



Pitutur: Children's Song by Ki Hadisukatno as an Alternative for Forming the Nation's Children's Character

Theresia Irma Kristiani; Kasiyan

Master of Arts Education Program, Faculty of Language Arts and Culture, Yogyakarta State University, Indonesia

<http://dx.doi.org/10.18415/ijmmu.v8i10.2999>

Abstract

The nation's cultural assets in the form of children's songs must be preserved. This preservation effort aims to ensure the continuity of these songs and provide space for further development so that children's play songs can continue to develop well. Therefore, it is very important to revitalize or revive children's traditional songs that are adapted to current conditions, especially in education. One of the schools that uses children's songs in learning is Taman Siswa School. Ki Hadisukatno is one of Taman Siswa's civil servant figures who is also the creator of children's folk songs in the Javanese language. Since Taman Siswa was founded until now, Ki Hadisukatno's work has become the main reference in learning children's dolanan songs. Traditional children's songs contain various cultural values that are important for children's growth and development and learning. In this research, a more specific approach used is a descriptive method that examines various musical and cultural historical elements as part of the analysis. The historical cultural aspect is the analysis of song lyrics, including, among other things, the background of the characters creating and creating children's dolanan songs, including the educational context or educational values contained in the lyrics of children's dolanan songs. Ki Sukatno Hadisukatno's works are numerous, one of his works is the song Pitutur. The children's song Pitutur by Ki Hadisukatno has a melodic structure that suits the characteristics and nature of children. The lyrics or poetry represent character values, namely character. The characteristics and educational value of the children's song Dolanan Pitutur by Ki Hadisukatno are beautiful rhythmic movements, as well as awareness of pitch, linguistic/phonetic training, pronunciation of Javanese as a mother tongue, understanding of noble character and moral education implied in the meaning of each word.

Keywords: *Children's Songs; Ki Hadisukatno; Children's Characters*

Introduction

Culture is a supporter of the existence of a nation. The development of a country is largely influenced by the cultural quality of its people. Society consists of humans who are cultural creatures and are able to develop their ideas or thoughts in the form of activities which ultimately produce cultural "objects". This is reinforced by Ki Hajar Dewantara's opinion that what is meant by culture is creativity, feeling and intention produced by humans.

Customs in every culture contain rules or principles that guide each individual in the community to behave or interact with other members of society. Family is the main pillar for shape a child's character. School as A second home for children also gives contribute to shaping a child's character (Yustina Hastrini Nurwanti, 2017). So, the personality that is formed in a person also plays a key role in educational success. Therefore, urgent actions are needed to renew character formation in Indonesia.

Character formation does not only depend on knowledge, but also depends on consistent actions carried out in everyday life. This is so that in the future, these things can become habits or part of the character that sticks with children until they grow up . Children's songs, apart from being an important part of our cultural heritage, also contain educational values in the content of their lyrics when analyzed in depth. The education in question is education that makes the nation's young generation have strong, independent and tough character so that they can show their identity and identity. (Saptawuryandari Nurweni, n.d.) Children's folk songs are an element of culture that is directly related to the importance of providing cultural education from generation to generation. Children's songs also have aesthetic, musical and cultural meaning.

The idea of bringing forward children's folk songs was born out of concern for the fate of children who are affected by modernization and followed by individualism. The current of modernization which is intensively transmitted by mass media and social media is now entering the world of children's music. Most of the younger generation rarely hear the term children's dolanan songs, let alone sing them. As if, it is an inseparable part of an ancient and outdated concept.

Bramantyo (Bramantyo & Tjaroko, 2022) gives the following picture, in this modern era, commercialism has shown its cruel side by exploiting children as little singers. They lose playing time because they have to be involved in recording and performing music activities. Their musical tastes are forced to such an extent that sometimes they do not suit the children's own souls.

In the era of globalization driven by advances in science and technology, Indonesia needs to prepare a quality workforce through good education. Education is a part fundamental in strengthening the quality of human resources. The aim of education is to form high-quality human resources, namely humans who are able to face developments over time. In order to achieve this goal, an educational process is needed (Roffiq et al., 2017). Education has a role not only in strengthening individual potential, but is also a key factor in shaping the identity of a nation. Therefore, the relationship between human beings who have quality and culture and the progress of a nation becomes an inseparable unity.

