

**Usage of Folk Songs in the Pancasila Student Profile Strengthening Project (P5):
reviewed from Cultural Literacy and Music Literacy**

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Abstract:

This study examines the impact of including folk songs within the Pancasila student profile strengthening project (P5) initiative on students' comprehension of music and culture. As concerns grow regarding education's disconnection from local culture, incorporating local knowledge into music instruction is an astute method for aiding kids in developing their individuality and character. This study investigates the impact of including folk songs in classroom musical projects on students' comprehension of cultural values and musical abilities. We employed a quantitative approach utilising a quasi-experimental design. Sixty students from a senior high school in Yogyakarta were divided into two groups: an experimental group utilising folk songs and a control group employing popular songs. The treatment comprised four sessions dedicated to researching, evaluating, arranging, and performing music. Validated questionnaires were used to gather data on cultural and musical literacy, followed by the application of Multivariate Analysis of Variance (MANOVA) to analyse the results. The findings indicated that learning via folk songs significantly influenced both cultural literacy ($\text{sig} = 0.025$) and music literacy ($\text{sig} = 0.011$). Wilks' Lambda further corroborated that the effect occurred simultaneously ($p = 0.027$). The findings indicate that including local music in project-based learning enhances students' cultural awareness, musical proficiency, and character development, aligning with the objectives of the P5 curriculum. This study demonstrates folk songs as a culturally appropriate pedagogical tool that emphasises character development.

Keywords: folk songs, cultural literacy, music literacy, P5

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INTRODUCTION

The Pancasila Student Profile is arranged in six main dimensions that are interintegrated with faith and fear of God Almighty and noble character; global diversity; working together; self-sufficient; critical reasoning; and creative. These six dimensions reflect the balance between cognitive competencies, attitudes, and behaviors that are in accordance with the character of the Indonesian nation and the demands of the global community. The attainment of this profile is accomplished via three primary avenues: educational unit culture, intracurricular learning, and project activities aimed at reinforcing *P5* and extracurricular student profiles (Diah Ayu Saraswati et al., 2022). *P5* is a crucial approach for delivering real-life experience learning, enabling students to comprehend concepts cognitively and apply them contextually in everyday situations (Probosini, Heldisari, & Noti, 2023). The effective application of *P5* can enhance the competence, competitiveness, and character of students in alignment with the national and state philosophy (Rofiqi, 2023). The adoption of *P5* serves not only to instill the principles of the Pancasila Student Profile but also to provide schools with possibilities to cultivate diverse learning innovations that align with the requirements and characteristics of students.

One of the good practices of *P5* implementation can be seen at SMA Muhammadiyah 1 Yogyakarta, which held a seminar on "Performing Arts Based on Local Wisdom" at the beginning of the 2024/2025 academic year. In this school, the folk songs is used as the core of the *P5* project. These songs not only serve as musical expressions, but also as a medium of transmission of local cultural, historical, and philosophical values that can strengthen the nation's identity. In the context of the Independent Curriculum, the use of songs in learning should be associated with local culture, one of which is folk songs.

The term folk songs refers to songs that are passed down orally from one generation to the next within a specific geographic area (Rizal & Nur, 2024). The characteristics of folk songs include depictions of the environment and culture of the local community influenced by customs; simple melodies; often unknown songwriters; contains unique life values and social togetherness; and using languages (Pramesti, Evangelyne, & Krulbin, 2024). Folk songs are not just ordinary folk songs or only seen from the language used, but also reflect the cultural and social identity of the community (Afriandayani, Heldisari, & Indrawati, 2023). The simplicity of its rhythmic patterns and melodies allows folk songs to be learned by all walks of life, while supporting the development of language skills positively (Alan & Gorgen, 2023). This proves that folk songs are closely related to literacy, especially in cultural, language, and musical aspects.

In the context of the implementation of *P5*, cultural literacy and music literacy are important elements that can strengthen the *P5* dimension, namely Global Diversity which emphasizes respect for cultural diversity and creativity that requires the ability to create and express ideas originally. Cultural literacy includes the ability to understand and use language, convey meaning, make conclusions, think critically, and social-cultural reflection in communication. Cultural literacy involves not only understanding other cultures, but also the ability to adapt and communicate in a multicultural environment (Heldisari, 2020). Cultural literacy is knowledge and attitudes in understanding Indonesian culture as the identity of the nation (Istiqomah, Suneki, Daerah, & Budaya, 2024).

