

The Implementation of Mutual Cooperation Character Education (A Case Study in SD Muhammadiyah 1 Surakarta)

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Abstract: The research was conducted in SD Muhammadiyah 1 Surakarta, located in Kartini Street No.1 RT 01/RW 09, Ketelan, Banjarsari Sub District, Surakarta City, Central Java. The objective of research was to find out the education value of mutual cooperation character integrated into karawitan extracurricular learning in SD Muhammadiyah 1 Surakarta in 2019/2020. This study employed descriptive qualitative research with data source including personal data of personal school, students, Surakarta artists skillful in karawitan art, archive, and document. Data of research involved learning process, *karawitan* art, and character education. The data of research was collected through field observation, interview, documentation, and library study. Technique of analyzing data used was interactive model. The result of research showed that students attending karawitan art extracurricular learning were willing to learn together well rather than individually, and prioritizing mutual cooperation attitude viewed from how to present *gending karawitan* including *balungan*, structural work, and vocal work involving cognitive, psychomotor, and affective aspects in students.

Keywords: *extracurricular, karawitan, mutual cooperation*

Introduction

There is a significance hope from educators in the teaching and learning process which is to embrace and give an impression toward deep message that serves to encourage students' interest in being able to establish a communication relationship properly. Learning problems will arise where the learning process is perceived by students as not so responsive to the material conveyed by educatorâs. Therefore, the process of learning activities requires steps or intensive teaching methods to overcome these problems.

Incidence and occurrence like this are also experienced at SD Muhammadiyah 1 Surakarta right on *karawitan* extracurricular activities. It is necessary to start considering the psychological influence of teaching and its methods to make solutions to improve students' attitudes, behaviors and actions. Learning music for elementary level education units is indeed not easy. Small gestures in playing musical instruments are reviewed which include how to hold the percussion well, the time position of *menabuh* (beating) gamelan, musical communication with each other, beating ethics, and trying to understand the symbolic and philosophical that exist in gamelan and musical accompaniment. In connection with these matters can actually be related that the way musical works has a function in education.

Soedarsono (1992: 14) states that musical instrument in general is an art that includes all branches of art that contain elements of beauty, subtle and complicated or *ngrawit*. In *karawitan* there are basic rules such as *laras*, *pathet*, technique, and rhythm. The system of values and rules owned by *karawitan* as a form of difference with other cultures, *karawitan* is a local cultural art that has special characteristics. *Karawitan* as a multidimensional and multidisciplinary arts. Multidimensional in art has a close relationship with various potentials that exist in humans as a whole. Multidimensional in art there are several things, namely:

kinesthetic intelligence, sensory sensitivity, thinking ability, taste sensitivity, art and creativity that reflected on people who have done the cultural events.

Wardani (2006: 23) also states that if various potentials can be developed in their entirety, they can also be used as material to have multiple intelligences possessed by humans in obtaining meaningful life. Multidimensional in art there are several things, namely; kinesthetic intelligence, sensory sensitivity, thinking ability, taste sensitivity, art and creativity, social abilities and aesthetic abilities. The seven types of intelligence that are built in art education are in the body and spirit of music.

Learning karawitan as one of musical arts is done through local theory and practice based on character education. Students can learn musical character-based education with existing living values in the form of *gamelan* and sounds of instruments. The learning of karawitan is done and obtained from the guidance of educators (Ghufron et al: 2018). The function of the *kendang* instrument is a guardian or leader position that can promote *tepa selira* culture or someone's character building in musical performances (Daryanto et al: 2019).

In addition to multidimensional musicians as multidisciplinary in *karawitan*, that is to develop the ability to appreciate and or express themselves with various media such as appearance, sound, motion, language, and integration (Suanda, 2006: 33). *Karawitan* also creates and produces smooth and beautiful sounds and plays a good role in giving positive values to students. The value of mutual cooperation is one of the values contained in musical instruments. With the capital of mutual cooperation value is expected to make an opportunity for students to take actions related to ethical values and ethical issues. Educators as leaders in learning function to direct to achieve dignified educational goals.

