



## Content Analysis of *Dambus Goes Digital* on the TikTok Platform as a Learning Medium for Arts, Culture, and Crafts in Elementary Schools

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ABSTRACT	ARTICLE INFO
<p><i>The development of digital technology has significantly influenced learning practices in elementary schools, particularly through the integration of social media as a learning medium. This study aims to analyse the characteristics and educational content of Dambus Goes Digital on TikTok and to examine its potential as a learning medium for Cultural Arts and Crafts (SBdP) in elementary schools. This study employed a qualitative descriptive approach using a content analysis method. The research data consisted of 18 selected videos that were analyzed based on aspects of audiovisual presentation, musical elements, cultural messages, and their relevance to the Learning Outcomes (Capaian Pembelajaran/CP) of Music Arts within the Merdeka Curriculum (Phases A–C). The data analysis process followed the interactive qualitative data analysis model proposed by Miles, Huberman, and Saldaña (2014), which includes the stages of data condensation, data display, and conclusion drawing and verification. The results indicate that the Dambus Goes Digital content can be categorized into three main groups: Playing Dambus, Learning Dambus Together, and Dambus News. The level of content relevance varies across educational phases, with stronger alignment identified in Phases B and C. This study concludes that local cultural content disseminated through TikTok has considerable potential to function as an auxiliary educational resource for the introduction of traditional music in elementary school curricula.</i></p>	<p><b>Article History:</b> Submitted/Received 05 Jan 2026 First Revised 15 Feb 2026 Accepted 30 Mar 2026 First Available online 30 Mar 2026 Publication Date 01 Jun 2026</p> <hr/> <p><b>Keyword:</b> Dambus, Learning media, Digital Media</p>

## 1. INTRODUCTION

The limited understanding of traditional regional music among the younger generation poses a challenge to efforts to preserve local culture. Traditional music needs to be introduced from an early age so that local cultural values can be understood and appreciated sustainably (Natalia et al., 2024). In this context, dambus music, as one of the traditional musical forms of Bangka Belitung, needs to be introduced appropriately and contextually to younger generations.

Dambus is a traditional musical instrument from Bangka Belitung that has a shape similar to the gambus but possesses its own distinct characteristics, particularly in its structure and decorative ornaments. These unique features distinguish dambus from similar instruments found in other regions of Indonesia. In addition to functioning as an accompanying instrument, dambus also represents the cultural identity of the Bangka Belitung community, which has been passed down through generations (Pranata & Karwati, 2023). Therefore, dambus music holds important cultural value that should be introduced and preserved through educational channels.

The early introduction of local culture plays an important role in shaping students' identity, attitudes, and character (Arief, 2025). Elementary school represents a strategic level of education, as students at this stage are in the initial phase of developing knowledge and attitudes toward their social and cultural environment. Therefore, introducing dambus music at the elementary school level is considered a relevant first step in fostering understanding and appreciation of the local culture of Bangka Belitung.

One subject that has the potential to serve as a medium for introducing local culture in elementary schools is Cultural Arts and Crafts (SBdP) (Suherman et al., 2024). However, in practice, SBdP learning related to traditional music is often delivered theoretically and is not yet supported by contextual audiovisual media. Many teachers also experience difficulties in linking SBdP materials with local culture that is relevant to students' daily lives. This condition indicates a gap between the potential of local culture-based learning and current practices that still rely on conventional approaches. It also presents a challenge amid globalization, which has the potential to shift local cultural identity (Yunita et al., 2022).

The development of digital technology has created new opportunities in education, particularly through the use of audiovisual-based social media. The TikTok platform enables the delivery of audiovisual content in a concise, engaging, and accessible manner, making it a potential learning medium when designed appropriately (Bahri et al., 2022; Prasetya et al., 2024).

Several previous studies have shown that audiovisual media and social media have significant potential in Cultural Arts and Crafts (SBdP) learning. The use of audiovisual media has been proven to improve students' understanding and increase their interest in learning (Chumairoh & Fradana, 2025; Amalia & Gumala, 2025). In line with this, Fayzah et al. (2025) state that video media can serve as an effective alternative for delivering learning materials. However, these studies mainly focus on the use of media as instructional tools and have not specifically examined the characteristics and educational content of local cultural content on social media platforms, particularly those related to dambus music.

In the context of digital learning, content plays a crucial role in conveying educational messages. Effective digital learning content needs to be designed through a comprehensive and collaborative approach so that the message can be optimally understood by the target

audience (Hendrawati, 2025). Therefore, analyzing local cultural content on social media is an important step in assessing its alignment with learning objectives.

