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The Value of Character Education in the Terbang Papat Music Performance (Study of the Al-Madais Pladen Jekulo Kudus Group)

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Abstract

Many paths can be taken to educate someone to have character. One of them is by participating in maintaining traditional Islamic art culture, namely terbangan music (an Islamic musical art) which is expected to foster character education applied in the process of terbang papat performance. Therefore, it is hoped that someone is not only limited to playing his musical instrument and singing his poems, but he/she can understand the character values contained and apply them in everyday life. This study aimed to analyze the value of character education applied in the performance of terbang papat by the Al-Madais music group in the village of Pladen Jekulo Kudus. This research used an interdisciplinary approach with descriptive qualitative research type. Data collection techniques used the method of observation, interviews, and documentation. All data were analyzed by data reduction, presentation, conclusion drawing or verification. The results showed that the value of character education was applied in the process of the terbang papat performance by the Al-Madais music group in the village of Pladen Jekulo Kudus, including: religious values within the sung poetry, tolerance values with mutual respect, discipline values by obeying the rules, work-hard values by practicing earnestly, creative values by cultivating the power of creativity in performing terbang papat, the value of curiosity by increasing knowledge and experience, friendly/communicative values by communicating each other among the terbang papat players, and the value of responsibility to carry out their duties and obligations in working on terbang papat song as well as possible

Keywords: character education, terbang papat

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INTRODUCTION

Indonesia is a country with diverse arts and culture. Each of its regions has different customs and cultures. Those cultural differences have raised the Indonesian nation at the international level. Historically, culture is a heritage passed down from one generation to the next generation (Sutrisno, Mudji & Putranto, 2005). Therefore, it can be concluded that the number of arts and cultures in Indonesia is motivated by history, and most city formations in Indonesia have their history, whether in the form of traditions, arts, or other cultural relics that are proud of by their respective regions.

According to (Rohidi, 2000), culture is the whole knowledge, beliefs, and values possessed by humans as social beings whose contents are a set of knowledge models or systems of meaning that are thoroughly interwoven in historically transmitted symbols. Meanwhile (Bastomi, 2014) stated that culture is a masterpiece that is proud of or has unique and distinctive characteristics that are incomparable elsewhere. When culture was born in an area in Indonesia, and other regions are willing to recognize and accept it as a national culture, it is the ancestral heritage that becomes a tradition.

By considering art as an element or a subsystem of culture, its function in life can be seen clearly. As a culture in terms of conceptual alignment, art is a way of life for the supporting community in carrying out activities. It contains a set of cognitive models, symbolic systems, or giving meanings that are thoroughly interwoven in historically transmitted symbols (Rohidi, 2000). All forms of art that live and develop in an area will not be separated from the behavior or norms in that society. An art form will continue to live side by side with the supporting community.

Art can be understood as a form of performing arts activities. Doing the art activities can be done actively or passively. Actively performing is intended to enable the art performers to do creations, such as playing

instruments, singing, etc. In addition, creating art is also understood by creating new artworks, imitating, and creating existing works of art. Meanwhile, the art activities are passively assumed to be artistic activities but only by appreciating them without producing any works that others can enjoy and understand (Wadiyo, 2006).

As creatures who have high taste, humans can produce various styles of art ranging from simple to complex artistic embodiments. Art can refer to the value of beauty (aesthetics) that comes from expressing the human desire for beauty, which can be enjoyed with the eyes or ears (Setiadi, 2008). The elements of art that are part of people's lives in a certain tribe or nation are referred to as traditional arts. One of the interesting traditional Islamic arts that still exist is the traditional art of *terbangan* (an Islamic musical art). This art has existed since the time of the *wali* (Islamic legal guardians). Even when Islam entered Indonesia, the art of *terbangan* is still widely preserved and developed from traditional Islamic art into the modern one. There are also various types of *terbangan* and their development.

