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Togetherness Attitude in 'Karawitan' Music Learning

Subianto Karoso ✉, Bachtiar S. Bachri, Martadi Martadi, Ari Pujosusanto

Email: subiantokaroso@unesa.ac.id

Faculty Of Language and Art, Universitas Negeri Semarang, Indonesia

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Abstrack

This study examines the attitude of togetherness of students who follow and do not follow karawitan, The focus of the problems in this study are: (1) How is the condition of the attitude of togetherness of students who follow and do not follow musical activities; (2) is there a difference in the attitude of togetherness of students who follow and do not follow musical activities. The theory used in this study is Albert Bandura's observational social theory. The type of research used is descriptive quantitative with comparative techniques. The location of the research was at SMA GIKI 2 Surabaya, with a sample of 40 students, namely 20 students who participated in karawitan and 20 students who did not participate in karawitan. The first problem was analyzed descriptively and the second was analyzed using chi squared. The results of the analysis show that there is a condition of togetherness of students who follow, namely working together and compactly playing the gamelan according to the rhythm of Javanese songs, respecting each other, and helping each other. Through chi squared, the result is 0.0000. This shows the attitude of togetherness of students who do not participate in karawitan, namely teamwork in passing the ball to the opponent so that there is no struggle so that the game runs well.

Keywords: karawitan, arts, culture

INTRODUCTION

According to Wardani (2006: 23), if various potentials can be fully developed, they can also be used as material to have the multi-intelligence possessed by humans in obtaining meaningfulness in life. There are several multidimensional aspects in art, namely: kinesthetic intelligence, sensory sensitivity, thinking ability, taste sensitivity, art and creativity, social abilities and aesthetic abilities. The seven types of intelligence built in arts education exist in the body and spirit of the musical instrument. Apart from being multidimensional, musical art is multidisciplinary, namely to develop the ability to appreciate and/or express oneself in various mediums. such as appearance, sound, movement, language and combination (Suanda, 2006:33).

Currently, the sense of art related to regional arts has begun to be abandoned by the current generation. This is proven by the tendency of the younger generation to use foreign arts. It is rare to find young people who like to watch or enjoy gamelan music. Most of the viewers or art lovers are parents.

Karawitan art is a traditional art that is now starting to fade and is rarely popular. Therefore, the art of musical action must be preserved. To preserve traditional culture so that it can survive its existence, several schools have held extracurricular musical activities to equip students with arts, in addition to honing students' abilities in the arts. Karawitan can provide positive value for students. The positive value of musical art is that it can develop togetherness.

The origin of the word togetherness is "same, together." "Same" means uniform, while "together" means not alone. Togetherness is meant here is carrying out an activity together. Borba (2008:185) states that aspects that support the creation of togetherness are respect, kindness and a sense of justice. In other words, an attitude of togetherness can be realized if every person can support each other (Gerungan,

2004) respect, mutual respect, tolerance and responsibility.

Based on the explanation above, research was conducted qualitatively and quantitatively on how to instill cultural values, how to develop student character, and so on. To differentiate from previous research, this research contributes to the character of attitudes, and is carried out quantitatively, so the focus of this research is on an extracurricular activity that can develop an attitude of togetherness in students. Based on the background of the problem above, this research focuses on (1) What is the condition of the togetherness of students who do and do not take part in musical activities. (2) Is there a difference in the attitude of togetherness between students who take and do not take part in karawitan?

How could they possibly present or create musical compositions that would raise the hairs on the back of our necks if they did not have a perfect theoretical concept. However, as previously mentioned, the results of their research and the artistic concepts they compiled were not recorded and published in writing but were stored in the heart of their art. So the art discipline existed long before Grounded Research, it just wasn't systemized yet. The relationship between traditional art in character education is that it is the basis for forming a person's morals, behavior and character. Through art, a person can have strong characters such as responsibility, discipline, hard work, caring, high levels of togetherness, respecting and helping each other, adapting and mingling, sharing, working together, self-confidence, being able to interact and many other things and values that emerge. within a person through art, including musical art.