Efforts to utilize social media to introduce dambus music are realized through the *Dambus Goes Digital* program on TikTok. This program presents various types of content, such as *Dambus News*, *Learning Dambus Together*, *Activity Log*, and *Playing Dambus*, in an audiovisual format that aligns with the characteristics of the younger generation. Although it has potential as a learning medium, there has been no study that systematically analyzes the characteristics and educational content of this program in relation to SBdP learning in elementary schools.

Based on this background, this study aims to analyze the characteristics and educational content of *Dambus Goes Digital* on TikTok and to examine its potential as a learning medium for Cultural Arts and Crafts in elementary schools. This study is expected to contribute theoretically to the analysis of social media-based local cultural content and practically as a reference for developing local culture-based learning media that are adaptive to digital technological advancements.

## 2. METHOD

### 2.1 Research Design

This study employs a qualitative content analysis approach supported by a literature review. The content analysis approach is used to examine and understand the messages contained in the *Dambus Goes Digital* content on the TikTok platform, while the literature review is conducted by analyzing various written sources, such as scientific journals, books, articles, and relevant online documents, to strengthen the theoretical foundation of the study.

Qualitative content analysis focuses on understanding meanings embedded in texts or communication messages in a deep and contextual manner. In contrast to quantitative content analysis, which emphasizes the frequency of specific words or categories, qualitative content analysis promotes a comprehensive perspective on texts and their unique contexts. Beyond merely counting words or collecting factual information, it explores both explicit and implicit meanings, themes, and patterns within a text (Agustini et al., 2023).

This approach is appropriate because *Dambus Goes Digital* content is not limited to written text but also includes audiovisual elements such as images, sounds, dialogues, and musical expressions. Therefore, the analysis is conducted by interpreting message meanings, cultural values, and educational content in each type of content, and then relating them to the conceptual framework of Cultural Arts and Crafts (SBdP), particularly in the field of music education at the elementary school level.

In addition, this study is supported by a literature review. A literature review refers to research conducted based on written sources, including both published and unpublished studies (Subakti et al., 2023). Through this process, the researcher examines various sources such as scientific journals, books, articles, and relevant online documents to strengthen the theoretical framework and support the analysis of the content under study.

The object of this study is the digital content of *Dambus Goes Digital* uploaded on TikTok. The selected content was determined using purposive sampling with the following criteria: (1) presenting dambus music as a local cultural form of Bangka Belitung, (2) containing elements of cultural introduction and education, and (3) being relevant to music learning materials in Cultural Arts and Crafts (SBdP) at the elementary school level.

In qualitative research, the researcher acts as the primary instrument, directly involved in the processes of data collection and analysis. Although the analyzed content was produced by the researcher, the analysis was conducted systematically based on predetermined indicators and categories to ensure consistency and minimize potential subjectivity bias.

To ensure data validity, this study applied expert judgment through discussions with learning media experts and local cultural experts from Bangka Belitung. These discussions aimed to evaluate the suitability of the content with SBdP learning media principles and the accuracy of the cultural representation of dambus music. Expert feedback was used to refine the analysis indicators and data interpretation. In addition, theoretical triangulation was applied by linking the research findings with relevant theories on SBdP learning and digital learning media.

## 2.2 Data Sources

The data sources in this study were derived from *Dambus Goes Digital* content uploaded on TikTok, totaling 36 videos. These videos contain audiovisual elements such as visual displays, musical sounds, caption texts, and other supporting information relevant to the research focus.

Based on purposive sampling, not all videos were analyzed. The selected videos met the criteria of containing educational content and being relevant to Cultural Arts and Crafts (SBdP), particularly in the field of music education at the elementary school level. From this selection process, 18 videos were analyzed, consisting of 3 *Dambus News* contents, 6 *Learning Dambus Together* contents, and 9 *Playing Dambus* contents.

Meanwhile, *Activity Log* content and trend-based videos (such as “Jedag-Jedug”) were excluded from the analysis because they primarily function as documentation or entertainment and do not directly contain SBdP learning materials. This limitation was applied to ensure that the analysis focused on content with pedagogical relevance.

## 2.3 Data Collection

Data were collected through observation and documentation techniques of *Dambus Goes Digital* content on TikTok. Observation was conducted by systematically examining each selected content, focusing on its educational value and its relevance to Cultural Arts and Crafts (SBdP) learning in the field of music at the elementary school level, based on the predetermined content classification.