The art of *terbang papat* is one of the traditional Islamic arts developed in the majority Muslim community in Kudus Regency. Kudus Regency is geographically located in the northern coastal area of Java island. Therefore, the culture that lives in its community is dominated by the culture of the coastal community. The coastal communities have cultural characteristics that are colored by the culture of the Middle Eastern community, which is predominantly Muslim. Middle Eastern culture spread along with traders from the Middle East who traded both on the island of Java and other Indonesian islands. One of the ways and a medium for the spread of Islam by both Middle Eastern traders is the art media (Purwadi, 2007).

The uniqueness of *terbang papat* art in Kudus Regency lies in the musical equipment used in a very simple way, namely in the form of *terbang* musical instruments. The musical

instruments consist of *kemplon*, *telon*, *salahan*, *lajer* and are added with one instrument, namely *the jedor* (Relianto, 2015). In addition, this art also uses vocals in its presentation. One person sings the vocal music using Arabic and Javanese songs or poems as the main vocal, and the other players also sing the rhyme simultaneously with a lower sound dynamic than the main vocal. Arabic is one of the hallmarks of Islamic culture, the melody that resembles the praises sung in mosques and prayer rooms proves that *the terbang papat* art is one of the Islamic culture results.

Everyone has creative potential in playing *terbangan* music. Art provides an opportunity for a person to be active in the process, experience, and development of creativity. (Rohidi, 2000) stated that introducing someone to the artistic process and incorporating cultural elements in education will develop individuals into human beings with creative and initiative characteristics, high imagination, emotional wisdom, moral direction, ability to act critically, autonomously, and freedom of thought and action. Education that involves art also stimulates cognitive development. It can make objects and the educational process more relevant to the needs of the modern society in which they live.

The process of creation and expression through certain artistic fields can create character education, including growing gratitude to God, practicing aesthetic sensitivity (taste of beauty), independence in creating art, honesty of expression, responsibility, and self-confidence, and pride to display his work and proud of the cultural diversity of his nation. (Sukadari, 2018) stated that character education is an effort to build someone's character better. Etymologically, the character can be interpreted as something innate that affects behavior, character, or temperament.

In connection with the character education, it aims to shape every person into a person who has the main values. People who have this main value are specially assessed from the aspect of behavior in everyday life and

a good understanding to encourage good behavior (Azzet, 2011). Therefore, the important thing in character education is to emphasize someone has a good character and manifest it in daily behavior. In this case, a person needs to build his/her character based on the universal values of the Islamic religion so that he/she can have good faith and piety and a noble character.

Many paths can be taken to educate someone to have character. All paths can be used as long as the path aims to form a noble character. Related to society itself, there is a way to be used, namely a positive socio-cultural approach, customs, traditions, and local wisdom. Someone's participation in maintaining traditional Islamic arts, one of which is *terbangan* music, is expected to foster character education applied in the process of the *terbang papat* performance in the Al-Madais music group in Pladen Jekulo Village Kudus Regency. With the various approaches taken, the opportunities for implementing character education are wider, and it will increasingly be able to make a positive contribution to character development (Daulay, 2016).

Many researchers have carried out research on the internalization of character education, which is applied in the art of tambourines. However, most of the research that has been done is carried out in a school environment which is applied to extracurricular activities. This research was conducted in the community to shape the character of mosque youth who are members of *the terbang papat* Al-Madais music group in Pladen Jekulo Village Kudus Regency.

Terbang papat, as one of the traditional Islamic arts, which is very well known by the Kudus community, is a very appropriate medium for instilling the value of character education. In playing *terbang papat*, the teenagers do not only "nabuh" or strike the *terbang* instrument in front of them, but they also teach many character values to the teenagers. These values include religious values, tolerance, discipline, hard work, creativity, curiosity,

friendship/communication, and responsibility. If these character education values are instilled in teenagers who participate in the terbang papat performance, they will learn a lot of ethics they should obey. Therefore, the personal formation and character of the youth will be awakened.

Based on the background, phenomena, problems, and relevance above, the problems formulated in this study are, what character education values are applied to the terbang papat performance in the Al-Madais music group. This study aimed to analyze the value of character education applied in the terbang papat performance by the Al-Madais music group in Pladen Jekulo Village Kudus Regency.