The definition of extracurricular karawitan is an activity carried out outside school hours which aims to develop togetherness, as well as preserving Javanese culture and increasing student creativity. In the art of musical instruments, conditions of mutual cooperation, harmony, mutual waiting, and mutual respect between one

instrument and another are created. For example, if the gong is hit a little later than the beat, then the player holding the other instrument will still wait so the player has a big responsibility not to make mistakes so as not to make the other players wait. If one player makes a mistake, the others will follow suit.

According to Gerungan (2004: 78), a situation of togetherness is a situation where a number of people gather who previously did not know each other, and the social interaction between them is not very deep. The values of togetherness in musical activities are created through the togetherness of students in playing musical music. If activities are carried out in accordance with existing norms in musical affairs, the values of togetherness will automatically arise. Meanwhile, the definition of extracurricular according to the KTSP SMA GIKI 2 Surabaya document, is activities outside school hours as a vehicle for students to develop talents, increase emotional and spiritual intelligence. Extracurricular activities at SMA GIKI 2 Surabaya: volleyball, dance, karawitan, karate.

The pieces used in studying Karawitan at SMA GIKI 2 Surabaya are the Sléndro and Pélog pieces, in this case Mantle Hood discusses tuning in his article entitled "Sléndro and Pélog Redefined" which was published in the Selected Reports Institute of Ethnomusicology. He reviewed what Kunst said above. In his writing, Hood corrected Kunst's opinion and considered it less accurate because only the tuning of one *gêmbyangan*⁷ was used as a guide even though the entire gamelan had up to 6 *gêmbyangan*. He suggested that if you want to look at the characteristics of tunings - which he termed species - not just be based on one *gêmbyang* alone but on all the *gêmbyangan* songs in a set of gamelan (Hood, 1966:35-37).

According to (Koentjaraningrat 1987:85) cultural values consist of conceptions that live in the minds of most members of society regarding things that they

consider to be very noble. The value system that exists in a society is used as an orientation and reference in acting. Therefore, a person's cultural values influence him in determining the available alternatives, methods, tools and manufacturing goals. Music is used as an embodiment and cultural value in accordance with tradition (Purba, 2007:2). Traditional music does not mean that music and the various elements in it are old-fashioned, old-fashioned or out of date. According to Purba (Purba, 2007:2) traditional music has the following characteristics: 1. It is learned orally, 2. It has no notation, 3. It is informal, 4. The players are not specialized, 5. The song lyrics are in regional languages, 6. More involves regional musical instruments, 7. Is part of the community's culture.

Management of togetherness in musical art occurs automatically because of the division of roles according to the front and back instruments as explained above. Instruments must also be carried out simultaneously with each other, they cannot be done independently or stand alone, because they require other instruments. Unless it is intentional that there is a single illustration such as a flute, the musical concepts must still work together in order to produce a beautiful 'stereo' sound between one instrument and another. The characteristics of the craftsmen are that they have a sense of taste, they usually cannot live alone (not act individually). Understanding and implementation cannot be equated with understanding in the form of knowledge but must use feelings of the heart or conscience. In the aesthetic context of musical learning, we know *laras*, *pathet*, *wirama* and *wirasa*. All of this uses feelings in an aesthetic context. Forms of character that can be obtained through aspects of feelings include: gentleness of mind, sensitivity of feelings that can foster love for others, (Koentjaraningrat., 1975) prudence, discipline and patience. Actions that appear in a musical teaching and learning activity can also be interpreted as a form of attitude.

This is because the Javanese people's philosophy of life is related to their cultural arts in the form of Javanese gamelan and is closely related to the development of their religion. For Javanese people, gamelan has an aesthetic function related to social, moral and spiritual values. In any situation, the sound of gamelan has a place in people's hearts (Purwadi, 2006:26). Gamelan can be used to educate a person's sense of beauty. Understanding through gamelan can teach the importance of ethics and aesthetics of life. For example, visually the gamelan can be seen through its beautiful shape, very distinctive colors, and other supporting factors such as the shape of the pencon and the integrated blade. It is very reasonable that the ancestors created gamelan with noble values.