The documentation technique involved collecting data in the form of screenshots, video excerpts, caption texts, and other supporting information relevant to the research focus. All collected data were then recorded, organized, and classified according to content categories to facilitate the analysis process.

## 2.4 Data Analysis

Data analysis in this study was conducted on selected *Dambus Goes Digital* content based on its educational value and relevance to Cultural Arts and Crafts (SBdP) learning in elementary schools. The analysis process followed the interactive qualitative data analysis model proposed by Miles, Huberman, dan Saldaña (2014), which consists of data condensation, data display, and conclusion drawing and verification (Miles et al., 2014).

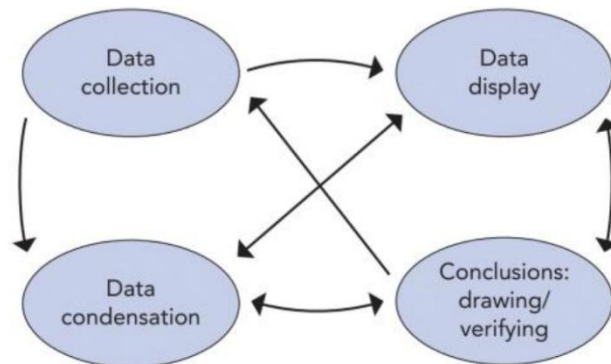


Figure 1. Data Analysis Flow Based on the Miles, Huberman, and Saldaña Model (2014)

At the data condensation stage, the researcher selected, focused, simplified, and categorized the data by classifying the content into three main categories: *Playing Dambus*, *Learning Dambus Together*, and *Dambus News*. Content that was not directly related to SBdP learning materials, such as activity documentation (*Activity Log*) and purely entertainment content, was excluded from the analysis. Data condensation was conducted continuously from the data collection stage to the final interpretation.

The data display stage was carried out by presenting the analysis results in the form of tables and descriptive narratives. This stage aims to illustrate content characteristics, presentation forms, and educational values in each type of content, making it easier to identify patterns, relationships, and trends in the data.

Finally, the conclusion drawing and verification stage was conducted by interpreting the findings to assess the potential of *Dambus Goes Digital* content as a learning medium for Cultural Arts and Crafts (SBdP) in elementary schools. The verification process was carried out continuously through data review, theoretical validation, and expert validation to ensure the credibility, consistency, and reliability of the research findings.

## 3. RESULTS AND DISCUSSION

This study aims to describe the characteristics and educational content of *Dambus Goes Digital* content on the TikTok platform and to analyze its potential as a learning medium for Arts, Culture, and Crafts (SBdP) in elementary schools. The analysis was conducted on 18 selected videos that were consistently published and featured dambus music as part of the local culture of Bangka Belitung.

Based on the results of observation and documentation, *Dambus Goes Digital* content demonstrates distinctive characteristics in terms of presentation format, educational content, and its relevance to SBdP learning.

### 3.1 Characteristics of *Dambus Goes Digital* Content as SBdP Learning Media

The characteristics of *Dambus Goes Digital* content can be identified through its presentation format and the types of content uploaded on the TikTok platform. The content is designed in accordance with the learning context to support independent learning and increase students' engagement through short, concise, and engaging videos. Various features available on TikTok are also utilized appropriately. These features enable learning materials to be presented clearly, making the learning process more enjoyable and less monotonous for students (Prasetya et al., 2024).

The content can be classified into three main types: *Playing Dambus*, *Learning Dambus Together*, and *Dambus News*.

### 1. *Playing Dambus* Content

*Playing Dambus* content presents live dambus performances in audiovisual format. It highlights elements of sound, rhythm, and musical expression as part of Bangka Belitung's cultural arts. The integration of visual and audio elements allows viewers to directly observe how the instrument is played, including both technical aspects and musical expression.