Mutual cooperation reflects on working together as a team in karawitan to create harmonious sounds, helping each other, working hand in hand, cooperation, deliberation, and mutual respect that can be realized in a shared ethos (Wisnu: 2017). Building a caring and sharing attitude in learning karawitan is done through the exchange of cultural material that aims to improve customary practices in terms of negotiating, cooperating, and solving problems with third parties. Students will learn a lot from karawitan. Thus it can represent a development of the prevailing customary conventions (James: 2007).

There is a unique term which is *gotong royong* (mutual cooperation) in *karawitan* in terms of the role of each different instrument. There are various types of musical instruments namely: *demung, saron, saron penerus, kethuk, kenong, kempul, gong, bonang barung, bonang penerus, slenthem, and kendhang*. There are still some instruments in musical performances in general, such as; *gendher, rebab, siter, gambang, and suling*. At the elementary level (SD) these instruments are rarely used, because they require deep study while learning time is very limited. From all these instruments, collaboration between students is needed to present the material in learning musical art.

The implementation of character education in musical art extracurricular activities for elementary school age children is one of the efforts to improve the character values of the nation's next generation. SD Muhammadiyah 1 Surakarta assessed, in essence everything that went on in the school influenced the character of the students. Therefore, schools must implement character development through *karawitan* as extracurricular of musical arts.

Method

This study referred to Sugiyono (2013: 2) research method using basically a scientific way to obtain data with specific purposes and uses. Based on this, there are four keywords that need to

be considered namely the scientific way, data, purpose, and usability. This research will be conducted at SD Muhammadiyah 1 Surakarta Jl. Kartini No.1, RT.01 / RW.09, Ketelan, Kec. Banjarsari, Surakarta City, Central Java. This research uses descriptive qualitative research methods. Descriptive research is collecting data based on factors that support the object of research, then analyzing these factors to look for its role (Arikunto, 2010: 151). Data sources include school personnel documentation, students, Surakarta artists who are experts in *karawitan* as musical arts, archives, and documents. Research data includes the learning process, musical arts, and character education. Data collection techniques used in the form of field observation techniques, interviews, documentation, and literature study. Data analysis techniques are carried out continuously from the beginning to the end of the study. Data analysis includes data reduction, data presentation, conclusion and verification. To maintain the validity of the data, triangulation of sources, method triangulation, researcher triangulation, informant review, and peer debriefing were carried out. Data collection was carried out at SD Muhammadiyah 1 Surakarta. Then the data is analyzed and verified to review the uncertain data collected.

Results and Discussion

The character education have been encouraged in SD Muhammadiyah 1 Surakarta using the way to carry out integrated learning of musical arts into the vision and mission of the school. One thing to do about *karawitan* was implementing musical arts through various activities, both intracurricular and extracurricular activities. The purpose of education is not only to form intelligent and competencies of students but also to create energy of students with strong characters (Suharni: 2018). Precisely at the musical art extracurricular activities which are carried out every Thursday at 13.30-14.45 WIB in SD Muhammadiyah 1 Surakarta. The learning events of *karawitan* related to character building are well managed so that educational goals can be achieved. Only then can education teach attitudes of respect, respect, courtesy, tolerance, *gotong royong* (mutual cooperation), etc. The implementation of character education at school based on socio-cultural wisdom can train students' character through socializing or associating with others in the community or society (Sukadari: 2019). Development of character education models based on local wisdom and *karawitan* can deliberately provide education about the values of religion, social, mutual cooperation, and patriotism (Sulasmono: 2017). Character education in the scope of extracurricular art of *karawitan* is the character value of mutual cooperation. Aside from being integrated in extracurricular learning, the character values of mutual cooperation are also integrated in various activities within the school. This operation is carried out in depth through planning, implementation, and evaluation.

Planning

It is important to enhance national identity in the life of the nation and state as a basis for educating students. Planning for the cultivation of the character values of mutual cooperation in SD Muhammadiyah 1 Surakarta was carried out when preparing extracurricular learning plans for musical arts such as syllabus and lesson plan (RPP). Educators and schools agree with the character values included in the syllabus and lesson plan (RPP) with various considerations such as, 1. The mutual character values include important aspects of the moral life of the nation. 2. The selection of reasonable character values, the importance in life in the school environment and outside the school / community. 3. The role of cooperation between internal and external parties (*walimurid*) in identifying the implementation of activities.

