Karawitan Learning Ethnopedagogy as a Medium of Creating Adiluhung Character in Students

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Abstract

Globalization dynamics impacts on the students’ lowered loving to local wisdom so that students understand poorly the meaning of karawitan existence as a cultural heritage rich of life wisdom values. This research aimed to analyze the ethnopedagogy of local wisdom-based character education through karawitan learning in SMA Batik 2 Surakarta, Indonesia. The unit of analysis in this qualitative research with case study approach was stakeholders of SMA Batik 2 Surakarta selected using purposive sampling. Techniques of collecting data used were observation, in-depth interview, and documentation. Data validation was carried out using source triangulation, and then data was analyzed using an interactive model. The result of research showed that karawitan learning conducted classically through both theory and practice affects positively the development of student character corresponding to local wisdom values. Through karawitan learning at school, the balanced affective development could be achieved including conscience sensitivity, supra ritual, and intellectuality of students related to God through philosophical values contained in the symbol of karawitan instrument. Synergy was required between all stakeholders of education to create conducive situation for karawitan local content learning for all students.

Keywords: Ethnopedagogy; Karawitan; Local Wisdom; Character Education

Introduction

Social change impacts on the multidimensional crisis in political, defense and security, environment, human rights, social, cultural, moral, and educational areas in Indonesia. Moral crisis reveals worrying mental condition and character indicated with many deviating behavior inconsistent with noble character values and positive law order. Such situation can be called anomie meaning the waning enacted values and the absence of collective norms or values (Soekanto., 1984). Formal education plays a strategic role in the attempt of inculcating character value to students. Character education through school contributes considerably to creating a nation’s golden generation and to solving many problems of moral degradation in the next generation all at once (Miller et al., 2005; Leming., 2008; Rokhmana et al., 2014).

Indonesia as a pluralistic nation is multicultural with unique local wisdom values called ethnopedagogy concept. Local wisdom is the alternative source of life wisdom values containing idea or
thought and wise behavior that can be used as a guideline for daily activities in relation to the society’s social relation (Alwasilah, 2009). Local wisdom serves as a source of noble values that can be used as the basis to inculcate good character in the students and as the source of balanced life wisdom value, either materially or spiritually. Through local wisdom-based character education, a deliberative education is created in which every member of society transmits fundamental idea related to world’s essence, knowledge, and social value implying the message of kindness as the basis of developing community character education (Tilaar., 2009; Sumaatmadja., 2002; Alwasilah., 2009).

Cultural representation is an important practice of producing culture. Through representation, a meaning is produced and exchanged between members of society. Representation works through representation system. This representation system consists of two important components: concept in thinking and language. These two components are interrelated. Concept is something we have in our mind making us knowing the meaning of it. However, meaning cannot be communicated without language. Thus, background of shared understanding on concept, picture, and idea (cultural codes) is required (Mulder., 1996; Hall., 1997).

SMA Batik 2 Surakarta applies local wisdom-based education model through providing compulsory local content subject, Karawitan. Karawitan as Indonesians’ high cultural heritage contains philosophical values, viewed from both artistic and practical dimensions. Philosophically, the name of each instrument and sound produced contains human life wisdom values (Lindsay., 1979; Mulder., 2001). Through learning Karawitan, students can learn philosophical meaning of batik related to the meaning contained in any instruments and sounds produced, persistence process, cooperation, leadership, patience, consistency, responsibility, and various dimensions of other positive character.

This research aimed to analyze the ethnopedagogy of local wisdom-based character through karawitan learning in SMA Batik 2 Surakarta.

**Methodology**

This qualitative research was conducted in SMA Batik 2 Surakarta using case study approach (Yin., 2014) and purposive sampling technique to select the sample. Unit of analysis in this research was the stakeholders consisting of students, membatik subject teacher, headmaster and students’ parents. Techniques of collecting data used were observation, in-depth interview, and library study. Data validation was carried out using source triangulation and data analysis using an interactive model (Miles and Huberman., 1984).

