

Bas Music Learning Strategy Based on CTL as a Strengthening of Student Character through Curricular Integration

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ABSTRACT

This article explores the role of regional arts, particularly *Bas* traditional music, in supporting student character development through the application of Contextual Teaching and Learning (CTL). The study examines character-related values embedded in *Bas* musical practices and considers how these values can be integrated into learning activities. A qualitative approach with descriptive analysis was employed to interpret the educational potential of *Bas* traditional music within curricular contexts. The findings indicate that *Bas* music contains values associated with discipline, cooperation, responsibility, and appreciation of local culture. Within the CTL framework, these values appear to be engaged through contextual and experience-based learning processes in art practice. Learning activities such as project-based work, group discussion, and reflective exercises emerged as approaches that supported students' engagement with character-related values. These findings suggest that the integration of *Bas* traditional music into CTL-based learning offers opportunities to connect character education with local cultural knowledge within educational settings.

Keywords: Learning, Music, Bas, Contextual Learning, Character Education

INTRODUCTION

Enrekang Regency is a multicultural region with a diverse population, including Toraja and Buginese ethnic groups (Arqam et al., 2018). The community adopts the Buginese cultural value system known as "*Siri*," which emphasizes shame and self-respect in moral education (Musi et al., 2022). While this value positively shapes character, it also carries the potential for social conflict, such as intergroup brawls. Therefore, strengthening character through music

education, which fosters respect, sensitivity, and creativity, is essential.

Character education within music pedagogy is of paramount importance for cultivating student attributes such as respect, sensitivity, and creativity (Sutawi, 2018). Nevertheless, instructional strategies for character reinforcement remain underutilized, resulting in suboptimal character development efficiency within educational institutions. While character-building initiatives have been promoted since 2016 to mold principled individuals through

education rooted in national values, their implementation has been inconsistent across various regions, including Enrekang Regency. Through music education, students are afforded the opportunity to develop key character values such as collaboration, discipline, persistence, responsibility, creativity, and self-expression (Oktari, 2023; Suhirno & Rizqi, 2024). Consequently, innovative approaches to character education that leverage local cultural elements are necessitated, such as the integration of Bas music through contextual teaching methods to provide students with authentic, real-world learning experiences.

Bas is a traditional wind ensemble music constructed from "petung" bamboo stalks. It has flourished and become a fundamental aspect of the cultural life within the Enrekang Regency of South Sulawesi. Empirical data gathered by researchers from 2016 to 2022 reveals that numerous formal educational institutions in the region have adopted Bas music as a pedagogical activity for students. Notable examples include SDN 48 Garutu, SDN 182 Angin Angin, and MAN 1 Baraka (Ilham MR, 2022).

The utilization of Bas music as an instructional medium within formal schools in Enrekang Regency has been established since 1960 (Arqam et al., 2018; Ilham MR, 2022; Malino et al., 2023). It is performed collectively in an ensemble format, typically comprising 20 to 40 individuals. Despite its long-standing presence in educational settings, bass music has yet to be integrated into the intracurricular curriculum, currently remaining limited to extracurricular activities. To date, pedagogical strategies for Bas music have predominantly employed

conventional methods, characterized largely by imitation and rote memorization. One viable approach for implementing bass music instruction in Enrekang's formal education system is contextual teaching and learning (CTL). CTL is a pedagogical concept that emphasizes the relationship between the curriculum and students' authentic experiences, thus facilitating a more profound and meaningful comprehension of the material (Kasim, 2021; Tarwi & Naimah, 2022).

The Contextual Teaching and Learning (CTL) approach aims to foster a learning environment that is more pertinent to students' daily lives. The synergy between theory and practice facilitates the development of critical thinking, problem-solving skills, and adaptability across diverse contexts (Concina, 2023; Shahab, 2024). This aligns with the objectives of modern education, which prioritize not only cognitive development but also the social and emotional competencies of learners. Within the framework of character education reinforcement, the CTL model can be implemented through the integration of local culture, specifically through the utilization of Bas music as a pedagogical medium.

Arts and culture education, particularly traditional music, holds immense potential for the internalization of character values among students (Rohidi, 2019). Traditional music functions not merely as a form of artistic expression but also as an effective vehicle for instilling character values such as responsibility, discipline, cooperation, and cultural reverence. As an integral component of character education, traditional music is capable of delivering profound moral

messages to the younger generation, thereby facilitating the refinement of student character amidst the escalating influence of digital culture.