Maintaining the existence of traditional children's songs is an important effort in preserving our cultural heritage. By preserving children's folk songs, we strive to maintain their existence and ideally encourage the further development of these songs. Therefore, it is very important to revitalize or revive children's traditional songs that are adapted to current conditions, especially in education.

One of the schools that uses children's songs in learning is Taman Siswa School. Ki Hadisukatno is one of Taman Siswa's civil servant figures who is also the creator of children's folk songs in the Javanese language. Since Taman Siswa was founded until now, Ki Hadisukatno's work has become the main reference in learning children's dolanan songs. Children's songs are full of cultural values that are important for children's growth and development and education. Ki Hadisukatno's works are numerous, one of his works is the song *Pitutur*. The lyrics or poetry represent character values, namely character. The characteristics and educational value of the children's song Dolanan *Pitutur* by Ki Hadisukatno are beautiful rhythmic movements, as well as awareness of pitch, linguistic/phonetic training, pronunciation of Javanese as a mother tongue, understanding of noble character and moral education implied in the meaning of each word.

Literature Review

1. Children's Play Songs

Children's dolanan songs are children's songs in regional languages (Javanese) which usually take the form of movements and songs. Singing and saying words with rhythm is something that children like. In a happy state, a healthy child will certainly show movements accompanied by speech that actually contains a rhythm which, if perfected, can become a song or song.

Ki Hadjar Dewantara (II A : 194 – 195) (Dewantara, 1967) at a Language Congress in 1927 in Yogyakarta, stated the close relationship between education and singing, thus, with Javanese sound and music art intended to refine our minds. The ability to achieve inner peace lies in the sensitivity of hearing. The sensitivity of our senses has an important role in shaping the gentleness of the human soul because these senses are the link between the human soul and the external environment. The more the quality of these tools is improved, the more perfect a person's inner condition will be. Among the five human senses, sight and hearing are considered to play the most important roles. Vision activities influence our thoughts, while hearing influences our feelings or behavior.

In accordance with the statement above, children's songs, apart from being in accordance with the nature of children, are also an appropriate tool in forming human character. Especially for Indonesian people, the right children's play songs are those that suit the soul of the Indonesian nation and are rooted in Indonesian culture.

Specifically, the sentences of children's play songs consist of three basic words which have the following meanings: a. Song, The word song can be interpreted as a rhythmic sound, a variety of songs or rhythmic sounds (Poerwadarminta, 1954). Pono Banoe (Banoe, 2003), in the music dictionary, defines a song as a basic song or melody. It can be concluded that it could also be a musical composition. A composition designed to be sung or played with a specific structure and format. b. *Dolanan*, The basic word for dolanan is *dolan*, which comes from Javanese, which means playing in Indonesian. The basic word play, among other things, means doing actions that are enjoyable (Balai Pustaka, 1995: 614).

Based on this explanation, it can be concluded that a game or entertainment activity must be able to provide pleasure or excitement for those who do it. *Dolanan* refers to traditional games or Javanese folk games. Traditional children's games were chosen as a way to overcome character decline because they are rich in positive values that can shape children's character positively. In practice, children's play is also carried out continuously, so that it is hoped that various good characters will be formed (Norma Aroyandini & Hamid, 2021). What is meant by traditional according to the Big Indonesian Dictionary (Ibid. p. 1069) comes from the basic word tradition which means, among other things, customs passed down from generation to generation which are still carried out. Meanwhile, the term 'traditional' refers to attitudes, thoughts and behavior that are based on norms and customs that have existed for generations.

Child, the word child itself has the meaning of a second human being, a smaller human being (Poerwadarminta, 1954: 32). In the periods of human development classified by JW Santrock, children who are related to child play are children in early childhood, middle and *late childhood* (Santrock, 1995). Havighurst (1953: 108) stated that the appropriate characteristics of children in introducing culture are children in the latent or hidden stage (*latency stage*), namely aged 5 to 12 years who are relatively easy to educate.