Cultural literacy is the key to building an inclusive society that respects diversity and is able to face the world's challenges. In a global context, cultural literacy is important to increase individual adaptability, understanding global issues, cross-cultural cooperation, and strengthening cultural identity. Thus, the development of cultural literacy becomes an important foundation in shaping the character of students who not only understand the nation's cultural heritage, but are also ready to play an active role in a diverse global society.

Meanwhile, music literacy is the ability to understand, interpret, and interact with music in various cultural and social contexts. The music literacy practices of the younger generation are evolving as their culture and environment change (Julakarn, 2025). Music literacy also includes knowledge of traditional Indonesian music, including history, culture, and traditional music

learning models (Imaningtyas, Yarmi, & Taofik, 2023). According to Barrette and Paesani (2018), music literacy practice entails recognizing and utilizing musical texts as well as engaging in meaningful musical interactions that foster the growth of musical skills (Barrette & Paesani, 2018).

It highlights the value of creative and auditory experiences, including improvisation, active listening, and connecting music to memories and pertinent cultural contexts. Through music literacy, learning also becomes more focused on the experience of listening to songs and relating them to memory and cultural context, so that learning is not only technical, but also culturally and emotionally meaningful.

Community involvement is one of the important factors in the success of *P5*. Community support, both in the form of information, suggestions, and active participation, has a positive impact on the implementation of *P5* (Ekaprasetya, Dewi, & Hayat, 2023). Other supporting factors include student activeness, support from schools and educators, student skills, and environmental awareness. However, constraints such as funding and infrastructure limitations still hamper the success of *P5* (Pujiatna, 2021). With these various supporting factors and challenges, it is important to explore effective learning media in supporting the success of *P5*, one of which is through the use of folk songs.

Folk songs as a medium of character education have been extensively researched, such as in Central Java folk songs that contain independent, honest, disciplined, and responsible characters (Skerrett, 2018). The potential of folk songs as a means of developing literacy is also starting to receive attention, especially in cultural literacy. One of them is done by accustoming grade VIII students to sing folk songs at the beginning of learning (Skerrett, 2018).

Other research shows that literacy and numeracy are increasing in East Nusa Tenggara (NTT) through the creation of literacy and cultural festival programs, traditional music practices and the reactivation of arts extracurricular activities at SDI Beiposo (Sularso, 2022). Likewise, in Thailand, the Isan tribe's music has been shown to support economic growth, intercultural dialogue, and the development of cultural literacy (May, Broomhead, & Tsugawa, 2020). These studies, however, have not particularly examined folk songs in connection to *P5* and comprehensive literacy at the high school level; instead, they concentrate more on the general potential of folk songs or at the elementary and junior high education levels.

Previous research has shown efforts to foster cultural literacy through the development of a *P5* module with the theme of local wisdom, which aims to enable students to explore, analyze, and appreciate local wisdom as a provision for global living. Introduction, understanding, and deep reflection on the value of local wisdom in order to foster cultural literacy for students is one of the crucial efforts that need to be supported by effective and contextual learning strategies, such as the use of folk songs in *P5*. However, in-depth studies on how the specific use of folk songs in *P5* can measurably improve cultural literacy and music literacy at the high school level are still limited, and this is the focus of the research that will be conducted.

This research is very relevant to be conducted, even more so by choosing the Special Region of Yogyakarta (DIY) as the location of the research, which has the highest literacy level in Indonesia, with an IPLM score or Community Literacy Development Index of 83.39 (2024), far above the national average of 73.52 (2024) (Badan Pusat Statistika (BPS), 2025). The results of this study are expected to be a model for other regions with lower literacy levels, as well as make a significant contribution to strengthening cultural literacy-based education and music literacy in Indonesia.

METHODS

This study uses a quantitative approach with a quasi-experimental design of the non-equivalent posttest-only control group design. The purpose of the study was to determine the influence of the use of folk songs (X) in the *Proyek Penguatan Profil Pelajar Pancasila (P5)* on cultural literacy (Y_1) and music literacy (Y_2) of high school students. The use of folk songs in *P5* activities served as the study's independent variable (X), and cultural literacy (Y_1) and music

literacy (Y2) comprised the dependent variable (Y). Understanding local culture, taking care of culture, and comprehending cultural complexity are all examples of cultural literacy indicators (Istiqomah et al., 2024). Music literacy is demonstrated by the comprehension of musical elements, the ability to read and write musical notation, and a positive attitude toward music (Sihombing, 2019). A questionnaire measuring cultural literacy and music literacy using the Likert scale (1-4) was used to gather data.