METHODS

The approach in this research was interdisciplinary. According to (Rohidi, 2011), interdisciplinary studies are usually designed to understand or measure a study problem outside the tradition of studying a scientific discipline carried out according to its use. This approach was to analyze the implications of character education values applied in the process of terbang papat performance by the Al-Madais music group using studies in a socio-cultural context.

This research used a descriptive qualitative research type. (Sukmadinata, 2016) stated that descriptive qualitative research is designed to describe the existing phenomena, both natural phenomena and human engineering. This descriptive qualitative research attempted to describe and interpret the value of character education applied in terbang papat performance by the Al-Madais music group in Pladen Village Jekulo District Kudus Regency.

The research location was in Pladen Village, Jekulo District, Kudus Regency. The researcher took this location because Pladen Village is where the terbang papat Al-Madais Music Group is located, and the group is one of the terbang papat music groups in Kudus Regency, which is still active in preserving and

performing the art of terbang papat music. The data sources came from tambourine artists, local players, and community leaders.

The data collection technique was carried out using observation with non-participatory observation techniques where the researchers did not participate in the terbang papat performance. The researchers only played a role in observing the main activities when there was a terbang papat practice. Then, the researchers conducted interviews with structured interview techniques, where several questions were prepared to be asked to the informants, namely the terbang papat artists, coaches, group members, and community leaders. The last was the documentation in the form of group documents and also photos of research activities. The personnel of the Al-Madais music group in Jekulo Village consisted of 1 person in charge, one person as a trainer, and 16 members in the 13-18-year-old generation. The selection of the Al-Madais music group as the subject of research is because it is one of the terbang music groups in Kudus Regency, which still exists to preserve the traditional Islamic music of terbang papat, which has its characteristics in its beat.

Data collection techniques were carried out using observation, interviews, and documentation. The process of checking the validity of the data in this study was by triangulation. (Sugiyono, 2013) stated that triangulation is a data collection technique that combines various existing data collection techniques. Researchers used involved observation, in-depth interviews, and documentation for the same data source. Then, the data analysis was carried out in three stages, namely data reduction, data presentation, and conclusion drawing/verification.

RESULTS AND DISCUSSIONS

in many ways, one of which is through the performance of terbang papat in the Al-Madais music group in Pladen Village Jekulo Kudus. In the terbang papat training process, both theory and practice contain character

values that can be instilled in the players. It is because the terbang papat performance is held at the Jami' Al-Amin Mosque in Pladen Village, which is closely related to the character education where the main purpose of the terbang papat performance is not only to make players skilled in music but also a tool or media for shaping the character of the players. The art of terbang papat is a type of song with chants of poetry that praises the greatness of Allah SWT, and the Prophet Muhammad SAW. It is sung to the accompaniment of a musical instrument called terbang, packaged as beautifully as possible to increase people's love for the greatness of Allah SWT and Prophet Muhammad SAW. The praise about the greatness of Allah SWT and His Messenger and His orders and prohibitions and warnings has echoed through the terbang papat performance by the Al-Madais music group in Pladen Village Jekulo Kudus.

The character education related to terbang papat performance is a conscious effort by someone (the coach) to internalize character values in someone else (the players) as enlightenment so that the players know, think, and act morally in dealing with every situation. Many experts have expressed their opinions about character education, including Lickona ((Indrawan, 2020), who defined character education as a genuine effort to help someone understand, care and act based on ethical values. According to (Lickona, 1991), character education includes knowledge of goodness, then creates a commitment (intention) to goodness, and finally actually does good. The character values are seen in the performance of terbang papat, who are members of the Al-Madais music group in Jekulo Village Kudus, as the results of the following discussion.

(1) Religious Character Value

The terbang papat music art is one of the traditional Islamic arts that is still preserved by the Al-Madais music group in Pladen Village Jekulo Kudus using terbang musical instruments, and the poetry used is sourced from the Book of Syariful Anam,

Maulidurosul, Albarjanji, and current popular songs while not leaving the package that would be delivered. In this terbang papat music art, there is a spirit of love for Allah and His Messenger, which is contained in the meaning of the sung poetry. Therefore, the terbang papat music art contains religious values that make this art survive today.