Implementation

Teachers are very dominant in the process of change and the deepening of the science of character education in schools. Personally educators can determine the possibility of things that are better for the needs of the learning process. Whereas it can not be separated from the learning plan, learning focuses on human values and cultural values in education. This management is directed to form personality learners who are in accordance with the values and norms of the community. SD Muhammadiyah 1 Surakarta has taken effective steps in helping students gain an understanding that is in line with their development of the maxims of character education in extracurricular learning of musical art or *karawitan*.

The implementation of character education is carried out in extracurricular learning of musical arts. Students are followed from three classes namely, third grade, fourth grade, and fifth grade. Third class consists of 27 students, fourth grade 20 students, and fifth grade consists of 18 students. Learning activities carried out every Thursday at 13.30-14.45 WIB

Javanese *gamelan* or *karawitan* is the ideal way to introduce students to broader aspects. The educational value of *gamelan* studies also extends to music insights and skills in student music education (David: 1997). The results of the interview with the head of SD Muhammadiyah (2019-10-11), the author got the data said that the extracurricular activities began long ago. Only, then the program that was compiled integrated with learning and other activities began since SD Muhammadiyah 1 Surakarta became a character education elementary school. Previously, the extracurricular was separated from intra-curricular and co-curricular. Since last year (2017) extracurricular activities have joined with intra-curricular activities.

Karawitan art educator, Agung, stated that *karawitan* extracurricular taught not only the technique of playing the *gamelan*, but needs to be added values of *gotong royong* or mutual cooperation, responsibility, courtesy, and other character education values.

According to Rejomulyo (2010: 11) *gamelan* has many functions in life, namely: 1) as a means of entertainment 2) as a means of education 3) as a means of ceremony 4) as a means to work on spiritual *wigati* (inside / main) about the human mind. Another opinion was also explained by Suwardi Endraswara (2009: 70) classifying learning psychology in Javanese song into several aspects including, inner expression, arousing clear reasoning, smoothing feeling, and harmonizing desires. The practice of arts in education can specifically show the value of mutual cooperation through traditional arts promoting social cooperation and as an effort to guard cultural heritage (Butler: 2016). Therefore, musical art has a positive character value.

The value referred to above is the value of mutual cooperation. Dewantara (1962: 485) argues teaching character, Taman Siswa mentions as the teaching of character, what is meant is the teaching of the value of goodness. The teaching of manners is nothing but to support the development of the life of the student, physically and mentally, from its nature to civilization in its general nature. According to Abdillah (2011: 7) *gotong royong* or mutual cooperation comes from words in Javanese, or at least it has a Javanese nuance. The word *gotong* can be paired with the word bear or lift. The word mutual can be paired together. In Javanese the word *saiyeg saeko proyo* or one move of a business entity has a very close meaning to describe this word of cooperation.

The value of *gotong royong* or mutual cooperation, as a whole, is carried out in the presentation of musical composition held in the presentation of *karawitan*. Where every *gamelan* instrument has an important role between *penabuh* or musicians / *pengrawit* or vocalist and vocal to produce a good musical performance. Then by grouping the value of mutual cooperation is located in some of the till. First, work on *balungan*. In working on *balungan*

consists of gamelan instruments namely demung I, demung II, saron I, saron II, successor saron, and slenthem. The function of working on balungan presents wasps according to the notation along with the volume of sound (loud / slow) that is produced together. This role is carried out before entering vocals in the material provided.

Notation as samples:

Ompak: . 2 . 3 . 2 . 1 . 3 . 2 . 1 . 6

Song : . . 6 6 6 6 5 6 3 5 6 1 6 5 2 3

. . 3 2 5 3 2 1 3 5 3 2 . 1 2 6

In the above notation is *ompak*, *garap balungan* beats together with a rather loud volume. Only then will the song's volume notation slowly give the vocal presentation a chance. It is clear that in this presentation it is necessary to collaborate between *penabuh demung, saron, saron penerus*, and *slenthem* musicians not to have an individual attitude.

Second part is structural work. This work consists of several instruments which include *kethuk, kenong, kempul*, and *gong*.