Table 1. Questionnaire Instrument Grid

Questionnaire	Indicator	Number
Cultural Literacy	Understanding local culture	(+) 1,2,3,5; (-) 4
	Concern for culture	(+)5, 6,7; (-) 8,9
	Understanding the complexity	(+) 10,13,14; (-) 11,12
Music Literacy	Understanding the elements of music	(+)1,2,4, (-)3,5
	Ability to read and write musical notation	(+)6,7,8,9, (-)10
	Appreciative attitude towards music	(+)11,12,13,14; (-)15

The instrument was constructively validated using Pearson's Product Moment correlation technique and reliability test using Cronbach Alpha. The results of Pearson's product moment correlation obtained a total of 15 valid items for cultural literacy instruments, while 21 valid items for music literacy instruments were obtained from the rcalcul>r value of the table. Then the results in table 1 of the reliability test obtained a Cronbach's Alfa value for the cultural literacy questionnaire of 0.941 and the music literacy questionnaire of 0.918 which is a very high reliability coefficient criterion.

The research population is all students of class X of SMA Muhammadiyah 1 Yogyakarta which consists of 9 parallel classes. The sampling technique uses purposive sampling with the following criteria: obtaining music arts materials in cultural arts subjects and participating in a work degree in the form of performing arts. Based on these criteria, class XA (30 students) as an experimental group and class XE (30 students) as a control group were obtained. The experimental group received treatment in the form of the use of folk songs in the *P5* work with the theme "Local Wisdom"; Meanwhile, the control group did not use folk songs in the project. Cultural literacy and musical literacy that arise are considered as a result of the treatment, namely the use of folk songs in *P5* activities.

Data analysis was carried out using the Multivariate Analysis of Variance (MANOVA) technique because there were two dependent variables that were tested simultaneously against one independent variable. The MANOVA F test was used to test the simultaneous effect of treatment on cultural literacy and music literacy ($X \square Y_1$ and Y_2). The decision-making criteria in the MANOVA test, the simultaneous influence is considered significant if the sig value < 0.05 (Giles, 2020).

Before the hypothesis analysis was carried out, a multivariate normality test and a covariance matrix homogeneity test were performed. The multivariate normality test aims to check whether the data from several dependent variables are collectively distributed normally within each group of independent variables (Grice & Iwasaki, 2009). The multivariate normality test used the Q-Q plot of the Mahalanobis Distance to the Chi-Square distribution. The data is normally distributed multivariate because these scatter-plots tend to form a straight line and more than 50% of the distance value is less than or equal to the Chi-Square value (Giles, 2020). The homogeneity test of the covariance matrix aims to test whether the variance-covariance matrix of the dependent variables in each group of independent variables is homogeneous. This homogeneity test is carried out with the Levene test with the criteria of sig value. > 0.05, it can be said to have a homogeneous variant(Giles, 2020). The analysis was conducted using SPSS software version 31.0 for Windows with a significance level of 0.05.

The hypotheses in this study are formulated as follows: 1) H_0 (Hypothesis zero): There is no effect of the use of folk songs in *P5* on students' cultural literacy (Y_1) and music literacy (Y_2);

2) Ha (Alternative hypothesis): There is an effect of the use of folk songs in *P5* on students' cultural literacy (Y_1) and music literacy (Y_2).

RESULTS AND DISCUSSION

This study was conducted on 30 respondents as a control group, namely a group that did not use folk songs in *P5*'s work, and 30 respondents as an experimental group, namely a group that used folk songs in *P5*'s work, where the theme of *P5* was "Local Wisdom." In this study, the folk song in *P5*'s work serves as a treatment. The use of this folk song will be seen to have an effect on both dependent variables, namely cultural literacy (Y_1) and music literacy (Y_2). Variable measurements were done using a questionnaire.