The terbang papat music art among teenagers who actively participate in this activity can be used to instill religious values. The religious values contained in this terbang papat performance are represented through the talent development in the field of Islamic art, especially for the younger generation in the village of Pladen Jekulo Kudus, where there is learning how to beat a terbang instrument to produce a pleasant sound to hear. There is an art of chanting sholawat by singing the Islamic poetry. It is where the sung poems contain religious values in the form of praise which glorifies Allah SWT and sholawat to Rasulullah Muhammad SAW.

In this terbang performance performed by teenagers who are members of the Al-Madais terbang papat music group, other religious values could be seen at the opening and closing of the practice; the players always pray. When the players want to start the terbang practice, it is opened by reading surah Al-Fatihah, intended to pray to Allah SWT so that the exercise carried out runs smoothly, in an orderly manner and could bring maximum results. Then when the terbang practice ends, the players read the tahmid together. (Helmawati, 2017) emphasized that someone who gets used to always saying prayers both before and after doing an activity will have better results, and their hearts will always be calm. Reciting prayer at the beginning or the end of an activity is a command from Allah SWT. Therefore, the reciting of prayers is the first step in instilling religious values in teenagers or members of the Al-Madais music group.

The cultivation of religious values that are applied through the process of the terbang papat performance by the Al-Madais music

group has emphasized three components of good character, namely knowledge of morals, feelings about morals, and moral actions, which are needed so that teenagers who are members of the Al-Madai's terbang papat group. Therefore, they can understand, feel, and work on the values of goodness to make them obedient to religious teachings. These three components were then combined into the terbang papat performance, which was carried out at the Jami' Al-Amin Mosque in Pladen Village. As (Lathifasari, 2021) asserted, through character education, it is hoped that the terbang papat players can independently improve and use their knowledge, examine and internalize, and personalize the character and noble values in their daily behavior. To cultivate the religious values through terbang papat performance, the teenagers must know, feel, understand, and implement the values the performance found in the sung poetry.

(Ningsih, 2018) stated that religious values or obedient worship teachings contained in the sung poetry can be interpreted as religious education, where a player needs to obey his religious orders. Therefore, if it is looked at what is conveyed or if the contents of terbang are interpreted, it is clear that the main players become more obedient because the main purpose of terbang is to worship. In addition, the poems in the terbang music compliment the Prophet Muhammad, and some contain Islamic da'wah to remind someone to always remember Allah SWT. The praise can be interpreted as a form of respect and appreciation for a figure who has contributed to human life to go to the right and good path. Taqwa to Allah is interpreted as we are taught to always carry out orders and stay away from all His prohibitions.

Therefore, the art of terbang papat does not only contain high art elements, but there is also a religious value to it. It can be seen from the lyrics of the songs *Sholawat Asnawiyah* and *Ya Maulidan*, which use Arabic with fragments of the Holy Qur'an and prayers containing praises to Allah SWT and Prophet Muhammad SAW. The terbang papat

performance not only aims to instill an attitude of belonging to traditional Islamic arts, but it also instills a religious attitude so that the players could be obedient in carrying out the teachings of Islam.

(2) Tolerance Character Value

The tolerance character value in the terbang papat performance of the Al-Madai's music group is an attitude and action that respects differences of opinion and actions of others who are different. A culture of tolerance is important to build in this terbang papat practice because tolerance is a derived value of caring character. It is the result of feeling or intention, which is an attitude that can show one's existence and build understanding and mutual understanding as part of social beings, especially in this case, the terbang papat players who communicate with each other. Meanwhile, the intention or feeling is related to a person's willingness, motivation, and creativity, which is reflected in the care, image, and creation of novelty in the practice of terbang papat music (Samani, 2012).