**Result and Discussion**

Karawitan learning belongs to compulsory local content subject in SMA Batik 2 Surakarta. Karawitan becomes a typical lesson or special identity of SMA Batik 2 Surakarta as local content. Technically, karawitan learning in this school is conducted using various learning methods such as lecturing and discussion of gamelan instrument playing theory in the classroom, facilitation method during practice in karawitan studio and project or assignment method. In implementing lecturing method, karawitan learning theory is delivered orally to students in the class. Teacher delivers general theory and concept about ngrawit technique and internalizes knowledge on history, use, gamelan instrument types and character values in the philosophical meaning contained in every name of instrument and sound produced. Through learning the theory, students are taught about the basics of karawitan, gamelan classification by ricikan (laras and notation), various instruments, function, philosophical meaning, and concept of playing karawitan.
Classical learning is conducted with group discussion model by involving students in the topic discussed. Facilitation method is conducted when students practice ngrawit in karawitan studio. In facilitation process, teacher gives direction about how to ngrawit correctly, and helps students finding difficulty in mengrawit process. Meanwhile, gendhings that can be played include kebo giro, pepiling, prau layar, gambang suling, kelinci ucuk and many other Javanese gendhing. In this facilitation process, teacher can give the students the character education learning in which students learn about patience, perseverance, consistency, responsibility, and perseverance from the beginning to the end process of a gending played (Kunts., 1973; Lindsay., 1979; Hartoko., 1984; Rahmatullah., 2010).

Karawitan is one of compulsive subjects in SMA Batik 2 Surakarta beneficial to the improvement of individual capacity and to create attitude and behavior harmonious with values and norms enacted in society. It can be seen from the result of interview with an informant:

“Gamelan creates affective development (olah rasa). It creates tolerance in which the tapping sound of one instrument is different from that of another, but they should tolerate it. It creates mutual respect, in which it will not stop unless the gong ends the performance. It creates orderliness, in which students should be orderly in unggah-ungguh, rhythm, and etc. It creates discipline so that if the drum is hit fast, other instruments will be hit fast, and vice versa. It also expresses a soul and therefore reveals feeling, skill, auditory sensitivity, and thought” (Sunaryo., Karawitan Teacher, Solo, November 29, 2017).

All karawitan instruments have different function and way of playing between one and another. In addition to gong instrument, other gamelan instruments such as kenong, gender, bonang, kethuk Kempyang, rebab, demung and kendhang also have their own values or philosophies. Bonang, kenong, Nang meaning ‘ana’ (abide), ning meaning ‘bening’ (clear), nong meaning ‘plong’ (understand), and nung meaning ‘conscious’. If coupled in a sentence, it can be interpreted as follows: after human being is born (abide), he/she should think with clear heart thereby can understand the essence of God’s existence. Another instrument is Kethuk Kempyang; the name kethuk is taken from thuk sound produced meaning mathuk (agree) so in other words, human being should agree with God’s command and prohibition. Kendhang is taken from dang sound meaning ndang (immediately). This meaning refers to doing worship immediately and not delaying it. Kempul in Javanese is defined as assemble or invitation to do worship to God collectively (berjamaah). Saron comes from Javanese language ‘sero (aloud)’ symbolizing the strong faith. Gende derives from the word ‘gendera’ meaning flag symbolizing the beginning of gamelan performance. Its philosophical meaning is that an initiative of Islam proselytizing early movement should arise in Java. Rebab derives from word ‘kareb + bab = karep (purpose), meaning that the purpose of an action should be clear. Gambang derives from word gamlang (clear) + timbang (balanced) = gambang, meaning that the Islam tenets transmitted to all Javanese people are clear and shows the balance between world and hereafter. Suling is defined as ‘eling’ (remember), meaning that human being should always remember his/her obligation and life in hereafter. Gong means agung (huge) referring to Almighty God’s power (Soeroso., 1982).