Treatment in the form of the use of folk songs in *P5*'s work was given for 4 (four) meetings in class X. According to the teacher's manual, music art materials for class X consist of Exploration of Sounds in Music, Exploration of Forms, Structures, and Genres of Music, Creating Simple Music, Music Performance Management, and Music Appreciation (Pranoto, Septian, 2023 music arts teacher's handbook for class X). The learning achievement in each element of musical art in class X is called experiencing. Students use and develop musical sound elements in the form of tone, rhythm, melody, harmony, timbre, tempo, and dynamics using available instruments or technologies. Then students analyze music from different genres, styles, cultural contexts, eras, and instruments used.

Second, reflecting. Students provide feedback on the results of their analysis, including evaluations of their own or others' musical abilities, genres, and techniques used in a piece, while employing appropriate musical terminology. Thirdly, they engage in artistic thinking and work. Students develop good and consistent habits while practicing music, including preparation, practice sessions, and post-practice reflection, all with full awareness aimed at enhancing their musical fluency and flexibility. Students present modern Indonesian music with expression, documenting the process of playing or creating musical sounds and using the documentation to design follow-ups.

Fourth, creating. Students are able to produce authentic musical works in a musical presentation both individually and in groups with sensitivity to the elements of musical sound both intrinsic and extrinsic with simple types and forms, and a diversity of contexts. The fifth step involves making an impact on both yourself and others. Students live good and regular habits in practicing music and are active in musical activities through singing, playing music, using sound media, and expanding their musical practice area with other practices outside of music, and they continue to try to gain good and valuable experiences and impressions for the improvement and progress of themselves as a whole and together. Students are able to develop themselves and together become individuals who are increasingly sensitive and have excellent character for themselves, others, and the environment.

The treatment in the experimental class is designed with the general goal of learning that students are able to explore, analyze, create, and present musical works based on folk songs in a creative and collaborative manner and reflect the values of the Pancasila student profile. The first meeting focused on exploring folk songs to facilitate experience and reflection. The learning objective of the first meeting was for students to get to know and explore the elements of music in the selected folk songs. Students were divided into 8 groups (1 group consisting of 4 students) to explore folk songs based on the islands, namely Java, Kalimantan, Sulawesi, Sumatra, Papua, Bali, West Nusa Tenggara, and East Nusa Tenggara. The sound elements analyzed are the lyrics and the meaning of the song through reading sources, books, articles, or websites; then students present the results of the exploration.

The second meeting is for interpretation of material and music practice to achieve thinking and working artistically. Students begin to analyze the melody, rhythm, harmony, tempo, and dynamics of the chosen folk song. At this meeting, students realized the importance of excellent habits when practicing music, such as discipline, namely reading the score according to what is

written, and maintaining cohesiveness and teamwork.

The third meeting focused on the creative arrangement of folk songs to facilitate the process of creation. The purpose of this meeting is so that students can apply sound elements and the principles of unity, diversity, and expression. In this activity, students carry out creative discussions in groups about how songs can be rearranged in different genres. This practice is facilitated by school facilities and infrastructure including Javanese gamelan, combo band sets (bass, drums, guitar, keyboard), angklung, and kajan. Students are free to determine the musical instruments to be used; of course, the curriculum trains students to manage the distribution of musical instruments and groups. Students learn about the principle of justice, that all students have equal rights in the use of school infrastructure.

The fourth meeting was a presentation and reflection on ways to achieve impact. Students present musical works and give each other feedback and discuss the values of Pancasila, which are reflected in the process and work. These four meetings are in line with the principles of *P5*, which are contextual (elevating local cultural richness), collaborative (in the form of group work), process-based and reflection-based (through feedback), and oriented towards strengthening character and diversity.

In the control class, the treatment remains the same, however, it uses popular songs. This is allowed because the song material is not regulated in the teacher's manual. After going through four meetings, respondents both control groups and experiments were given two questionnaires (cultural literacy and music literacy).

Before the data analysis was carried out, there were several prerequisite test analyses to test the hypothesis of this research, namely the normality test, the homogeneity test, the linearity test, and the multicollinearity test. Multivariate normality tests are the most crucial assumptions. MANOVA assumes that dependent variables (simultaneously) distribute multivariate normals within each group of independent variables. This means that the linear combination of dependent variables must also be normally distributed. We conducted a multivariate normality test using Q-Q of the Mahalanobis Distance plot against the Chi-Square distribution with the help of SPSS version 31. The scatter plot graph of the normality test results is shown in figure 1.