Getting used to differences is important in forming an attitude of tolerance in the terbang papat art. The coach can get used to making heterogeneous groups so that the players indirectly understand the differences and get to know the characters of their friends better. The emphasis on the tolerance character is mainly mutual respect for fellow players, which is carried out in the process of terbang performance by accepting differences of opinion, understanding the shortcomings of others, acknowledging the strengths of others, being able to work together with other players, and helping other friends if they have problems while practicing or playing the terbang papat.

The ability to cooperate can also be built with games or during the training in pleasant conditions. All players are involved in the performance, which requires more than one person to play the terbang papat. When enjoying the performance, the players build their ability to work together with their friends. Even though the activity seems to be a practice,

it is generally memorable for the players to build their ability to work together (Azzet, 2011).

In the tolerance character, it is also expected that the Terbang Papat Al-Madais music group members be polite with other members without offending each other. Politeness is an important element in terbang papat practice because a person can be appreciated and liked by showing a polite attitude in their presence. Being polite when practicing terbang papat can provide many benefits or good influences on the players and others.

In addition, the tolerance character can also be interpreted as an attitude of mutual respect and appreciation among individuals or players as members of the Terbang Papat Al-Madais group. If we always respect and appreciate others, then the hearts of others will be opened, and they will respect us. Mutual respect is certainly built with a sense of understanding and benevolence, not in harsh and negative ways. Take an example, when there is a member who makes a mistake in striking the instruments during the practice, then the others will tell him well and give an example on how to do it correctly. As (Helmawati, 2017) asserted that when people are wrong, it is not wise to laugh at them. It is because we might experience what other people experience one day.

Mutual respect and appreciation in practicing and playing the terbang papat are important for the Al-Madais music group to run the practice smoothly. It is hoped that the harmonization in practicing the terbang papat is achieved among the players. Therefore, there are many processes passed in playing the terbang papat, from cultivating the nature of tawadu' to mutual respect among the players, especially to elders or coaches. It is also important to be respectful of each other, not being arbitrarily either during practice hours or when playing terbang papat.

(3) Discipline Character Value

Discipline is an action that shows orderly behavior and obeying various rules and regulations applied by the Al-Madais Terbang Papat Music Group. The discipline indicators are getting used to being present on time and obeying the rules. The discipline character value in the terbang papat performance are; namely, the players have to practice discipline regularly, teach each other to learn how to play together, and others, in which the character of self-discipline can be formed through the terbang papat art in the end. As (Mughny 2021) asserted that the value of discipline is a person's feeling of obedience to a value that is believed and becomes a responsibility. In other words, discipline is obeying the rules or submitting oneself to supervision and control.

In training the terbang papat players, the coach has emphasized discipline, prioritized patience, and trained compactness. It is done to enable anyone to practice terbang papat in a fun way and with comfortable conditions. The compactness of a group can be seen in the presence of its members during the practice. The presence of members is an important factor or benchmark for the group's existence, and it should be more than 75% of members attend every meeting. Then the discipline of the practice attendance of the members can be seen from the timeliness and the number of attendance. Their frequent participation in training activities once a week shows the members' discipline and awareness of this art.

The terbang papat activities are routinely carried out on Thursday nights from 20.00 WIB to 21.30 WIB. The practice takes place in the foyer of the Jami' Al-Amin Mosque, Pladen Village Jekulo Kudus. The practice is usually held for an hour and a half, but if there is something urgent, such as a special occasion, the practice can take up to two hours. The coach hopes that the members of the Al-Madais terbang group will be on time for practice. The coach will greatly appreciate it by arriving on time, and trust raises as a disciplined person. Besides appreciation, being on time is also the value of discipline.

There is no standard rule for the terbang papat practice, but the coach has tried to form awareness for the members to be disciplined according to the training schedule that has been set. Therefore, discipline character value is important for the group as it can help discipline the members and create a sense of pleasure to practice and increase enthusiasm. The coach has also made certain rules during the practice. One of them is applying a responsible attitude based on the members' task for the success of the practice process of *Sholawat Asnawiyah* and *Ya Maulidan* and shaping the characteristics of the players to be disciplined and responsible.