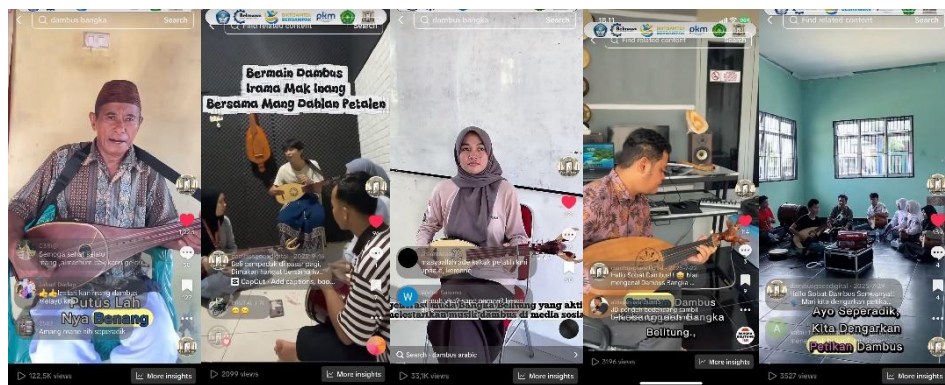


Figure 2. Example of *Playing Dambus* Content

These performances involve not only young performers but also dambus maestros. Their presence reinforces that the content functions not only as entertainment but also as a medium for introducing key cultural figures and preserving local heritage. In addition, the performances feature traditional dambus songs that represent the diversity of musical and cultural expressions in Bangka Belitung, making them relevant to SBdP learning, particularly in the aspects of artistic appreciation.

This presentation aligns with the use of audiovisual media in music education. Marijo & Mari'i (2022) explain that audiovisual media can provide more concrete learning experiences through direct observation of sound, rhythm, and musical expression.

Furthermore, each video includes subtitles displaying dialogue, lyrics, or explanations. This supports students' comprehension, especially when regional languages are used. Theoretically, subtitles help audiences better understand audiovisual content, particularly when unfamiliar terms are present (Enterprise, 2018). Thus, subtitles strengthen both the delivery of musical messages and cultural context.

## 2. Learning Dambus Together Content

*Learning Dambus Together* content presents music skill learning materials through a gradual approach, in accordance with the characteristics of elementary school students. This step-by-step learning strategy is closely related to the concept of *scaffolding*, which refers to the provision of structured support to help students master more complex skills. Research shows that the application of scaffolding in cultural arts learning can enhance students' skills and learning experiences through gradual guidance and assistance tailored to their learning needs (Saputri & Wahyuningtyas, 2024).

In addition to learning basic playing techniques, *Learning Dambus Together* content also encourages students to explore and understand the distinctive dambus repertoire. This repertoire consists of traditional songs or rhythms that cannot be equated with regional songs in general, as dambus performance also involves *pantun* (rhyming verses) as an essential component of the artistic tradition. Pantun functions as a medium for conveying messages, values, and cultural expressions of the Bangka Belitung community that have been passed down from generation to generation (Pranata, 2017).

Through this exploration of repertoire, students are introduced to melodic patterns, tempo, rhythmic characteristics, as well as the relationship between music and pantun lyrics in dambus art.



Figure 3. Example of *Learning Dambus Together* Content

Subtitles are also included in each video, helping students follow explanations more easily. Subtitles can facilitate learning by integrating audio and visual information while reducing cognitive load.

However, despite its strengths, this content still requires teacher guidance and direct practice using actual instruments. Practical musical skills develop best through repeated hands-on experience (Firdaus et al., 2025).

## 3. Dambus News Content

*Dambus News* content presents information about dambus music in both static visual and audiovisual forms. This content provides information on the history, functions, development of dambus music, as well as local cultural values, enabling

students to understand dambus music not only as a musical instrument but also as part of the cultural identity of Bangka Belitung. To enhance its attractiveness, this content is also supported by audio of regional songs from Bangka Belitung and visually appealing designs, thereby increasing visual appeal and students' engagement in understanding the presented information.



Figure 4. Example of *Dambus News* Content Display

The media presentation is designed variatively through the integration of text, visuals, and audio, so that the delivery of information is not monotonous and becomes more contextual. The use of subtitles and visual elements in this educational video is in line with the findings of [Firdausi \(2024\)](#), which state that visual text in learning videos helps students understand the material more effectively through the integration of audio and visual information.

In addition, the presence of audiovisual elements in *Dambus News* content contributes to increasing students' learning motivation. This is supported by the findings of [Amalia dan Gumala \(2025\)](#), which state that audiovisual media has the potential to improve students' learning motivation by utilizing technological advancements and creating a more engaging and enjoyable learning environment, thereby encouraging the optimization of learning potential.

Based on the above explanation, it can be concluded that *Dambus Goes Digital* content has characteristics that support SBdP learning in elementary schools, namely being communicative, educational, and contextual. The analysis of these content characteristics shows that the integration of audio, visuals, text, and subtitles not only facilitates students' understanding of the material but also increases their engagement in digital-based cultural arts learning. The results of the analysis indicate that the integration of audio, visual, and textual elements in the content forms communicative and contextual media characteristics, making it worthy of consideration as a supporting learning medium in SBdP subjects.