Several prior studies have pointed out the importance of character education within the context of school music pedagogy. For instance, research conducted by Oktari (2023) posits that music education in elementary schools plays an important part in developing student character. Furthermore, Suhirno & Rizqi (2024) focus on the implementation of character education through music instruction, asserting that character development integrated across all subjects, particularly music, possesses the potential to cultivate individuals with robust and positive moral foundations. Additionally, Suci & Hidayat (2019) examined the application of character education in fostering student creativity through theater extracurricular programs in elementary schools. The '4P' strategy (personal, pusher, process, and product) and the peer tutoring method optimize student creativity, according to their findings.

Meanwhile, Sinaga (2022), in a study concerning the implementation of character education through local wisdom-based music instruction, found that local cultural values significantly reinforce student morality. Wicaksono (2019) cautions regarding the diminished efficacy of music education in character formation when it lacks contextual methods relevant to students' lived experiences. Therefore, the present study seeks to address this gap by implementing a bass music learning strategy based on contextual teaching and learning (CTL) to optimize character reinforcement. While

Sutawi (2018) highlights the character traits that can be developed through music education, particularly ensembles, the findings of this study indicate that school-based music education fosters three primary character virtues, sensitivity, creativity, and respect.

While the importance of character education through music is widely acknowledged, a substantial gap persists in its practical implementation. Furthermore, research concerning the utilization of traditional Bas music within formal education remains limited, rendering this topic relevant for further investigation. Therefore, this study aims to describe the role of traditional Bas music in reinforcing students' character development through the implementation of contextual teaching and learning (CTL) in formal education. This study distinguishes itself from prior research primarily through its distinct context, the specific musical genre examined, and its pedagogical application within school-based character education. Ultimately, the central focus of this investigation is Bas music, which serves as a local culture-based instructional medium.

Based on this background, this study seeks to address a primary objective: to elucidate the role of regional arts, particularly traditional Bas music, in reinforcing students' character development through the implementation of Contextual Teaching and Learning (CTL). Consequently, we anticipate that this research will contribute to developing a culture-based music education model that aligns with the local wisdom of Enrekang Regency.

According to Rohidi (2014, p. 22), within the Arts in Education (AiE) framework, students can enhance their comprehension through the arts. Student engagement in arts education encompasses three core dimensions: interacting with art objects, participating in artistic processes, and analyzing art within the contexts of space and time. Meanwhile, Soehardjo (2011, pp. 252–262) proposes three distinct arts instruction models. The first is the presenticeship (apprenticeship-based) model, in which the educator functions as a coach who transmits artistic skills to learners. The second is the progressive model, which emphasizes freedom of expression and a creative process rooted in sensory experiences. The third is the academic model, which grounds arts learning in theory and research, thereby positioning art as a domain of scientific inquiry.

Pamadhi (2012, pp. 204–205) delineates several instructional methods in arts education, including the copying method, which necessitates technical proficiency to replicate existing artworks. Another approach is the imitation or modeling method, wherein students attempt to style their work based on a reference. This is followed by the modification method, which entails altering the form of a work while preserving its distinctive characteristics. Furthermore, the guided creation method involves teacher scaffolding throughout the creative process, whereas the free creation method grants learners the autonomy to produce artwork aligned with their ideas. Consequently, learning through the arts aims to cultivate students' aesthetic potential while shaping their personality and character. At the elementary school level, music education

extends beyond merely introducing artistic knowledge; it actively refines moral virtues and fosters student character development (Yuni, 2017; Widianita et al., 2024).

Lickona (2012, p. 81) divides character development into three parts: knowing, acting, and habit. According to Lickona, the components of virtuous character comprise (1) moral knowing, which encompasses moral awareness, knowledge of moral values, perspective-taking, moral reasoning, and self-control; (2) moral feeling, which involves the emotional reinforcement necessary for students to develop into individuals of character, relating to attitudes such as self-awareness, self-confidence, empathy toward the suffering of others, love of truth, self-control, and humility; and (3) moral action, which constitutes the moral deeds or behaviors that emerge as manifestations of the other two components. To assess this action, it is necessary to consider competence, desire, and habit.