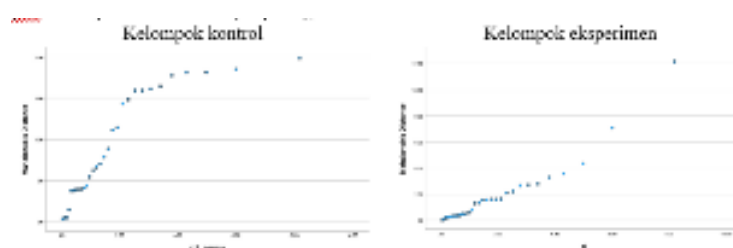


Figure 1. Normality test results of control groups and experiments

Figure 1 shows that the data is normally distributed multivariate because these scatterplots tend to form a straight line and more than 50% of the value of the Mahalanobis distance is less than or equal to the q_i value. In addition to paying attention to the scatterplot, we can also draw conclusions from its correlation values in table 2.

Table 2. Multivariate Normality Test

Group	Sig	Pearson correlation
		(Mahalanobis Distance against Chi_square)
Control	0.01	0.888
Experimen	0.01	0.961

The correlation coefficient obtained in the control group was 0.888, and the experimental group it was 0.961, indicating a very high correlation coefficient. The magnitude of the correlation coefficient is between -1 and +1. If the correlation coefficient is greater than the table r or $\text{sig} < 0.05$,

there is a significant correlation. In scatterplots this means that data comes from a sample that is normally distributed multivariately. Next, the homogeneity test must determine whether the variance-covariance matrix of the dependent variables is the same across all of independent variables. This means that the variance of each dependent variable must be similar between groups, and the correlation between pairs of dependent variables must also be similar between groups. The variance homogeneity test can be seen from the results of the Levene test (table 3) with the criteria of sig value > 0.05 ; it can be said to have a homogeneous variant.

Table 3. Levene's Test of Equality of Error Variance

Variable	Sig.	Information
Cultural Literacy (Y1)	.613	Homogen
Music Literacy (Y2)	.075	Homogen

Then, manova also requires that the covariance matrix of the dependent variable is the same. The covariance matrix homogeneity test can be seen from the results of the Box's M test, with the criterion that if the results of the Box's test (table 4) have a sig value of > 0.05 , then H_a is accepted, so that it can be concluded that the dependent variant is the same.

Table 4. Covarian homogeneity test

Box's Test of Equality of Covariance Matrice	Value	Information
	5.821	
F	1.868	
Sig.	.133	Homogen

Based on the above test, the value of Box's M was obtained with a significance level of 0.133. This means that $0.133 > 0.05$. Thus, it can be concluded that the covariance matrix of the dependent variable is the same. So that Manova's analysis can be continued. The output results of the test table of between subjects effects (table 5) obtained a sig value on the cultural literacy variable of $0.025 < 0.05$ which means that the use of folk songs has a significant effect on cultural literacy.

Table 5. Tests of Between-Subjects Effects

Source	Dependent Variable	F	Sig.
X	Y1	6.281	.025
	Y2	6.972	.011

This reflects that the folk song-based approach is able to strengthen students' understanding and sensitivity to the local cultural context. In exploration activities, students not only learn musical structures, but also analyze the lyrics and meanings of songs that are full of cultural, historical, and local values. This activity encourages students to get to know various cultures from various regions in Indonesia.

Cultural literacy begins with the ability to recognize the cultural diversity that exists in the surrounding environment and at the national level. Understanding one's own culture and the culture of others is an early indicator in mastering cultural literacy (Santoso et al., 2023). Students are split up into groups for this lesson, and they study local songs from Sulawesi, West Nusa Tenggara, East Nusa Tenggara, Sumatra, Papua, Kalimantan, and Java. Students learn about each region's cultural traits through this investigation, including the song's social context, musical structure, local values, and delivery style.

Folk songs are a contextual medium to introduce the cultural identity of the archipelago in an interesting and applicable manner. Students are also aware of the richness of expressions in regional languages. Cultural literacy also includes awareness of the diversity of verbal and symbolic expressions of culture, including language. Cultural literacy involves the ability to

understand codes and symbols in culture, including language (Kemdikbud, 2016). Through the analysis of the lyrics of folk songs, students are exposed to regional languages that are full of symbolic meaning, which represent the views of life, moral values, or historical events of the local community. Students are invited not only to understand the literal meaning, but also to interpret contextual meanings, such as life advice, the value of togetherness, or the spiritual message in song. This is also in line with strengthening language competence and cultural meaning in the Pancasila student profile.