Children tend to obey and obey. In this phase, children are at school. The skills that must be completed include physical, psychological and social tasks and an emphasis on basic academic education assignments. The journey of life is also marked by *developmental* tasks that must be carried out and adapted to societal norms and cultural norms (Educational Psychology, 1993: 26-27)

2. Character

The word character comes from the Greek *charassein*, which means *to engrave* (paint, draw), like someone who paints paper, carves stone or metal. Based on this concept, character is then understood as a specific or unique attribute, which leads to the understanding that character is 'a unique pattern of behavior for an individual, including a person's moral aspects' (Sudrajat, 2011)

The Ministry of National Education (now: Ministry of Education and Culture) launched four main character values which are the spearhead of character implementation among students in schools, namely honest (from the heart), intelligent (from the mind), tough (from sports), and caring (from feeling and intention) (Mughtar & Suryani, 2019). Character education is an effort to educate values, morals and personality which aims to hone students' abilities in making ethical decisions, maintaining positive values, and encouraging the serious practice of goodness in everyday life (Ningsih, 2015).

Characters can have two different meanings. One of them is how a person behaves. If someone is dishonest, cruel, or anarchic, it shows bad character that manifests in their actions. Both terms have a close relationship with personality. A person can be considered to have character if his actions and behavior are in line with existing moral principles. This means, from the explanation above, that good character consists of knowing *the good*, loving or desiring *the good*, and doing good (*acting the good*) (Endang Komara, 2018). A person who has character is an individual who acts in accordance with the moral norms he adheres to.

From the explanation of the previous figures, it can be concluded that character includes distinctive qualities that differentiate one individual from another, which are reflected through behavior that is in accordance with moral principles in everyday life.

Research Method

The research method is a systematization used scientifically to collect data with certain goals and benefits. There are four key aspects that must be considered in this case: scientific approach, data collection, goals to be achieved, and expected benefits.

(Sugiyono, 2006) believes that the scientific method means that research activities are based on scientific characteristics, namely rational, empirical and systematic. Rationality in research includes the use of logical methods so that they can be understood and reached by the human mind. An empirical approach ensures that the methods used are observable to the human senses, allowing for greater observation and understanding by others. Systematic research indicates that the process implemented follows orderly steps and makes logical sense.

This research uses a qualitative research approach. According to Sugiyono (Sugiyono, 2006), qualitative research is a research approach rooted in the philosophy of postpositivism. This method aims to investigate the natural conditions of an object, in contrast to experiments that involve strict control. Researchers in qualitative research are the key instruments, collecting data using a triangulation approach, namely combining several data collection techniques. Data analysis in this method tends to be inductive, placing greater emphasis on developing meaning rather than generalizing research results.

The more specific method used in this research is the descriptive analysis method which includes aspects of musicology and historical culture. The musicological aspects in this research are intermediate melodic analysis including intervals, motifs, phrases, rhythms, song forms and tone systems. The historical cultural aspect is the analysis of song lyrics, including, among other things, the background of the characters who created and created children's play songs, including the educational context or educational values contained in the lyrics of children's play songs. So that we can know its relevance to

the culture of today's society, within the framework of improving the quality of Javanese people as part of Indonesian culture as a whole.

Research Results and Discussion

1. Biography of Ki Hadisukatno

Ki Hadisukatno, was born in Delanggu on May 26 1919. He adheres to Islam. Ki Hadisukatno comes from a simple family in Solo, his parents and older brothers are rice traders, Sukatno is the youngest son. The education he received was the *Angka Lara* School in 1926, Taman Antara Tamansiswa in 1913, Taman Adults in 1934 and Taman Guru School in 1938. During his life he worked as Pamong Ibu Pawiyatan (1938-1939), Pamong Tamansiswa Kedunggoro- Surabaya (1939-until his death) at that time he served as Chairman of Taman Muda and Taman Guru. From 1975 until his death he was active as Tamansiswa Arts supervisor, from 1977 to 1983, he was active as a Member of the Supreme Council (Sukatno, 1981).