The Ministry of Education and Culture (2016, p. 12) has initiated efforts to strengthen student character through a framework formulated by the PPK (Strengthening of Character Education) team. The roadmap for character education, which commenced in 2016, implies that character strengthening plays a vital role in preparing students to compete globally by equipping them with 21st-century skills. Student competitiveness is operationalized through the 4C competencies, which encompass critical thinking and problem solving, creativity, communication skills, and the ability to work collaboratively (Shahab, 2024; Szűcs & Juhász, 2023).

Contextual Teaching and Learning (CTL) is an instructional strategy that emphasizes full student engagement to discover connections between the subject matter and real-life situations, thereby encouraging learners to apply this knowledge in their daily lives (Suyadi, 2018). As a pedagogical approach, CTL bridges instructional content with students' concrete experiences (Bremmer & Nijs, 2020; Kasim, 2021; Tarwi & Naimah, 2022). According to Johnson (2014), CTL enables students to construct their understanding through personal experience and social interaction. This approach heavily underscores active student participation throughout the learning process, which consequently allows learners to cultivate both critical and creative thinking skills.

Contextual Teaching and Learning (CTL) comprises seven core components: (1) constructivism, wherein students independently build their understanding based on experience; (2) inquiry, where students search for and discover concepts through exploration; (3) questioning, which serves as a process to elicit deeper comprehension; (4) learning community, which involves group-based learning activities; (5) modeling, which entails providing examples within the instructional process; (6) reflection, which involves evaluating the learning experiences; and (7) authentic assessment, which executes evaluations based on real-world tasks. This approach is relevant for application within local culture-based education, including the strategic utilization of traditional Bas music as an instructional medium for character development.

In synthesis, while theoretical frameworks such as Arts in Education (AiE) demonstrate the ability of artistic mediums to cultivate student comprehension and values, a noticeable divergence remains in how these concepts are executed within formal schools. The integration of localized art forms, specifically traditional Bas music, presents a viable yet underresearched pathway for character reinforcement. By mapping this cultural asset onto the seven core components of Contextual Teaching and Learning (CTL), ranging from constructivism and modeling to authentic assessment, this study establishes a conceptual framework that bridges cultural preservation with systematic character pedagogy. Consequently, this study addresses the following central research questions: (1) What character values are inherently embedded within traditional Bas music, and (2) how can effective learning strategies be formulated to integrate traditional Bas music into the instructional process to successfully reinforce students' character? To empirically investigate and describe how this integration operates in practice, a structured methodological approach is required, which is delineated in the following section.

METHODS

This study employed a qualitative approach with a descriptive design to explore the relationship between Contextual Teaching and Learning (CTL)-based Bas music instruction and student character development through curricular integration. The qualitative approach was selected because the study aimed to investigate instructional processes, learning experiences,

and the meanings generated through classroom interactions and artistic practices, rather than quantifying educational outcomes. This design aligns with research that examines educational phenomena in their natural context, allowing for a deeper focus on the interpretation and experience of character-related values in learning.

Participants included teachers, students, school principals, and Bas music practitioners who were directly involved in the implementation of Bas music learning. They were purposively selected based on their engagement in instructional activities and their ability to provide contextual perspectives relevant to the study's objectives. Data collection methods included observation, semi-structured interviews, and documentation. Observations focused on learning processes, teacher-student interactions, and the development of character-related values during BAS music activities. Semi-structured interviews provided more detailed insights, allowing flexibility to explore emerging issues throughout the field process (Miles et al., 2014). Documentation, such as photographs of activities and relevant learning records, further supported and contextualized the findings.

Data analysis utilized the interactive model proposed by Miles and Huberman, encompassing data reduction, data display, and conclusion drawing and verification (Miles et al., 2014). Data reduction involved selecting and organizing information relevant to the study's focus and presenting it descriptively to identify recurring patterns among sources. Conclusions were developed through an iterative process of interpreting

and continuously comparing observations, interviews, and documentation. To enhance trustworthiness, triangulation was employed by comparing data from different groups of participants, utilizing various data collection techniques, and gathering data over different time periods to assess the consistency of findings

RESULTS AND DISCUSSION

1. Contextual Teaching and Learning (CTL) Based Bas Music Instruction

CTL-based instruction is distinguished by five core characteristics: first, activating knowledge; and second, acquiring knowledge, which signifies that the learning process is executed deductively and systematically, progressing from general comprehension to specific skills (Chaeroh et al., 2021; Sriningsih, 2023). The third characteristic is understanding knowledge, a category that heavily underscores habituation and continuous practice. This process is followed by applying knowledge and, finally, reflecting on knowledge, which involves using reflection as a mechanism for constructive feedback (Nababan & Sipayung, 2023; Triwinarti & Susanto, 2024).