<i>Tabuhan kenong</i>	+	+	+	+	+	+	+	+	+	+						
	3	1	3	2	3	1	3	2	5	6	1	2	1	6	3	5
<i>Tabuhan kenong</i>	3	1	3	2̂	3	1	3	2̂	5	6	1	2̂	1	6	3	5̂
<i>Tabuhan kempul&gong</i>	3	1	3	2	3	1̂	3	2	5	6̂	1	2	1	6̂	3	5

Symbol in *garap struktural*:

⁺ *kethuk*, [^] *kenong*, [~] *kempul*, \bigcirc *gong*

Understanding the form above, the arrangement of the three structural instruments of the *kethuk, kenong, kempul*, and *gong* shows that the notation is included in the category of *gendhing lancar*. The characteristics of *gendhing lancar* as follows:

- Number of *sabetan balungan* / beats in one row or one *gongan* there are 16 beats / punches balungan.
- One line or one *gongan* consists of 4 *gatra*.
- Each *gatra* consists of 4 beats / *sabetan balungan* with details on the first and third beats for *ricikan kethuk*, and even second beats for *ricikan kempul* concoctions, and fourth beats for *ricikan kenong* concoctions.
- *Ricikan gong* position on the last beat of the fourth *gatra* of each row or each *gongan*.

After the students know the type of *gendhing*. Teachers provide understanding that in playing these three instruments require a good responsibility and cooperation. *Kethuk* instruments function as rhythm stabilizers in each *gendhing* dish. *Kenong* instrument besides beside has its functions as a sign in each *gong* also acts as a song direction. Then *kempul* function is almost the same as *kenong*. However, what needs to be considered is the interconnected wasp pattern. It can be seen above has been divided into three wasps so that the *tabuhan* is easy to understand. If it is made as a unitary between the structural instruments, *kethuk, kenong, kempul and gong* will be as follows:

Table 1. Structural work

Pattern of playing <i>kethuk, kenong, kempul&gong</i> altogether									
	+	+	ˆ	+	ˆ	+	ˆ	+	ˆ
	⊙
Pattern of playing <i>kethuk, kenong, kempul&gong</i> individually									
<i>Kethuk</i>	+	+		+	+	+	+	+	

<i>Kenong</i>			ˆ		ˆ		ˆ		ˆ

<i>Kempul&gong</i>				ˆ		ˆ		ˆ	⊙

Third lies in working on vocals or *garap vokal*. The material in learning extracurricular art of karawitan in SD Muhammadiyah 1 Surakarta is diverse. One of them is material *Gendhing Lancaran Kebogiro Dhayohe Teka, Lr. Pl. Pt. Nem* due to version of Rahayu Supanggah work, this material has an atmosphere of nuance of pleasure in terms of the type of vocal presented. This material is very relevant for material at the elementary school level. At SD Muhammadiyah students were very enthusiastic about the learning material of musical art entitled *Gendhing Lancaran Kebogiro Dhayohe Teka, Lr. Pl. Pt. Nem*. Whereas below is the *Gendhing Lancaran Kebogiro Dhayohe Teka, Lr. Pl. Pt. Nem*:

Lancaran Kebogiro Dhayohe Teka, Lr. Pl. Pt. Nem.

Buka: . 5 $\overline{6}$ 1 2 1 3 1 2 1 6 1 ⊙

|| .6.5 .3.2 .3.2 .6.⊙ .6.5 .3.2 .3.2 .6.⊙

.6.5 .2.1 .2.1 .6.⊙ .6.5 .2.1 .2.1 .6.⊙

.1.6 .3.2 .3.2 .6.⊙ ||

Lagu: || .6.5 .3.2 .3.2 .6.⊙ ||

Part A

. 6 . 3 5 6 2 2 . 6 . 3 5 6 5 5

e dha-yoh-e te-ka e je-reng na kla-sa

e kla-sa-ne be-dhah e o - ra ma-sa-lah

e wa-ton-ne ra-mah e ta- mu-ne be-tah

Part B

. i . 3 2 i 6 i 2 . i 3 2 5 6 i

e dha-yoh-e te-ka e yo je-reng-ke kla-sa

e kla-sa-ne be-dhah e ra da - dima-sa-lah

e wa-ton-ne ra-mah e ta- mu mes-thi be-tah

Part C

3 . 3 1 2 3 5 6	. 6 5 3 1 2 3 5
e dha-yoh-e te-ka	eng-gal je-reng na kla-sa
e kla-sa-ne be-dhah	o - ra da- di ma-sa-lah
e wa-ton-ne ra-mah	ta - mu-ne rak dha be-tah