This school administrator, who was also a figure at Tamansiswa, died in Yogyakarta on November 11, 1983. He created many works in the arts and is still remembered today. His work and existence in the world of art, especially traditional art, in this case children's folk songs and their preservation, has made the Yogyakarta Special Region Government give an art award to Pak Katno as Art Supervisor. He also received a token of appreciation as a retired Tamansiswa student. Tamansiswa recorded his children's songs and is quite familiar to traditional arts circles to this day.

2. Historical Background of the Creation of Children's Dolanan Songs by Ki Hadisukatno

The name Ki Hadisukatno, who is familiarly called Pak Katno, is very well known in traditional Javanese art circles, especially Yogyakarta. Tamansiswa is a place that always follows Mr. Katno's life journey. During his life, the level of school until his career was Tamansiswa. Sukatno knew Ki Hadjar Dewantara very well. He was very obsessed with Ki Hadjar and gained a lot of knowledge while studying at Tamansiswa.

Sukatno holds Ki Hadjar's ideals which are the principles of Tamansiswa. Sukatno adheres to Ki Hadjar's ideals which are the principles of Tamansiswa, namely "The Principle of Freedom and Inner Birth". The meaning of this principle for Ki Hadjar is that a student must be free physically and mentally, lessons for children must be in accordance with their soul and nature. By nature, a child's soul is to play. Playing is a way to maintain the five senses.

The first children's song created by Ki Hadisukatno was created in 1940, when he finished attending Taman Guru School. Ki Hadisukatno's initial creation was making children's songs for Tamansiswa students. So, many of Ki Hadisukatno's songs were intended for the Tamansiswa Congress. Ki Hadisukatno always has a purpose in creating children's songs. The first goal is to preserve national culture so that it does not become extinct. Second, condition children to like their own culture, and use the values contained in children's songs as a filter in dealing with foreign cultures and globalization. Third, prioritizing the values contained in the lyrics of children's dolanan songs which are full of advice and provide motivation for children. Ki Hadisukatno created children's folk songs to enrich Javanese cultural treasures and instill a democratic spirit, noble character and love for the country.

3. Structural Analysis of the Song Dolanan Anak *Pitutur* by Ki Hadisukatno

2. Lagu *Pitutur*

PITUTUR

0 0 1 2 3 5 m 5 6 1 6 5 3
Pi - tu - tur - i - ra Pak Ciu - ri,

0 0 1 2 3 5 m1 5 6 5 3 2 1
A - ku ka - beh ku - du bek - ti,

0 1 1 1 1 n o 1 1 2 1 6 1
Ma - rang Nu - sa ma - rang Bang - sa,

0 1 1 2 1 6 5 x 5 6 2 5 n1
Mring Pa - ngran Kang Ma - ha Su - ci,

1 6 3 5 n2 b n3 1 6 3 5
A - nga - jen - I mring wong tu - wa,

1 2 3 3 5 5 y o2 o3 3 6 5 3 2 1
U - ga ma - rang ing se - sa - mi.

Figure 1. Analysis of Musical Structure Aspects

Pitutur songs are in 4/4 and are usually sung at a moderate tempo but with full emphasis on each word. The song *Pitutur* consists of two sentences, so they are coded A and B, the complete writing of the sentence code is A (a, x) B (b, y). This information shows that the antecedent (question phrase) and consequent (answer phrase) in sentence A are different (Prier, 1996). The antecedent (question phrase) and consequent (answer phrase) in sentence B are also different.

Analysis of the melody structure of the song *Pitutur* includes: a. Analysis of Musical Forms and Sentences. The song *Pitutur* has a two-part song form with the sentence structure A (a, x) B (b, y) and is structured as follows, sentence A, consisting of a : 4 bars (bars 1-4), x : 4 bars (bar 5 -8). Sentence B, namely b: 2 bars (bars 9-10), y: 2 bars (bars 11-12).