(4) Hard Work Character Value

The hard work character value in terbang papat can be shown during the practice. The players must be able to play their roles according to their position to achieve the goals. The hard work character value is a behavior that shows a genuine effort in overcoming various obstacles when practicing and completing the exercise well. A person needs to get what they want and achieve their goals. The hard-work character value will make a person a tough person and not give up on something easily (Azzet, 2011).

The hard-work character value means that someone is serious about doing things. Achieving and producing harmonization in playing, especially in cultivating the songs *Sholawat Asnawiyah* and *Ya Maulidan*, takes hard work during the practice, and the coach assists it. The hard work character value is one of the character values that the players in terbang practice must achieve. It will certainly shape the players' personality who always practice seriously and maximally.

The hard-work character value needs to be instilled when the players learn about the basic beats of terbang papat music. During the performance, the players are required to have full concentration. If the players cannot master the basic beat, they will not be able to play the terbang papat well. In addition, when practicing the *Sholawat Asnawiyah* and *Ya*

Maulidan songs, the members need to work hard to get the harmonization because they need to play the instruments and sing the songs repeatedly.

So when the players feel they have not mastered the pattern of the terbang papat instruments with the song they are working on, it is hoped that they will try hard to learn it. This character of hard work is a trait that players must possess so that they do not easily give up; a strong will also accompanies it in trying to achieve goals in practice. (Lathifasari, 2021) mentioned that possessing the hard-work character means that the players must have a work ethic, independence and use their energy, mind, and time to achieve the expected goals. For this reason, the character of hard work is the ability of the players to exert all their efforts and sincerity, the potential they have until the practice ends until the expected goal is achieved so that during the terbang papat performance, they can perform well.

(5) Creative Character Value

The value of creative character in the art of terbang papat is marked by the ability of someone who masters materials, concepts, and work techniques so that they find distinctive works. (Purwanto, 2016) mentioned that being creative means making oneself more useful or not stopping creating things. Therefore, the touch to generate new ideas is always used as the first step by motivating and stimulating the terbang papat performance. Motivating means placing the coach's role to give something so that the players find new things in practicing terbang papat. While stimulating means encouraging existing ideas to always be touched and expressed in various forms, ways, and new ideas. Cultivating creative characters in terbang papat activities can be done in various ways, such as finding out, being open to various things, being able to learn from any source, and being interested in new things. Then, the players' creativity will appear along with the intensity of participating in terbang practice regularly.

To become a professional terbangan group, a training process must be done intensely. The practice is an activity where there is an interaction between the coach and the players on the chosen songs, namely *Sholawat Asnawiyah* and *Ya Maulidan*. The creativity of the terbang papat performance is the ability to create something new. It does not mean that the technique uses a new model, but terbang papat can use contemporary songs without leaving its standard technique by combining existing elements. Mughny (2021) stated that creativity is the strength and effort of the mind to create something else that can be useful in many ways. Therefore, the creativity can be developed and improved according to each player's abilities, and it can be done by creating songs that are unique and pleasant to be listened to.

The Al-Madais Terbang Papat music group is one of several terbangan arts in Kudus Regency in which some teenage members have the interest and potential to create art. The Al-Madais Terbang Papat musical group has worked on many songs that require its members' creativity. Therefore, the creative players will take varied approaches and have various possible solutions to a problem during the practice process. From their creative potential, the players can show the results of their performance or work better.

(6) Curiosity Character Value

Curiosity is the starting point of the knowledge possessed by the terbang papat players in the Al-Madais music group. Therefore, knowledge about the performance starts from the curiosity of the main players in working on new songs. Curiosity occurs because the players think something learned is something new that must be known to answer their ignorance. In addition, curiosity is a natural emotion that exists within a person where there is a desire to investigate and find out more about what is being learned (Samani, 2012). It will make players continue searching for the things they don't know, and by finding out, the players will get a lot of new information

and knowledge and insights related to the terbang papat performance.