Part D

3̇ i̇ 2̇ .	6 5 3 .	6 i̇ 2̇ .	3̇ i̇ 2̇ .
dha-yoh-e	dha te-ka	je-reng-ke	ke-la-sa
kla-sa-ne	wis be-dhah	ra da-di	ma-sa-lah
wa-ton-e	sing ra-mah	ta-mu-ne	rak be-tah

After understanding the vocal notation above the differences are between the vocal parts A, B, C, and D in terms of the beginning of the vowels, the tone of each different part, and the different vocal or *cakepan* or vocal texts. This difference will lead to a good vocal work. In this vocal presentation, responsibility and cooperation are needed to not highlight each other's superiority in vocal terms between students. Of the ten students divided into four groups according to the vocal parts section A, B, C, and D. Each group has their respective responsibilities to present as in notation. In addition to being responsible for each student's assignments they are also required to keep hard and slow when presenting this vocal material. So students can still listen to their own vocals and vocals from other groups

Learning art and culture is one of the methods involving of psychomotor and affective competencies mastery skills, which are integrated with character education. The material is taken with the basic objective of competence then synchronized with the character values to be formed (Abbas and Hassan: 2014). Affective and psychomotor aspects in students are formed in the musical vocal learning process at *karawitan*. The affective aspects of feeling not to be egoistic and not feeling the best of other students, so cohesiveness in a team or group is the main key. Then the psychomotor aspect lies in the students' expertise in speaking vocals according to the notation together, but each group has its own responsibilities in different tones. Formation of *gotong royong* or mutual cooperation is also implemented here.

Cakepan or text on the *lancaran Dhayohe Teka* above, besides having a pleasant vocal character, it also has a meaning of mutual cooperation explicitly. In the text *e dhayohe teka e jereng na klasa, e watonne ramah e tamune betah*, both of these texts have the meaning that the guest has come immediately rolling out the mat. As long as we are friendly guests will feel comfortable. This text teaches that the importance of mutual cooperation in each problem solving well. When a friend asks to spread a mat because guests have arrived this is a form of mutual concern. In addition, the second text has a meaning in welcoming guests to be friendly so that guests feel comfortable. Such an invitation will be carried out by reminding one another with friends.

Evaluation

Evaluation of the implementation the character education is carried out by direct assessment and observation. Direct assessment is done by entering the element of character education in the question and answer question. In addition, the assessment of character education is also done by observing the attitudes of students. The attitude assessed includes: 1) the participant's attitude towards the educator. 2) the observance of students in fulfilling the rules for entering

extracurricular learning classes in musical arts or *karawitan*. 3) discipline in participating in learning activities. 4) cooperation in terms of presenting smooth flow or *gendhing lancar*. 5) individual attitude of each student. From the results of the assessment showed the successful implementation of character education in SD Muhammadiyah 1 Surakarta. Students can feel the positive effects such as high motivation to always promote mutual cooperation, respect the work of others, are trained to care for the environment, and are accustomed to helping friends who need help. The successful implementation of character education in SD Muhammadiyah 1 Surakarta is inseparable from the internal and external supporting factors of the school.

Conclusion

The results of this study can be concluded that the implementation of the value of mutual cooperation character education in extracurricular learning of *karawitan* as musical art at SD Muhammadiyah 1 Surakarta is an effort to shape the character of students. Through ethics in playing gamelan performed by students in *karawitan* as musical extracurricular learning. *Karawitan* as musical art has a positive value in the formation of learners' character that is mutual cooperation. The value of character education of the Karawitan art of *gotong royong* (mutual cooperation) in terms of the presentation of *gendhing* together with each different role. Then, in a grouping, mutual cooperation lies in several work on which is *garap*, first work on or *garap balungan*, second work on structural or *garap struktural*, and third work on vocals or *garap vokal* and the meanings contained in the *cakepan* or text on the material *Gendhing Lancaran Kebogiro Dhayohe Teko Lr. Pl. Pt. Nem* which includes cognitive aspects, psychomotor aspects, and affective aspects of students. By planting character education, it is hoped that students at SD Muhammadiyah will not only have the opportunity to learn to play gamelan but will also get an education of mutual cooperation character education integrated in extracurricular learning of musical art or *karawitan*.

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