Melody Analysis, Interval Analysis. The smallest interval (note jump) is 1-1 (P1 do-do (1M) is shown in bar 5 (five). The furthest interval can be seen in notes 5-1 (P4) in bar 10 (ten). Motive Analysis, *Pitukur* song uses the following techniques and motifs, the repetition technique and the m motif in bars 1-2 to the m1 motif in bars 3-4. Motif n2 in bar 9 up to motif n3 in bar 10. Motif o in bar 6 up to motif o1 in bar 7. Motifs in *Pitukur* songs emphasize a message or increase attention.

Melodic Phrase Analysis, The *Pitukur* song consists of 4 melodic phrases, namely sentence A, bars 1 to 4 are question phrases, with the characteristic of stopping on the dominant chord, the impression that appears is that it is not finished, there will be further music. Bars 5 to 8 are answer phrases, with a characteristic stop on the tonic chord, giving the impression of a stop or period. In sentence B, bars 9 to 10 are the question phrase, bars 11 to 12 are the answer phrase.

Rhythm Analysis, The pitch of the *Pitukur* song is 4/4 so this song has an accent (heavy emphasis) on the first count and is quite strong on the third count. Tone System Analysis, The song *Pitukur* uses a pentatonic tone system, laras pelog.

4. Educational Values Contained in the Song Dolanan Anak *Pitukur* by Ki Hadisukatno

(39). "PITUKUR"
(Cipt.: KI HADISUKATNO)

Najel
(Gaya Pelog)

(Kunoojan "Playon")

PÉLOG BSH.	(Kunoojan "Playon")
<p>1 2 3 5</p> <p>0 0 1 2 3 5</p> <p>1 2 3 5</p> <p>0 0 1 2 3 5</p> <p>1 1 1 1</p> <p>0 1 1 1</p> <p>2 1 6 5</p> <p>0 1 1 5</p> <p>1 6 3 5</p> <p>1 6 3 5</p> <p>1 2 3 5</p> <p>1 2 3 5</p>	<p>3 6 5 3</p> <p>- 5 6 3</p> <p>6 3 2 (1)</p> <p>- 3 6 3</p> <p>ku - du bek - ti</p> <p>2 1 6 (1)</p> <p>- 1 1 1</p> <p>3 ma - rang BANG - sa</p> <p>3 3 3 (5)</p> <p>- 5 6 5</p> <p>1 Ma - ha Su - oi</p> <p>1 6 3 (5)</p> <p>- 1 6 3</p> <p>6 3 2 (1)</p> <p>- 3 6 3</p> <p>ing so - sa - mi</p>

Figure 2. *Pitukur* Song Sheet (Mudjijono, 1975)

(Mudjijono, 1975) The song *Pitukur* has the following meaning, advice from the Teacher. I should all be filial, to Nusa to the Nation, to the Most Holy God. Respecting parents, also to each other

Pitukur means advice, so it is very clear that this *Pitukur* song conveys the advice or advice of a teacher (Mr. Teacher) to students. (Soekirno, n.d.) This song was created as a children's play song, the lyrics are easy to sing. Children sing while remembering the message conveyed by their teacher. That a child must be devoted to the Nusa Bangsa, to the Most Holy God, always respecting parents and others.

Based on the educational value analysis, (Purwadi, 2003) the characteristics of the children's song *Pitukur* by Ki Hadisukatno are: a. Beautiful rhythmic movements and awareness of pitch. b. Linguistic/phonetic training, pronunciation of Javanese as mother tongue. c. The meaning of noble character is implied in the meaning of the words. d. Five senses training with motor movements. e. Patriotism and nationalism. f. Introduction to the environment

Always being respectful, filial and behaving well is a theme that is closely related to moral and character education. Community, social and cultural education is also a unified theme in the lyrics.

Devotion to God and the Nation is an educational message that must not be lost. Social interaction or good relationships that must always be maintained into the future is an attitude of respect for parents and others. Awareness of the existence of the surrounding environment is a form of cultural customs that must always be alive and sustainable. *Pitutur*'s children's play songs, seen from an artistic and educational perspective, can be classified as children's play songs that are relevant today or in the future.