Representation system means thinking and feeling, functioning to interpret something. To accomplish it, the background of shared understanding on concept, picture, and idea (cultural codes) is needed. Meaning is a construction. Human being constructs the meaning very firmly so that a meaning seems to be natural and unchangeable. Meaning is constructed through representation system and fixated through code. It is this code that makes the communities in a same cultural group understand and use same name that has passed through convention process socially and in turn results in a consensus (Hall., 1997; Mulder., 1996).

The purpose and objective of karawitan learning as the part of local content learning is very important to teach to students. Karawitan local content learning serves as an attempt of introducing,
understanding, and bequeathing local characteristic value to students and inculcating cultural values according to environment where the students live. Representation system is defined as thinking and feeling, functioning to interpret something. To accomplish it, the background of shared understanding on concept, picture, and idea (cultural codes) is needed. Meaning is a construction. Human being constructs the meaning very firmly so that a meaning seems to be natural and unchangeable. Meaning is constructed through representation system and fixated through code. It is this code that makes the communities in a same cultural group understand and use same name that has passed through convention process socially and in turn results in a consensus (Hall., 1997; Mulder., 1996).

In karawitan learning, teacher transfers knowledge about karawitan from philosophy, types, sound characteristics to mengrawit technique. Through such activity, teacher has indirectly produced the meaning of karawitan as ethnopedagogic practice. Karawitan learning ethnopedagogy contains fundamental idea related to essence of world, knowledge and social values contributing to create student character. Students find out idea and conception of karawitan that can create student character through thinking and reflection process inside the students. The interpretation of philosophical kindness values contained in karawitan can be an alternative source of student character development. Ethnopedagogy of local wisdom value through karawitan learning represents the balance between conscience interacting with nature and Almighty God based on reasoning arising from intellectuality in the materials of (Mulder., 2001; Rahmatullah., 2010).

In addition, through theoretically learning process, karawitan learning is also conducted using practical method exerting positive effect on student character creation and reinforcement. Difficult mengrawit process needs affective development (olah rasa) including skill, persistence, carefulness, patience, perseverance consistency, tolerance, harmonization, cooperation, and sensitivity so that it becomes a distinctive challenge to students to complete the gendhing notation from the beginning to the end. Feeling in karawitan performance is emphasized more on strong tolerance between performers and the feeling to karawitan itself. If someone can feel the karawitan performance, it is easy for him/her to express or to make it sense. The meaningfulness of karawitan music as the manifestation of love arises from transcendental feeling to other performers’ feeling or karawitan instrument can unite more into karawitan performance itself. Rasa (feeling) in Javanese culture is not only an emotion, but also the combination of intuition, mind, and health reasoning. Feeling is the form of conscience. Conscience is Javanese context is driven by feeling. Human beings that have entered into spiritual feeling process will reach the process of “nglaras”, enjoying the feeling itself that will be a habit in his/her life (Endraswara., 2003; Prasetyo., 2012).

Performing or singing Javanese gendhing, compactness will sharpen compactness and self-confidence among students. The meaning obtained from ngrawit activity can be used by students (either boy or girl) in interacting socially with their fellows in daily students. In karawitan performance, an individual will unite into another creating harmony with affective development including sympathy, mutual understanding, and mutual appreciation (padha ngrasakke). Thus, students are indirectly taught to manage emotion or feeling, and to have self control in order to result in harmonization in every notation performed. In this harmonization process, students are taught to adapt to others, so that when it is internalized continuously, it will have implication to daily intercourse through karyenak tyasing sesame (pleasing the fellows’ heart) (Ciptoprawiro., 1986). In mengrawit process, students construct a meaning more firmly through the philosophy of instrument art value as a code or sign giving philosophical meaning of human life to the creation of adiluhung character among students.
**Conclusion**

*Karawitan* learning through both theory and practice represents cultural code as an ethnopedagogic practice of local wisdom-based character education. Students can internalize the philosophical meaning replete with life wisdom values contained in the name of instrument and sound produced or teacher’s explanation and literature study. In addition, students can learn practicing *mengrawiti* through teacher’s guiding so that they can acquire various positive characters including patience, cooperation, consistency, persistence, responsibility, discipline, self-confidence, and perseverance in daily life.

**References**


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