### 3.2 Educational Content of *Dambus Goes Digital* in SBdP Learning

*Dambus Goes Digital* content not only presents dambus music as entertainment, but also contains educational content that is relevant to Cultural Arts and Crafts (SBdP) learning, particularly in the element of Music Arts at the elementary school level. The audiovisual presentation of the content enables students to understand musical concepts in a more concrete and contextual manner. This is in line with the study by [Azizah dan Widiyanto](#)

(2022), which states that audiovisual media based on digital platforms can enhance conceptual understanding because the material is presented through integrated visual and auditory elements.

The analysis of educational content was conducted by examining the alignment between the content and the Learning Outcomes (Capaian Pembelajaran/CP) elements of Music Arts for Phases A, B, and C in the Merdeka Curriculum. This analysis aims to identify the level of content relevance at each stage of students' development, as outlined in the *Guidelines for Music Arts Subjects Phases A–F, Revision 3 (2025)* published by the Center for Curriculum and Learning. The guidelines emphasize that music learning in elementary schools includes activities such as experiencing, reflecting, thinking and working artistically, and creating musical works in accordance with students' developmental stages.

Based on this framework, the analysis of the relevance of *Dambus Goes Digital* content to SBdP learning is presented in Table 1.

Table 1. Relevance of Content to SBdP Learning

Content Type	Phase / Grade	Music Learning Material	Learning Outcomes Elements	Level of Relevance	Description
Playing Dambus	Phase A (Grades I–II)	Introduction to sound and sound sources	Experiencing: listening to and recognizing simple musical sounds	Moderate	Supports sound recognition and early exploration
Learning Dambus Together (basic techniques)	Phase A (Grades I–II)	Simple sound imitation activities	Experiencing: imitating and responding to sounds	Not Relevant	Playing techniques are still too complex for Phase A developmental level
Dambus News	Phase A (Grades I–II)	Introduction to local culture	Experiencing: recognizing music in the surrounding environment	Moderate	Supports simple recognition of cultural context
Playing Dambus	Phase B (Grades III–IV)	Appreciation of regional music and traditional instruments	Experiencing and Reflecting	Relevant	Suitable for identifying sounds and instrument characteristics

Learning Dambus Together (basic techniques)	Phase B (Grades III–IV)	Basic techniques of melodic instruments	Thinking and Working Artistically	Highly Relevant	Supports imitation of rhythmic patterns and basic techniques
Dambus News	Phase B (Grades III–IV)	Knowledge of regional music	Reflecting	Relevant	Supports responses to musical information
Playing Dambus	Phase C (Grades V–VI)	Appreciation and expression of regional music	Experiencing and Reflecting	Highly Relevant	Supports understanding of cultural values
Learning Dambus Together (exploring songs)	Phase C (Grades V–VI)	Music practice and pattern development	Creating	Highly Relevant	Supports development of musical skills
Dambus News	Phase C (Grades V–VI)	History and function of regional music	Reflecting and Impacting	Highly Relevant	Supports understanding of cultural identity

Based on Table 1, the level of relevance of *Dambus Goes Digital* content shows significant differences across each learning phase.

In Phase A (Grades I–II), the content primarily functions as an introductory medium for recognizing sounds and local culture. The learning outcome elements at this stage focus on experiential activities, such as listening to, recognizing, and imitating sounds in a simple manner. Students at this phase are in the early concrete operational stage; therefore, learning is more effective when delivered through simple and concrete direct experiences (Piaget, 1970 as cited in Imanulhaq & Ichsan, 2022). Accordingly, *Playing Dambus* and *Dambus News* content are considered moderately relevant, as they help students recognize musical sounds and cultural contexts concretely through audiovisual media. However, *Learning Dambus Together* content is considered less appropriate at this stage because basic instrumental techniques require motor coordination, concentration, and pattern understanding that are more complex than the expected outcomes of Phase A. Therefore, its implementation at this level requires simplification of the material and intensive teacher guidance.

In Phase B (Grades III–IV), the level of relevance increases as students begin to engage in experiencing and reflecting, as well as thinking and working artistically. At this stage, students are able to identify sounds, recognize the characteristics of musical instruments, and imitate simple rhythmic patterns. *Learning Dambus Together* content (basic techniques) becomes highly relevant because it aligns with the development of imitation skills and basic

techniques in playing melodic instruments. This is consistent with experiential learning theory, which states that learning becomes more meaningful when students gain direct experience through practice (Kolb, 1984 as cited in Anggreni, 2017). *Playing Dambus* and *Dambus News* content are also relevant, as they support the processes of appreciation and reflection on regional music.