Furthermore, students appreciate local wisdom and musical traditions as part of the nation's identity. Appreciation for culture is shown not only through knowledge, but also recognition and preservation of cultural heritage. Preservation of local wisdom as the core of sustainable cultural literacy (Triwardhani, Mulyani, & Pratama, 2023). Folk songs are played, arranged, and presented by students as part of this learning process, which is a concrete way to preserve traditional musical culture. They came to understand that regional music was more than just amusement; it was a legacy of shared identity that preserved the community's identity, history, and philosophy of life. In the Pancasila student profile, this is closely related to the dimension of global diversity and critical reasoning, because students learn to assess and interpret their own culture consciously.

Students also instill an attitude of tolerance and diversity through cross-cultural collaboration. Cultural literacy is not only about knowledge, but also attitudes and behaviours that reflect openness to differences. Interacting with other cultures in an empathetic and positive way is an important indicator of cultural literacy (Andini. A, Nensilanti, & Amir, 2023). In cross-group collaborative activities, students learn to bring ideas together, listen to other perspectives, and work in an atmosphere of mutual respect for cultural diversity. Their participation forms an attitude of tolerance, mutual cooperation, and inclusiveness, because they learn that each culture has uniqueness that is equally valuable. Through this process, folk songs become the entrance to cultural learning that is contextual and touches the affective aspects of students—who not only know but also feel the meaning of culture in real terms. This project also reflects the values of the Pancasila student profile, such as cooperation, respect for diversity, and global culture.

The output results from table 5 obtained a sig value on the music literacy variable of $0.011 < 0.05$ which means that the use of folk songs has a significant effect on music literacy. This shows that students' involvement in exploring, analysing, interpreting, and arranging folk songs is capable of improving their musical understanding and skills. Students gain an understanding of musical elements like melody, rhythm, tempo, dynamics, and harmony through the four learning stages of exploration, practice, arrangement, and presentation.

Along with practicing music, students also work on positive habits like teamwork, cohesiveness, and score reading. When creating arrangements, students exercise critical and creative thinking, which includes selecting suitable musical instruments (both modern and traditional). Students develop their critical and creative thinking skills while creating arrangements of folk songs. They also incorporate their theoretical and practical knowledge of musical elements like melody, harmony, rhythm, tempo, dynamics, and timbre. They must thoroughly examine the music's structure as part of this process, which can be done by reading the score, paying close attention, or talking about the song's musical qualities. To fit the new genre of arrangement they are creating, students must decide how the main melody is developed or maintained, how harmonies are added or made simpler, and how the rhythm and tempo are processed.

In addition, the selection of musical instruments—both traditional such as gamelan, angklung, or kajan, and modern, such as keyboard, bass, guitar, and drums—requires critical consideration of the sound colour (timbre) and the instrument's ability to represent the nuances of the song. This exercise transforms the theoretical knowledge of musical elements into real-world application.

Students are encouraged to make thoughtful musical choices through the arrangement process, which preserves the unique expression of folk songs within a more contemporary musical framework while taking into account the group's unity and diversity of sounds. The ability of students to express musical ideas in the form of authentic and collaborative musical arrangements

and performances is an important indicator of the development of music literacy.

Music literacy not only includes the ability to read and understand notation but also includes the ability to listen critically, interpret, create, and present music with a mature artistic and technical awareness. In the arrangement process, students pour their understanding of musical elements such as melody, harmony, rhythm, tempo, and dynamics into an original piece of work. They not only produce folk songs but also process and adapt them to new musical approaches, both in terms of genres and instruments used. This activity shows a higher level of musical literacy, which is the ability to transform knowledge into meaningful musical expression.

Meanwhile, the presentation of works collaboratively involves coordination between players, sensitivity to each other's voices, and responsibility for each other's roles in the group. Students learn to convey musical ideas clearly, work together in designing arrangement structures, and practice musical and social aspects simultaneously, all of which strengthen the musical literacy dimension from a performative and interpersonal perspective. Thus, authentic and collaborative musical arrangements and performances are not only the end result of learning but also a concrete form of mastery of complete musical literacy, which includes cognitive, affective, and psychomotor aspects of musical experience.