Cultivating the character of curiosity for the players can be shown when the coach allows the players to ask if there is something they do not understand during the practice, whether in terms of beats, vocals, and maybe if the players ask about the meaning of the song. If the players already know what to do in practice, it will enrich their experience and increase their insight or knowledge.

Curiosity will always motivate oneself to continue seeking and finding new things to increase knowledge and experience in terbang papat practice. This curiosity underlies the attitudes and actions always trying to find out more deeply and widely about what they have learned, seen, and heard. When the players sing the sholawat song, they will try to find out its meaning. Knowing the song's meaning indirectly enriches their knowledge about the lyrics they perform. Therefore, if the players' souls are curious about something, they will willingly and enthusiastically learn it. Thus, making curiosity in players needs to be built and developed.

This curiosity also indirectly sharpens the cognitive realm of the terbang papat players. The development of the cognitive domain aims to make the music players understand the ins and outs of the performance and develop the knowledge and insight related to the art they are learning. In this domain, the coach conducts oral questions to the players and provides an understanding of the flow of the terbang papat songs that will be performed. Both on the terbang beats and the vocals. In addition to being understood, the musicians must be able to describe and memorize the stroke technique of the terbang papat instruments they are holding. Likewise, in the vocal section, they must be able to describe and memorize singing techniques with the type of voice that the terbang papat coach has determined. If there are players who do not understand the strikes from the song, especially the songs *Sholawat Asnawiyah* and *Ya Maulidan*,

they can ask for more detail about the formulas that must be memorized.

After the players know what to do both from the instrument players and the vocals of terbang papat, the students must apply their knowledge that has been obtained by practicing the song that will be sung. Based on the process above, the coach can find out the results of the practice process that the players have carried out. At the same time, the aspects that are assessed in the Al-Madais music group's assessment are the players' seriousness and their compactness in playing the terbang papat musical instruments. Overall, it is known that in the terbang papat practice in the Al-Madais music group, there is an increase in the players' ability, namely being able to complete songwriting well. Indirectly, the practice carried out will positively impact the players and coaches.

(7) Friendly/Communicative Character Value

The friendly/communicative character value in the terbang papat performance is an attitude or action that is related between one player and another. There is communication that is easy to understand. It will lead to a pleasant atmosphere during the practice. A friendly attitude is different from a communicative one, but there is a communication process in a friendly attitude. The friendly/communicative character attitude shows the ability of the players to get along with one another and with their coaches. Others can easily accept someone who has a friendly/communicative character, and it becomes an important capital in the practice of terbang papat because it requires harmonious communication in working on sholawat songs.

(Kurniawan, 2017) mentioned that a friendly/communicative character is an attitude or action that pays attention to the pleasure of talking, hanging out, and collaborating with other people while practicing terbang papat. The communicative attitude relates to other people in which there is communication that is easy to understand so

that a pleasant atmosphere is realized in working together. An intense emotional atmosphere often happens between the players and coach during the practice process. This intense emotion is not something that is forced, but it seems to be present, especially during the process of practice itself. The involvement of the coach and the players can certainly be said as a form of communication so that the terbang practice can run well.

A friendly/communicative attitude can affect the ability of the players to carry out the terbang papat practice. This practice also requires compactness among its members. If the players communicate well, a pleasant practice atmosphere will be created. Exercise is part of the skill that involves learning the pattern of the terbang papat performance to acquire and improve the players' skill in a relatively short time. During the practice for the songs of *Sholawat Asnawiyah* and *Ya Maulidan*, the coach made arrangements for the members by adjusting their abilities. Membership arrangements are made to make it easier for coaches to choose players according to their abilities. For example, in vocals, if you can't sing, you won't be forced to become a vocalist and the others.

Therefore, the success of the terbang papat practice is assessed based on the extent of the performance's success. If players still find it difficult and complain that they have not been maximal in practice, the coach will try to tell them both in theory and practice so that the players understand it. This practice aims to gain three things: adding knowledge, abilities, and changing attitudes. In this case, communication between the coach and the players is very important because the knowledge and ability to play terbang papat instruments will certainly be obtained from the coach. There will be changes in attitude by doing regular practice, including being proficient in playing the terbang papat. The most important thing from the training activities is how all the training materials can be mastered, absorbed, and practiced by the terbang papat players in the Al-Madais music

group in composing the songs *Sholawat Asnawiyah* and *Ya Maulidan*.