The world also recognizes that the gamelan is a traditional eastern musical instrument that can compete with the vast array of western musical instruments. Javanese culture began to be eroded and distanced from its heirs. This happens because a precious ancestral heritage is not taught enough to young children, so they are more engrossed in modern games which in fact are not characteristic of the culture of their own country. For people who are usually involved in the world of musical acts, a sense of solidarity grows, polite greetings, polite behavior. Judging from the instruments alone, gamelan teaches about differences, but if these differences can be combined and played/presented together it will produce a harmonious sound. However, harmony is also formed based on the rhythm, melody and layout produced by each instrument (Rahayu Supanggih, 2009:229). Audio-visually, the impact of gamelan beats, which can also be called karawitan, can provide beauty to the audience. The aesthetics contained in Javanese gamelan are study material that must always be observed and researched in every part. (Salimpoor, 2019)

Tamansiswa, who is one of the cultural conservationists, also contributes to the development of traditional arts, especially

gamelan. This concept was inspired by Ki Hadjar Dewantara with his advice that culture is the fruit of wisdom that contains noble and beautiful qualities, as a result of the struggle of human life against the forces of nature and the times that continue throughout human life (Tim Tamansiswa, 2012: 36). The concept of beauty in this culture can be explained through gamelan with various aspects that can be seen in its beauty. The increasingly advanced flow of technology triggers humans to think instantaneously for various reasons. The degradation of meaning in Javanese gamelan also has an influence on the development of human thought patterns. Therefore, researchers have the idea to study more deeply the understanding of aesthetics in Javanese gamelan. The beauty of gamelan is not only focused on its visual factors but can also influence its sound.

Salimpoor and Zatorre also found, that "we found that when people listen to music they like, there is increased activity in the brain's reward pathways, which can produce feelings of enjoyment. However, in addition, there is also the complex involvement of the brain's learning, memory and emotional systems, which work together to create an enjoyable and satisfying music listening experience." (2019: 265-278). The findings shed light on the neurological mechanisms involved in the pleasurable and satisfying experience of listening to music. Activity in the brain's reward pathway, which is involved in the experience of pleasure, increases when someone listens to music they like. Apart from that, there is also the involvement of the learning, memory and emotional systems in the brain which work together to create a pleasant and satisfying music listening experience. In the context of music psychology, this quote shows how the human brain responds to music and produces a pleasant and satisfying music listening experience.

The government has established regulations regarding the implementation of extracurricular activities in schools. These regulations are regulated in Government

Regulation Number 19 of 2005 concerning National Education Standards. In this regulation, it is explained that schools must organize extracurricular activities as a form of developing students' personalities. Extracurricular activities must be tailored to students' interests and talents as well as educational interests determined by the school. Apart from that, extracurricular activities must also be directed at developing students' skills and knowledge, as well as broadening students' horizons and experiences outside the classroom environment. Extracurricular activities must be supervised by a supervising teacher and adjusted to the curriculum set by the school.

One of the arts originating from the Java region is gamelan, which has existed since the 8th century AD. Javanese gamelan is a collection of traditional Javanese musical instruments. Gamelan is an ensemble musical art that is played together in a group (Yudhoyono, 1983:15). A complete gamelan has around 75 tools/instruments but the main instruments consist of bonang, saron, demung, gender, kenong, slenthem, gambang, kendhang,

Kempul, gong, fiddle, siter and flute. The musical expression of these instruments is called karawitan. *agian* - a small, detailed part. The term karawitan comes from the Javanese word *rawit* which has the suffix *an*. *Rawit* means complicated, convoluted, but *rawit* also means smooth, beautiful, sinuous and delicious. The word Karawitan is used to refer to gamelan music. The word karawitan can also be interpreted as a skill, skill, ability, or art of playing, working on, or processing a piece so that it becomes detailed and refined (Purwadi, and Widayat 2006: 1)

METHODS

The type of research approach used in this research is quantitative research because the research is about identifying existing problems. The type of research used is descriptive quantitative and comparative research, namely research that describes, describes and then looks at the comparison of

students who do and do not take part in musical extracurricular activities to develop an attitude of togetherness. Meanwhile, the research location was SMA GIKI 2 Surabaya because this school is a national standard school which is the school of choice of the Chairman of the Foundation to hold extracurricular musical activities.