Various schools in Enrekang Regency implement bass music instruction, fundamentally driving student engagement through direct experiential learning processes. Students acquire meaningful exposure by observing bass music performances within their immediate environment. Based on the researcher's field observations at SDN 182 Angin Angin, elementary school students frequently witness adults playing Bas music during evening rehearsal sessions. Similarly, at

MAN 1 Baraka, the students actively participate as members of traditional bamboo music studios (*sanggar seni*) within their residential areas. Meanwhile, SDN 48 Garutu formalizes this practice by utilizing Bas music as an instructional medium within the local content (*muatan lokal*) curriculum.

The characteristics of activating knowledge within Bas music instruction are demonstrated by educators at SDN 182 Angin Angin, where the foundational techniques taught to students for playing musical instruments, such as the flute, are inherently linked to the students' prior knowledge acquired within their social environment. In the context of deductive learning, such as that implemented at MAN 1 Baraka, Bas music instruction is initiated by comprehensively exploring the structure, performance techniques, and presentation methods executed in a collaborative group setting. Consequently, students are able to critically observe and systematically develop these competencies based on the structured guidance provided by the teacher.

Another characteristic of CTL, namely the emphasis on habituation and continuous practice, is operationalized by teachers at SDN 48 Garutu, where habituation is cultivated through routine training sessions held once every seven days, complemented by direct practical execution at school during local content subject hours. This sustainable habituation process is consistently maintained until the students achieve proficiency in performing within the Bas music ensemble. Students are habituated to

integrating knowledge and experience into their daily lives. For instance, students at SDN 182 Angin Angin frequently participate in Bas cultural performances during various community events featuring Bas music. Furthermore, teachers implement the characteristic of reflecting knowledge through evaluative reflection sessions conducted with students immediately after each performance.

CTL-based instruction within Bas music pedagogy consistently emphasizes the active engagement of students in discovering, connecting, and applying instructional material to their daily lives. In the context of Bas arts education, learners are encouraged to discover learning content through social environmental observations, connect the material with real-world experiences, and apply it through collaborative practice within art communities. Consequently, learning transcends rote memorization, transforming into structured habituation and firsthand experience, as evidenced in Angin Angin Hamlet and Baraka District by the students of MAN 1 Baraka. Several students actively participate in music-making during community rehearsal sessions within localized art studios (*sanggar kesenian*). This creates a direct correlation between school curriculum and external learning experiences, thereby deeply embedding the knowledge in the students' cognitive memory (Kasim, 2021). Furthermore, this daily application allows students to engage socially, expanding their formal schooling by conducting collaborative rehearsals with the community in their residential areas (Ananda & Setyawan, 2022).

2. Analysis of the Core Components of CTL in Bas Music Learning

Contextual Teaching and Learning (CTL) in Bas music instruction encompasses several core components. Based on research conducted through observations and interviews, the primary components of Bas music learning implemented at SDN 182 Angin Angin, SDN 48 Garutu, and MAN 1 Baraka are analyzed as follows:

Constructivism involves building or structuring new knowledge within students' cognitive frameworks based on personal experiences (Nababan & Sipayung, 2023; Tarwi & Naimah, 2022). The opportunity for students to observe local Bas art performances within their environment constitutes a distinct, firsthand experience. These observations of artistic practices actively assist students in interpreting the objects of study. Consequently, CTL serves as a dynamic constructivist learning approach that stimulates and empowers students to actively construct their knowledge through personal experience.

Inquiry-based learning encourages students to investigate the existence of Bas music through various sources. This inquiry framework represents an instructional process grounded in systematic search and discovery (Triwinarti & Susanto, 2024). Generally, the inquiry process is executed through a sequence of formulating problems, proposing hypotheses, gathering data, testing hypotheses based on empirical evidence, and drawing conclusions.

Within the context of music education focusing on Bas music at the primary and secondary education levels in Enrekang Regency, teachers play a pivotal role; they

task students with identifying local Bas music ensembles within their respective residential vicinities. While foundational instructional materials, such as techniques for performing wind instruments and music theory, are initially delivered by the teacher during classroom sessions, students are subsequently driven to explore supplementary learning materials independently from textbooks and digital repositories. Through this systematic trajectory, students cultivate scientific, rational, and logical dispositions, enabling them to derive solutions by effectively utilizing a diverse range of learning resources.

