performances in village events or other arts events such as celebrations and entertainment for the village community. The main goal of the Karawitan Arts Association "Suko Laras" and "Puji Laras" is to preserve and develop the art of karawitan, especially in Serag village. The activities carried out, such as regular exercises and performances, aim to foster the interest of the younger generation in this traditional art. In addition, these two associations are also active in various social activities related to art and culture.

According to Mardimin, the tone system in karawitan is better known as the term "barrel". Barrel is a set of tone rules or a system of tones in karawitan which in one euphoria has a certain number and magnitude of magnitude. In this sense, it refers to two types of barrels in karawitan, namely the slendro barrel and the pelog barrel. The barrel of slendro is a system of tones or sequences of notes in karawitan which in one melody consists of five notes and the distance is more or less even. Meanwhile, the barrel of pelog is a sequence of notes that in one euphoria consists of seven notes and the distance is not the same[32]. In the Karawitan art association "Suko Laras" and "Puji Laras" in karawitan the type of *slendro* tone is used, which is the type of

[32] Iswangga et al, "Strategi Pembelajaran Ekstrakurikuler Karawitan Di SMA Negeri 1 Pemalang." *Jurnal Seni Musik* 9, no. 2 (2020): 109–18. https://doi.org/10.15294/jsm.v9i2.37463.

tone found in the karawitan art which only has five tones, usually notated as 1-2-3-5-6 or do-re-mi-sol-la and the term *slendro* tones are *goods – gulu – chest – five – nem – goods* which are from the tone *of goods* to the tone *of goods* next called one *gembyang* as well as from the tone *of the gulu* to the tone of *the next gulu* and so on[33].

This karawitan art activity has a training schedule, namely for the men's group at the karawitan art group "Suko Laras" every Monday night which takes place at the house of Mr. Suyitno as the karawitan art trainer and the women's group at the karawitan art group "Puji Laras" every Wednesday night which takes place at the house of Mrs. Supadmi as the head of the karawitan art group for the women's group.

This karawitan art association has been inaugurated by the village and received a master letter from the tourism office around 2016. Some of Mr. Suyitno's gamelan music equipment is used for men's group training and Supadmi's mother's gamelan equipment is used for women's group training and is usually purchased from the karawitan friends association. However, at a certain moment around 2018 there were several gamelan musical instruments donated from the village. Because, this karawitan art association is a social activity that is formed independently and is not overseen by the village, the costs incurred to meet the needs and needs of the karawitan arts association are obtained from contributions and support from villagers.

This karawitan art activity was previously not only attended by groups of fathers and mothers but also by many youth and women of Serag village, but due to the unavailability of trainers and the majority of Serag village youth and women are still in school and many are working, for the time being the karawitan youth group is vacant and training will be carried out again after the existence of karawitan trainers.

Islamic Values in Karawitan

The art of karawitan music is one of the cultural arts that has been passed down from generation to generation which is rich in historical and philosophical values that are valuable in Javanese Society. Karawitan was created not only as entertainment, but also as an educational medium that is full of moral values, discipline, and togetherness. These values are closely related to the values in Islam[34]. The values in Islam contained in the art of

[33] Hastanto, "298490-Konsep-Asmbat-Dalam-Karawitan-Jawa-1F2Aa49F." *Jurnal Seni & Budaya Panggung* 22, no. 3 (2012): 225–350.

[34] Supriyadi et al, "Mewujudkan Integrasi Budaya dan Ukhuwah Islamiyah Melalui Ekstrakurikuler Karawitan Di SMP Muhammadiyah

karawitan are: 1) ***Ukhuwwah Islamiyah***, each karawitan performer is taught to work together in playing gamelan musical instruments, respect each other's roles, and build togetherness in achieving a common goal, namely harmonic music. This process is in accordance with the principle of *ukhuwah islamiyyah* which emphasizes the importance of solidarity and cooperation through the work of karawitan groups. 2) **Cooperation and Gotong Royong**, karawitan is a form of ensemble music that is played collaboratively. Each music player played has their own role that must be played in harmony. Every karawitan player learns the importance of a meaning of cooperation, mutual support, and mutual respect for the role between fellow players. This value is in line with the Qur'anic verse surah Al-Maidah verse 2 which has the meaning "*And help you in virtue and piety, and do not help each other in committing sin and enmity*". Therefore, the value of cooperation and mutual cooperation is instilled in the art of karawitan to produce good cooperation in forming ideal music. 3) **Precision and Patience,** this attitude must be applied by every performer in order to produce a cohesive and comfortable musical rhythm. Precision and patience teach the practitioner not to act directly in making decisions, but it takes precision and patience first to face challenges within the scope of the community. This attitude is in line with the Qur'an surah Al-Baqarah verse 153 which means "*O you who believe, make patience and prayer your helper, verily Allah and those who are patient*". 4) **Responsibility,** each performer has their own duties in playing gamelan musical instruments. If one of the players does not perform his duties, then the resulting sound becomes discordant and unpleasant to hear. This value is in line with the Qur'anic verse surah Al-Mudattsir verse 38 which means "*Each person is responsible for what he has done*". 5) **Leadership,** this value is illustrated by the performers in the art of karawitan. The rider will be the benchmark or cue in every beat. Other gamelan beaters will follow every cue given through the drummer. In this case, the rider becomes the leader to start the notation to be played. 6) **Tolerance,** this value is also found in the art of karawitan. The value of tolerance is illustrated in the incident that if one of the karawitan players is not right in beating the gamelan, then the other players do not blame each other. This value is in line with the meaning of the Qur'an surah Al-Kafirun verse 6 which means "*for you your religion and for me my religion*". 7) **Loving culture,** through the art of karawitan, pengrawit, especially the younger generation, knows and loves their local culture more. They slowly realized and understood that the art of karawitan is one of the nation's identities that