The training program carried out through qualified instructors, varied learning methods, adequate musical facilities and equipment, as well as performance programs and presentations of Karawitan art to the community have had a positive impact on students who take part in the training. However, there are still challenges in implementing training programs, such as lack of attention and support from the community, lack of adequate facilities and equipment, and other obstacles that can affect the quality of training.

Therefore, this research also provides recommendations for developing more effective and efficient training programs in increasing students' knowledge and skills as well as strengthening the development and preservation of traditional Karawitan arts and culture in society. These recommendations include improving the quality of instructors and learning methods, improving musical facilities and equipment, increasing performance programs and presenting Karawitan art to the community, as well as active community involvement in the development and preservation of traditional Karawitan art and culture.

This research uses qualitative and quantitative approaches. A qualitative approach is able to produce in-depth descriptions of speech, writing and behavior that can be observed from an individual, group, community or organization in a context setting which is studied from a complete, comprehensive and holistic point of view (Sutopo, 2002: 111). Furthermore, the methods used are case studies and comparisons. The use of comparative studies to obtain data from various investigative sources, documents, archives, interviews,

observations, artifacts, other sources systematically on individuals, groups, organizations or activities (events). Case studies and comparisons can be used to gain an understanding of descriptive descriptions and obtain a comprehensive explanation of a phenomenon.

Data collection techniques use observation, interviews, focus group discussions. Then the data analysis technique used is SWOT analysis (Strengths, Weakness, Opportunities, threats).

RESULTS AND DISCUSSION

Results

The development of science is growing day by day, it is proven that there are many diverse social problems. Among these social problems is the problem of capacity. We can see this every new school year with the scramble for students who want to continue to further education, especially the increasing number of elementary school graduates who are not accommodated in high school. Too much intellectual unemployment. Meanwhile, it has become a reality that our society is more likely to send their children to state schools as a first alternative. People's opinions about private schools vary, starting from costs, poor administration, and so on. Therefore, the existence of state schools has received more public attention. In fact, many state schools have been established, however, the development of society is getting faster than the number of institutions provided. In addition, the distance between home and these institutions is relatively far. These things are the basis for the establishment of SMA GIKI 2 Surabaya. GIKI 2 High School Surabaya from 1979 until now. However, unfortunately the Karawitan extracurricular has been discontinued due to the lack of interest in studying Javanese Gamelan, this is due to being surpassed by the K-POP Dance extracurricular which is increasingly attracting students' attention due to the influx of culture from abroad entering Indonesia.

Discussion

Discussion Based on the research results, the musical extracurricular activities at SMA GIKI 2 Surabaya are to develop students' attitudes of togetherness. The attitude of togetherness between students who participate and who do not participate is different. Based on the results of observations and interviews, the togetherness of students who took part in musical activities was different from students who did not take part in musical activities. The togetherness of students who take part in musical activities are required to work together well in playing the gamelan so that the harmony of the musical pieces can be carried out well, there are no opponents to play with, and they do not seek the satisfaction of winning from their opponents. Meanwhile, the condition of the togetherness of students who take part in volleyball activities is that there is good cooperation in passing the ball so that there will be no fight over passing the ball. Apart from that, good cooperation will produce a good game, because volleyball cannot be played individually and is a team. Based on the results of the hypothesis test which states "there is a difference in the attitude of togetherness between students who take part and do not take part in musical activities, it is declared acceptable.

Based on the observational social learning theory put forward by Albert Bandura (1986), there are four important elements that must be considered in learning through observation. The four elements are: a) Attentional process, that is, someone must pay attention so they can learn through observation. A person especially pays attention to people who are attractive, popular, competent or admired. Students who take part in musical arts extracurricular activities, in addition to developing their talents and interests in the arts, must also like traditional musical instruments called gamelan and also understand Javanese songs. If students are less interested in gamelan and Javanese songs then this will also have an impact on learning, in this case musical

extracurricular activities. b) Retentional Process, that is, in order to imitate the behavior of a model, a student must remember that behavior. In the retention phase, this theory of learning through observation, practice really helps students to remember the elements of desired behavior. Students who take part in musical extracurricular activities must regularly participate in these activities. When extracurricular musical activities take place, students must be serious about playing gamelan according to Javanese song poetry.