Tabel 6. Multivariate Test		
		Sig
Folk Songs	Wilks Lambda	0,027

The next output table 6 is the multivariate test; because the assumption test is met, the interpretation using Wilks Lambda with a sig of $0.027 < 0.05$ means that there is an influence of the use of folk songs on cultural literacy and musical literacy simultaneously (Ha accepted). These findings are in line with a number of studies that affirm the effectiveness of folk songs as a medium for strengthening cultural literacy and music literacy. Through cultural literacy, students can immerse themselves in the rich culture around them, both local and global cultures (Arif, Heni Purwati, Achmad Buchori, & Purwanto, 2023). This means that the exploration of folk songs fosters students' awareness of the diversity of local cultures from various regions—from Java, Sumatra, Papua, and Kalimantan to Nusa Tenggara and Sulawesi which integratively strengthens their cultural literacy.

In addition, a series of collaborative processes in learning, arranging, and presenting folk songs have been proven to instill values such as tolerance, cooperation, and appreciation for cultural diversity. As emphasised, "Singing folk songs in groups teaches them how to communicate effectively, listen, and appreciate the contributions of each group member (Heldisari, 2020).

These findings are also in line with the results of the study, which states that the modern learning approach through the singing technique of the Buen folk song in grade VIII students is able to improve the understanding of musical elements, including rhythm, melody, and musical structure in a structured and applicative manner (Fadhila, Rahayuningtyas, & Pristiati, 2023). In addition, research by Dadi Daryadi (SMPN 2 Cisit) showed that students' activity-orientated learning strategies using folk songs had a significant impact on improving understanding of musical arts, which included musical literacy in theory and practice (Daryadi, 2021). Thus, these empirical data reinforce the conclusion that folk song-based interventions not only enrich cultural literacy but also effectively hone students' musical skills through exploration of musical elements, arrangement creativity, and performative collaboration.

The sig value of 0.027 reflects that these influences run simultaneously on cultural literacy and students' musical literacy, consistent with the principles of music education that are comprehensive and based on local culture. Thus, these findings support that folk song-based interventions not only enrich students' cognitive and affective aspects of local culture but also strengthen their social skills and musical engagement, important dimensions in music and cultural literacy. Overall, the significance value of MANOVA and the empirical findings from the

literature show that the systematic use of folk songs in learning does produce a simultaneous significant impact on students' cultural and musical literacy, consistent with the objectives of the *P5* project. which emphasizes contextual, collaborative, and character-strengthening cultural aspects.

CONCLUSION

The use of folk songs in project-based music art learning not only serves as a medium for musical exploration but also as an effective bridge in improving students' cultural literacy and musical literacy. The findings show that students' involvement in analysing, interpreting, and arranging folk songs provides a holistic and meaningful learning experience, thus having a simultaneous significant impact on both forms of literacy (Wilks' Lambda = 0.027). The evidence shows that there is a compatibility between the initial goal of the research, which is to strengthen the cultural identity and musical competence of students, and the empirical results obtained.

More than just technical mastery, students experience a learning process that builds an understanding of local cultural diversity, values of togetherness, and appreciation for the nation's musical heritage, as well as developing critical, creative, and collaborative thinking skills in creating musical works. Thus, folk songs function as an entrance to contextual, reflective, and character-orientated learning, in line with the essence of the Pancasila student profile. As for suggestions for education practitioners, the use of folk songs should be integrated more systematically in the music arts curriculum because it has been proven to be able to develop competencies across domains (cognitive, affective, and psychomotor) simultaneously. For curriculum policy developers, reaffirming the role of folk songs as a strategic learning resource is crucial for shaping students' national identity and enhancing diversity as a strength in Indonesian education.

For further research, it is recommended to explore the influence of the use of folk songs on other aspects such as cultural empathy, artistic creativity, or historical thinking skills. In addition, a quantitative approach can be complemented by qualitative data such as student reflection or process observation to enrich the meaning of results. Practically, there is a need for training or workshops for teachers to expand their horizons on arrangement techniques, the use of local-modern musical instruments, and culture-based collaborative learning designs so that the potential of folk songs is truly optimal as a character and musical education instrument.

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