Consistent with the "4C" competency framework delineated by the Ministry of Education and Culture (Kemendikbud, 2016:12) concerning the strategic imperatives of fostering student competitiveness via 21st-century skills, critical thinking and problem-solving emerge as crucial elements. This particular component is intrinsically embedded within the characteristics of inquiry-based learning, wherein students identify problems and subsequently resolve them through systemic thinking (Concina, 2023; Wahyuning Sulistyowati et al., 2025).

Within the Contextual Teaching and Learning (CTL) framework, questioning and discussion serve as vital mechanisms to extract information and cultivate curiosity (Triwinarti & Susanto, 2024). This interactive questioning is frequently initiated by students during the instructional process; for instance, a teacher at SDN 48 Garutu noted that students occasionally pose inquiries when encountering difficulties in producing sound from specific Bas instruments, such as

the Bas *Biccu* and Bas *Matonggo*. Ultimately, these question and answer dynamics are engineered to elicit information, arouse learning motivation, stimulate intellectual curiosity, and scaffold students toward synthesizing the core subject matter.

Learning community emphasizes collaborative engagement within groups (Chaeroh et al., 2021; Triwinarti & Susanto, 2024). This learning community paradigm inherently reflects the tradition of Bas music, which is conventionally performed in groups or wind ensembles. Utilizing the CTL approach, a learning community fosters cooperative learning within a social collective, such as a musical group. In this context, Bas music serves as an immediate presence in the instructional process, given that it is fundamentally played in groups, thereby instilling a cooperative disposition among peers. Regarding the learning community concept, this alignment corresponds with the “4C” framework established by the Ministry of Education and Culture (Kemendikbud, 2016:12) concerning the ability to work collaboratively, which highlights the capacity for teamwork and collaboration.

The instructor delivers modeling through technical demonstrations (Nababan & Sipayung, 2023). Modeling represents an instructional process wherein the teacher demonstrates or utilizes basic instruments to provide an observable template that can be emulated by each student (Sriningsi, 2023). For example, the teacher provides exemplary demonstrations on wind instrument techniques and how to harmonize tones across various Bas wind instruments, including the *Retten*, Bas *Biccu*, and Bas

Matonggo. According to Yulia, modeling is frequently employed when students are novice learners in playing the Bas and *suling* instruments.

Reflection is executed by contemplating experiences and comprehending the learned materials. Reflection within this context represents an experiential process conducted by systematically reordering instructional events or learning outcomes that have occurred. Within the CTL framework, at the conclusion of each instructional session, teachers provide students with the opportunity to “meditate” or recall what they have acquired during the lesson.

Authentic assessment is utilized to comprehensively evaluate the ongoing development of students' skills in performing Bas music, rather than focusing solely on the final outcome. Through this assessment mechanism, teachers gather continuous empirical data regarding the students' learning trajectories. This evaluation is conducted authentically and is seamlessly integrated into the instructional process. Furthermore, the assessment is carried out continuously throughout the learning process, given that CTL primarily prioritizes the learning process over mere academic performance.

3. Character Values in Bas Music Arts

Character education constitutes a pivotal dimension of arts education, as the arts possess a robust pedagogical value in shaping student character. Contextual Teaching and Learning (CTL)-based instruction enables educators to internalize character values within the learning process. In its implementation, CTL can be adapted by

integrating character-building content into the instructional materials, including Bas music arts. Consequently, students do not merely acquire academic knowledge but also undergo a more profound character development.

According to Suyadi (2013:89), there are six core character attributes within the CTL framework: hard work, curiosity, creativity, autonomy, responsibility, and social-environmental awareness. When Bas's music and arts are utilized as an instructional medium, these values can be naturally internalized within students. The process of learning Bas music, which demands deliberate practice and perseverance, fosters a disposition of diligence. Students must strive to master performance techniques such as playing the *Suling*, *Bas Biccu*, *Bas Matonggo*, *Retten*, and *Tenor while* successfully executing prescribed musical compositions.