In this case, students observe the role of friends who play the gamelan, how they must express a combination of feelings and actions in playing the gamelan so that musical harmonization can be created well. c) Behavior Formation Process, namely a learning process by providing exercises to help students become fluent and expert in mastering the subject matter. This phase can influence student motivation in showing their performance.

Students who take part in musical extracurricular activities sometimes take tests as proof that they have been able to master and understand how to play the gamelan according to the rhythm of the Javanese songs being taught. Therefore, to obtain maximum results, they must practice diligently and seriously. d) Motivational Process, which is a way to encourage performance and maintain newly acquired skills by providing reinforcement (you can try grades and rewards or incentives). Students who take part in musical extracurricular activities if they are successful or able to play well and correctly, then they will get satisfactory grades according to the efforts they have made. Besides that, he will get good praise from the teacher (coach).

CONCLUSION

How to develop an attitude of togetherness among students at SMA GIKI 2 Surabaya. Based on the data, it can be concluded that the attitude of togetherness

between students who participate in musical extracurricular activities and those who do not participate in musical extracurricular activities is different. Meanwhile, to measure the level of differences in students' attitudes towards togetherness using an attitude scale test, it shows that the attitude of togetherness among students who take part in musical performance is higher than students who do not take part in game form. Gamelan and Tamansiswa are two elements that are linked together and cannot be separated. Related to several of Tamansiswa's teachings, the concept of the Tri Witness of the Soul, including Cipta Rasa and Karsa, is a continuation of the manifestation of Tamansiswa's own journey.

The Copyright Guidelines in the concept above emphasize gamelan with real patterns of instruments including the physical form and type of instrument. Copyright is a concept of beauty inspired by the shape of gamelan instruments. Meanwhile, rasa is how the gamelan is played or sounded. The training program carried out through qualified instructors, varied learning methods, adequate musical facilities and equipment, as well as performance programs and presentations of Karawitan art to the community have had a positive impact on students who take part in the training. However, there are still challenges in implementing training programs, such as lack of attention and support from the community, lack of adequate facilities and equipment, and other obstacles that can affect the quality of training.

Therefore, this research also provides recommendations for developing more effective and efficient training programs in increasing students' knowledge and skills as well as strengthening the development and preservation of traditional Karawitan arts and culture in society. These recommendations include improving the quality of instructors and learning methods, improving musical facilities and equipment, increasing performance programs and presenting Karawitan art to the community, as well as

active community involvement in the development and preservation of traditional Karawitan art and culture.

SUGGESTION

Musical extracurricular activities to develop an attitude of togetherness among students at SMA GIKI 2 Surabaya are very important to continue to be implemented and preserved. In this case, it can be useful for students regarding traditional cultural knowledge which is almost extinct as time goes by. Apart from that, this extracurricular activity continues to be improved because it can provide positive value for students and can increase attitudes of mutual respect, help and good cooperation. Based on the discussion above, there are several suggestions that can be given for developing the Karawitan arts training program at SMA Negeri 15 Surabaya.

First, improving the quality of instructors and learning methods. This can be done by improving the qualifications and competence of instructors who teach and updating learning methods that are more innovative and in line with student needs.

Second, improving musical facilities and equipment. Adequate musical facilities and equipment are required to support Karawitan art training and performance activities. Therefore, it is necessary to procure and maintain adequate musical facilities and equipment.

Third, increasing the performance program and presentation of Karawitan art to the public. The performance program and presentation of Karawitan art to the public can be a medium for promotion and preservation of traditional Karawitan art and culture. Therefore, it is necessary to improve the quality of performance and presentation programs as well as appropriate promotion and marketing strategies.

Fourth, active involvement of the community in the development and preservation of traditional Karawitan arts and culture. The community needs to be actively

involved in the development and preservation of traditional Karawitan arts and culture, both through participation in training activities and performance and presentation activities. This can strengthen community support and participation in the development and preservation of traditional Karawitan arts and culture.

By implementing these suggestions, it is hoped that the Karawitan arts training program at SMA Giki 2 Surabaya can continue to develop and have a greater positive impact on students who take part in the training as well as the community at large in strengthening the development and preservation of traditional Karawitan arts and culture.

(Roqib, 2007) (Karl Edmond Prier, 2006) (Supanggih, 2009) (Sutopo, 2002)

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