(8) Responsible Character Value

The responsible character value has an important role that must be realized by the terbang papat players in the Al-Madais music group. The character of responsibility is to carry out the task wholeheartedly, strive to achieve the best results, control oneself and be self-disciplined in the choices and decisions taken. (Azzet, 2011) asserted that without responsibility, a person is nothing more than a figure who does not use his/her senses. Therefore, everyone must have the responsibility, at least be responsible for him/herself. Hence, the players must have personal and group responsibilities in practicing the terbang papat. Tannir (2013) stated that related to character values, players are expected to learn to respect themselves and others, be responsible, cooperate with other players, solve problems, and be honest and trustworthy.

Thus, responsibility is the attitude and behavior of the players to carry out their duties and obligations, which should be carried out by themselves and in groups to make the terbang papat practice successful, especially in working on the songs *Sholawat Asnawiyah* and *Ya Maulidan*. Regarding this, the coach has emphasized that the cultivation of the responsibility character is directed at the ability of the players to understand what their duties are during the practice. Each player has different duties and responsibilities in the group, and their awareness must be developed from their selves. Especially when it comes to performing for religious events in the community, the players must have a sense of responsibility to make the activities to be carried out by continuing to practice seriously.

In this terbang papat art, the value of responsibility is developed when the Al-Madais music group appears in a religious event or at the request of the community, such as performing in an aqiqah event (Islamic celebration where the meat from the sacrificed

animal is cooked and shared with the family) or another celebration. The sense of responsibility that needs to be realized is the responsibility to oneself and the group. From the results of observations during practice, it can be seen that the players are quite responsible for their respective duties, both the vocal group and the musician group. They are also trying to maintain cohesiveness so that the sholawat songs they sing sound good and pleasant. If there is one player who makes a mistake, they apologize to other friends and try to correct their mistakes, and hope that the mistakes will not be repeated.

The players' capability to bear and carry out their duties and obligations in training activities is an attitude of responsibility. The coach also hopes that in this terbang papat practice, there will be no disciplinary actions, such as not being serious when practicing, not paying attention to the coach's instructions, and other violating actions. When the players appear in public, the abilities and skills of the players in playing the terbang papat instruments are assessed. If the players can perform neatly, nicely, and pleasantly to hear, the players and the coaches will get praised by the audience, leading to their pride. On the other hand, if the players show bad performance, the public's assessment will also be negative. It is the greatest form of responsibility of the players embedded through the art of terbang papat, who are members of the Al-Madais music group.

CONCLUSION

The value of character education applied in the process of the terbang papat performance by the Al-Madais music group in the village of Pladen Jekulo Kudus includes: (1) The religious value of terbang papat lies in the poems that are sung. (2) The tolerance value is mainly about appreciation. (3) The discipline character value can be seen in orderly behavior and obeying the rules. (4) The hard work character value is measured by always practicing earnestly. (5) The creative character

of the players will appear along with the intense participation in terbang practice regularly. (6) The curiosity will always motivate oneself to keep seeking and knowing new things. (7) The friendly/communicative characters are found in the players' communication so that a pleasant atmosphere is realized. (8) The responsibility is the attitude and behavior of the players to carry out their duties and obligations, which should be done to themselves and as a group to make the terbang papat practice successful, especially in working on the songs *Sholawat Asnawiyah* and *Ya Maulidan*.

The researchers suggest that there needs to be a stronger effort from the coach in instilling the values of character education in the terbang papat players. Likewise, there is a need for clarity and fairness in the division of tasks according to the role of each member of the Al-Madais music group. It is to create tolerance among fellow members in interacting during the terbang papat practice. In turn, these conditions can contribute to the formation of positive characters of the players, including religion, tolerance, discipline, hard work, creativity, curiosity, friendly/communication, and responsible.

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