Banguntapan Bantul." *Millatuna: Jurnal Studi Islam* 2, no. 02 (2025): 107–21. https://doi.org/10.33752/mjsi.v2i02.8852.

must be preserved and inherited to the next generation. This value is in line with the Qur'an surah Al-Hujurat verse 13 which means "*O humans, indeed We created you from a male and a female, then We made you into nations and tribes so that you may know one another*". In this context, it can be analogized in the art of karawitan that each component in karawitan has a different function, if played carefully with the right tone, it will produce music that is harmonious and can be enjoyed by the listener.

Islamic values in the art of karawitan have also been described by several previous researchers. Supriyadi & Fitri (2025) stated that through karawitan, players are taught to work together in playing gamelan musical instruments, respect each other's roles, and build togetherness in achieving common goals. The values of good character in the art of karawitan include the value of discipline, cooperation and mutual cooperation, the value of patience, responsibility, and the value of love for culture[35]. Alby et al (2024) stated that through the art of karawitan, karawitan players are not only taught about traditional Javanese music art, but can also explore the spiritual values and values of Islamic Education contained in the art. The Islamic values contained in the art of karawitan include the value of civility, the value of tolerance, and the value of mutual cooperation[36]. Hasanah & Majid (2025) stated that karawiyan is one of the ancestral cultural heritages that is full of Islamic Education values. The values of Islamic Education in the art of karawitan include the value of tolerance, ethical value, the value of patience, the value of discipline, the value of responsibility, the value of cultural love, the value of leadership, and the value of togetherness[37]. Based on the results of the research, it can be emphasized that the art of karawitan is not only directly in the form of cultural art inherited from ancestors, but in the art of karawitan it also contains Islamic educational values that can be instilled in every karawitan player. Therefore, there needs to be awareness among the younger generation to always preserve various local arts in Java, especially

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[35] Supriyadi et al, "Mewujudkan Integrasi Budaya dan Ukhuwah Islamiyah Melalui Ekstrakurikuler Karawitan Di SMP Muhammadiyah Banguntapan Bantul." *Millatuna: Jurnal Studi Islam* 2, no. 02 (2025): 107–21. https://doi.org/10.33752/mjsi.v2i02.8852.

[36] Mochammad Fikri Alby, "Internalisasi Nilai-Nilai Pendidikan Agama Islam Melalui Seni Karawitan Di SMA Surya Buana Malang," *Jurnal Mudarrisuna: Media Kajian Pendidikan Agama Islam* 14, no. 2 (2024): 159, https://doi.org/10.22373/jm.v14i2.22727.

[37] Hasanah & Majid, "Penanaman Nilai-Nilai Pendidikan Agama Islam Melalui Program Ekstrakulikuler Karawitan Di MA Al-Muttaqien Pancasila Sakti Klaten." *Karakter : Jurnal Riset Ilmu Pendidikan Islam* 2, no. 1 (2025): 89–101.

the art of karawitan. In addition, through cultural arts, karawitan can be used as a learning medium with a learning by doing approach, especially in Islamic Religious Education at the school and university levels.

Conclusion

This research aims to explore Islamic values in the local culture of Karawitan. The research was carried out focused on Serag village, Pulung district, Ponorogo regency. The results of the study show that there are Islamic values in the art of karawitan including *ukhuwah islamiyyah,* cooperation and mutual cooperation, precision and patience, responsibility, leadership, tolerance, and loving culture. This can be interpreted that in every art there are good values that can be instilled in each individual as capital for character education. Art is not necessarily in the form of culture, but if examined more deeply, a type of art has a meaningful philosophy.

Recommendations for further research are expected to be research that explores Islamic values in other cultural arts, so that it can add insight related to Islamic values found in every local cultural arts in Indonesia and can also add scientific treasures in the world of education, especially Islamic religious education.

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