Conclusion

The children's song *Pitutur* by Ki Hadisukatno has a melodic structure that suits the characteristics and nature of children. This work really needs to be preserved and included in the educational curriculum. Because *Pitutur*'s children's songs emphasize aspects of personality which are often interpreted the same as aspects of creativity, intention and work. From an artistic and educational perspective, it can be classified as a children's song that is relevant today or in the future, and can be used as an alternative to shape the character of the nation's children.

References

- Banoe, P. (2003). *Kamus Musik*. Yogyakarta: Kanisius.
- Bramantyo, T., & Tjaroko, W. S. (2022). *Lagu Dolanan dalam Permainan Tradisional sebagai Strategi Inovasi Pendidikan Sendratasik*. Resital: Jurnal Seni Pertunjukan, 22(3), 137–145. <https://doi.org/10.24821/resital.v22i3.6823>.
- Dewantara, K. H. (1967). *Buku Karya KHD Bagian II: Kebudayaan*. Yogyakarta: Majelis Luhur Persatuan Tamansiswa.
- Endang Komara. (2018). *Penguatan Pendidikan Karakter dan Pembelajaran Abad 21*. In SIPATAHOENAN: South-East Asian Journal for Youth, Sports & Health Education (Vol. 4, Issue 1). www.journals.mindamas.com/index.php/sipatahoenan.
- Muchtar, D., & Suryani, A. (2019). *Pendidikan Karakter Menurut Kemendikbud*. *Edumaspul: Jurnal Pendidikan*, 3(2), 50–57. <https://doi.org/10.33487/edumaspul.v3i2.142>.
- Mudjijono. (1975). *Taman Suka*. Yogyakarta. Taman Kesenian Ibu Pawaiyatan Tamansiswa.
- Ningsih, T. (2015). *IMPLEMENTASI PENDIDIKAN KARAKTER*. www.stainpress.com
- Norma Aroyandini, E., & Hamid, N. (2021). *Revitalisasi Pendidikan Karakter melalui Dolanan Anak Guna Mewujudkan Generasi Sadar Budaya*. *Jurnal Ilmiah Kependidikan*, 8(1). <https://doi.org/10.30998/fjik.v8i1.8652>
- Poerwadarminta, W. J. S. (1954). *Kamus Umum Bahasa Indonesia*. Jakarta : Perpustakaan Perguruan Kementerian P. P. dan K.
- Prier, S. . K. Edmund. (1996). *Ilmu Bentuk Musik*. Yogyakarta : PML.
- Purwadi. (2003). *Kamus Basa Kawi Indonesia*. Yogyakarta: Penerbit Widyatama.
- Roffiq, A., Qiram, I., & Rubiono, G. (2017). *Jurnal Pendidikan Dasar Indonesia Volum 2 Nomor 2 bulan*. 35–40.

- Santrock, J. W. (1995). *Life-Span Development (Perkembangan Masa Hidup)*. Jakarta: Penerbit Erlangga.
- Saptawuryandari Nurweni. (n.d.). *Bahasa dan Sastra Indonesia dalam Konteks Global TEKS (LAGU) DOLANAN ANAK: WARISAN DAN IDENTITAS BUDAYA BANGSA SEBAGAI ALTERNATIF PEMBENTUK KARAKTER ANAK BANGSA*.
- Soekirno, Oengki. (n.d.). *Himpunan Lagu-lagu Dolanan Anak*. Yogyakarta. Taman Kesenian Ibu Pawaiyan Yogyakarta.
- Sudrajat, A. (2011). *MENGAPA PENDIDIKAN KARAKTER? Jurnal Pendidikan Karakter*, 1(1). <https://doi.org/10.21831/jpk.v1i1.1316>.
- Sugiyono. (2006). *Metode Penelitian Kuantitatif, Kualitatif dan R & D*.
- Sukatno, H. Ki. (1981). *“Permainan sebagai Alat Pendidikan”*. 30 Tahun Tamansiswa Buku Peringatan. Yogyakarta: Percetakan Tamansiswa.
- Yustina Hastrini Nurwanti. (2017). *KI HADISUKATNO: PENDIDIKAN KARAKTER MELALUI KESENIAN JAWA*.

Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).