Furthermore, students' drive to comprehend the form, structural design, and performance techniques of Bas instruments fosters intellectual curiosity. Under pedagogical guidance, students actively seek information, explore diverse possibilities, and derive solutions for challenges encountered within music instruction. In relation to the character value of curiosity, learners inherently strive to investigate instructional content and discern how the presented material can be applied toward problem-solving. For instance, students are provided the opportunity to delineate the physical form and structural configuration of Bas instruments. Prior to this lesson, the instructor establishes specific parameters or guidelines to scaffold the conceptual descriptions. Through this targeted

assignment strategy, students are prompted to retrieve information independently to resolve the pedagogical tasks.

Music education serves as a creative response for learners, a pedagogical principle that equally applies to bass music instruction. Creativity in bass music education is evident in the creative processes and the resulting musical output. For instance, students are assigned the task of arranging a musical piece, showcasing their creative craftsmanship at the culmination of the instructional period. These creative undertakings are structured as collaborative group projects. These project-based assignments directly stimulate both individual and collective creativity. Group creativity is operationalized when students collaboratively employ creative strategies to achieve collective problem-solving.

This creative character trait closely aligns with the strategic implications and educational outcomes formulated by the Character Education Strengthening (PPK) team of the Ministry of Education and Culture (Kemendikbud) in *Jendela* magazine (2016:12), which asserts that global competitiveness must be driven by the "4C" competency framework. Three of these pivotal skills include creativity, communication skills, and the ability to work collaboratively. Consequently, the inherent character value of creativity embedded within Bas's music possesses profound pedagogical implications when leveraged as an instructional medium to reinforce character education within formal educational institutions.

The character value of autonomy within Bas music education manifests

explicitly when it is imparted to learners. This autonomous disposition is fundamentally rooted in each individual player, who is typically tasked with performing one to three specific pitches on their instruments. This implies that a single instrument is operated by one student, who is entirely responsible for producing a limited set of up to three musical notes. For instance, within a tonic triad (*chord I*) comprising the pitches *do-mi-sol*, the note *do* is executed by one individual, while the notes *mi* and *sol* are performed by other individual students, each executing distinct rhythmic patterns. Consequently, collective success in performing a bass instrumental piece is heavily contingent upon the technical autonomy of each individual performer.

The inner value of autonomy embedded in bass music dictates that each student bear full accountability for their assigned instrument, along with its specific melodic and rhythmic parts. Once each individual independently assumes responsibility for their musical part, students are then equipped to foster collaborative synergy when arranging a musical piece (Sagala, 2024). This demonstrates an intrinsic nexus between autonomy and the value of responsibility; hence, responsibility becomes seamlessly integrated into personal autonomy throughout the instructional process, utilizing bass music as a pedagogical medium.

The character value of care, within this context, serves as a conceptual operationalization of tolerance. Peer-to-peer care during the instructional process of bass music is explicitly observable through the behavior of students who have attained

proficiency in musical performance. This altruistic care manifests when proficient learners actively tutor and guide peers who have not yet mastered the skills. When educators successfully cultivate highly responsive and empathetic students who care for one another, pedagogical success in character building is effectively achieved. Concurrently, this instructional dynamic internalizes a profound sense of social awareness within the learners (Panjaitan, 2019).

This dynamic closely aligns with the structural components of virtuous character delineated by Lickona (2012:81), which posits that authentic virtuous character culminates in moral action. Moral action constitutes ethical deeds derived from the interplay of moral knowledge and moral feeling (emotional reinforcement). Regarding moral feeling, which pertains to internal psychological attitudes, it encompasses self-awareness, self-confidence, and empathy toward the plight or difficulties of others. Hence, the value of care embedded in Bas's music performance represents a core component of virtuous character, positioning this instructional medium as an optimal vehicle for character strengthening within formal education. Consequently, Bas music arts transcend their role as a mere artistic instructional tool, evolving into an effective conduit for instilling ethical character values in students. Through character-based CTL, students not only acquire musical competencies but also cultivate positive life dispositions that will prove invaluable throughout their lives (Panjaitan, 2019).

4. Instructional Strategies for Bas Music Arts in Strengthening Student Character via Intracurricular Pathways

The integration through intracurricular pathways by implementing contextual teaching methodologies, specifically CTL, infuses pedagogical meaning that is inextricably linked to the lived experiences of students (Pratama et al., 2021). This correlation establishes a direct bridge between conceptual learning and experiential realities. The subsequent sections elucidate practical paradigms of its implementation, formulated to provide a clearer comprehension of contextual teaching frameworks within formal classroom environments or school-based intracurricular settings.