Meanwhile, in Phase C (Grades V–VI), all types of content demonstrate a high level of relevance. The learning outcome elements at this stage include experiencing, reflecting, creating, and making an impact. Students not only appreciate music but also begin to develop sound patterns, perform simple musical works, and understand the cultural values embedded within them. *Learning Dambus Together* content (exploring songs) is highly relevant because it supports more advanced musical practice. Likewise, *Dambus News* content supports students' understanding of the history, functions, and development of regional music as part of cultural identity. The integration of dambus music into learning is also in line with a culture-based education approach, which emphasizes the importance of connecting learning with students' cultural identities and experiences (Loustiawaty et al., 2024). Thus, learning is not only oriented toward technical skills but also toward the development of cultural awareness and character.

Based on the overall analysis, it can be concluded that *Dambus Goes Digital* content is most optimally utilized in Phases B and C. In these phases, students' developmental characteristics align with the demands of appreciation, musical practice, and reflection on cultural values. Meanwhile, in Phase A, its use remains introductory and requires adaptation to align with the learning outcomes at the early stage of elementary education.

### **3.3 The Potential of *Dambus Goes Digital* Content as an SBdP Learning Medium in Elementary Schools**

Based on the results of the analysis of content characteristics and its educational value, *Dambus Goes Digital* content has strong potential to be utilized as a supporting medium for Cultural Arts and Crafts (SBdP) learning in elementary schools. This potential can be seen from the ability of the content to present dambus music visually and audiovisually, thereby helping students understand the form, sound, and cultural context of traditional music in a more concrete and contextual manner.

The use of digital media in learning has been widely proven to improve the quality of students' learning processes. Studies related to learning media innovation indicate that media diversification, both digital and physical, can enrich learning experiences and enhance student engagement (Arrosyad & Fhatri, 2024; Julianti & Arrosyad, 2024). In this context, *Dambus Goes Digital* content functions as an innovative audiovisual medium that aligns with the characteristics of the younger generation, who are closely connected to technology and social media.

In addition, the use of social media as a learning medium is also supported by research findings stating that digital platforms, such as technology-based applications, can foster creativity, collaboration, and students' interest in learning when used appropriately (Arrosyad & Nugroho, 2022). TikTok, as a short and communicative audiovisual platform, enables local cultural content such as dambus music to be presented in an engaging and easily understandable way for elementary school students.

However, the results of the analysis also indicate that the use of *Dambus Goes Digital* content will be more optimal when combined with direct classroom learning. *Learning*

*Dambus Together* content, which presents basic dambus playing techniques, including more advanced exercises such as exploring songs, still requires teacher guidance and the actual use of dambus instruments to ensure that students' practical skills develop optimally. This is in line with the view that digital media serves as an introduction and reinforcement of learning, while face-to-face activities function to deepen practical experience and musical skills (Arrosyad et al., 2024; Hevitria et al., 2024).

Thus, *Dambus Goes Digital* content has the potential to function as a complementary learning medium alongside conventional instruction. Digital content serves as a means of introduction, appreciation, and reinforcement of cultural understanding, while direct classroom learning enables students to develop practical musical skills more deeply. Through this approach, SBdP learning based on local culture, particularly dambus music, can be implemented more effectively, engagingly, and in a way that is relevant to the needs of elementary school students.

#### 4. CONCLUSION

Based on the results of the study, it can be concluded that *Dambus Goes Digital* content on the TikTok platform has audiovisual presentation characteristics that are communicative and contextual through the integration of visual, audio, text, and subtitle elements. These characteristics form a content presentation pattern that supports the introduction of dambus music as part of the local culture of Bangka Belitung.

The analysis of educational content shows that *Dambus Goes Digital* content has varying levels of relevance across different learning phases. The content is most optimally utilized in Phases B and C of elementary school, as it aligns with the elements of appreciation, musical practice, and cultural reflection in the Learning Outcomes of Music Arts in the Merdeka Curriculum.

Overall, *Dambus Goes Digital* content has the potential to be utilized as a supporting learning medium in SBdP learning, particularly in the aspects of cultural introduction and appreciation. However, for the development of practical skills in playing the dambus, teacher guidance and direct classroom instruction remain necessary.

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