The instructional practices will be outlined by adopting the theme of "local regional musical expression" within the cultural arts subject. Students will achieve the core competencies of "knowledge and skills." The indicators for these competency achievements are (1) understanding the techniques of playing bass musical instruments collectively and (2) playing bass musical instruments in a group setting. To attain these core competencies, teachers must implement the following steps.

In the introductory stage, there are three specific tasks that the teacher must perform when utilizing the CTL instructional strategy. First, the teacher explains the core competencies to be achieved, the benefits of the learning process, and the significance of the musical expression instructional material to be studied. Second, the teacher outlines the contextual learning procedures that will be

applied to the students. Subsequently, the classroom is divided into several groups, with each group consisting of 15 to 20 students. For example, each group is assigned to investigate the performance techniques of Bas musical instruments within their social environment, whether in traditional music studios (*sanggar*) or acquired directly from local Bas artists or musicians. Each group member is then required to explain and practice the playing techniques using the specific instrument they have chosen independently. Additionally, each group is tasked with summarizing their findings and compiling a paper-based report derived from the empirical observations and data gathered. Third, the teacher conducts a question-and-answer session regarding the assigned tasks to identify any remaining difficulties or obstacles students face in playing the instruments. Beyond the execution of this introductory stage, educators are expected to successfully instill character values such as curiosity, hard work, social responsibility, and empathy (Szűcs & Juhász, 2023).

The core stage constitutes the second phase in the implementation of the character-integrated CTL instructional strategy utilizing Bas music as the learning medium. In this phase, the tasks assigned to the students are outlined as follows: (1) visiting predetermined Bas music groups or traditional workshops (*sanggar*) designated by the teacher to explore, comprehend, and practice at the venue, alongside conducting library research to retrieve comprehensive information regarding techniques for performing wind instruments; (2) all groups are required to record and document their fieldwork results following the prescribed

guidelines; and (3) upon task completion, the subsequent session involves each group presenting their empirical findings in a formal paper, followed by an opportunity for students to practice the Bas musical instruments within their respective groups. Beneath these core actions, the execution of this contextual learning strategy serves as a vehicle for teachers to internalize essential character values. Trait dimensions such as diligence, autonomy in task execution, and accountability are manifested through the students' proficiency in performing the musical ensemble using their group's bass instruments.

Finally, in the closing stage, the ultimate phase of contextual learning, students, with the guidance of the educator, synthesize the outcomes of their observations, interviews, and musical practices into firsthand insights concerning the precise techniques of playing bass wind instruments. Consequently, students articulate the challenges, facilitators, and precise technical executions of the Bas instruments to both their peers and the teacher. Alongside these concluding activities, teachers are anticipated to instill foundational character values, specifically honesty and communicative skills. Ultimately, the sequential instructional steps detailed above systematically nurture the development of student character across various dimensions, including hard work, curiosity, creativity, independence, social responsibility, and environmental awareness (Bremmer & Nijs, 2020; Panjaitan, 2019; Sagala, 2024).

Bass music as a medium in character education engages students in creating

artistic works collectively. The process of students working on these artistic productions within a group directly serves as a vehicle for internalizing values that shape specific character traits, such as communication skills, collaboration, and peer interaction. The process itself is paramount, as character education values naturally emerge in every learning activity utilizing bass music, sustained by the community in the region where the art form originated and flourished.

Consequently, integrating Bas music as an instructional medium within the intracurricular domain can address issues related to the weakening of individual character in both educational settings and social life. Therefore, we can mitigate moral disintegration and collective decadence that lead to character imbalances among students without relying solely on long-term character reinforcement processes.

CONCLUSION

The findings indicate that Bas traditional music can be positioned as a contextual learning resource that supports student character development within intracurricular settings. Through the application of Contextual Teaching and Learning (CTL), learning activities create opportunities for students to engage with cultural practices while reflecting on values embedded in artistic experiences. Within this process, CTL components, including constructivism, inquiry, questioning, learning community, modeling, reflection, and authentic assessment, appear to support the integration of character education into arts learning.

The use of Bas music in arts and culture education extends beyond developing musical understanding and also introduces students to the meanings and values associated with local cultural practices. Character-related values identified in Bas music include hard work, curiosity, creativity, independence, responsibility, and social awareness. In this context, CTL-based learning strategies involving introduction, collaborative artistic practice, reflection, and evaluation suggest opportunities for connecting cultural learning with character formation while maintaining the relevance of local arts within educational contexts.

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