

# **Sindhengan Learning in Karawitan Arts Learning as a Means of Establishment of Student's Character in Malang 4 Junior High School**

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**Abstract:** This study aims to describe *sindhengan* learning in musical arts subjects related to student character education. This study examines the values or messages contained in literary works on the text or *cakepan sindhengan* in musical arts. This research is a type of qualitative research using aesthetic and semiotic approaches. The research data is *Sindhengan* text or *cakepan* containing moral values or moral messages conveyed through language or literature, namely *wangsalan* and *gerongan macapat*. This study concludes that the *Sindhengan* text or frontline has a message or life's advice. Whereas the literary works contained in the *macapat* group which included *Maskumambang*, *Mijil*, *Sinom*, *Kinanthi*, *Asmarandhana*, *Gambuh*, *Dhandhanggula*, *Duma*, *Pangkur*, *Megatruh*, and *Pocung* explained the existence of a philosophical description of a series of human life's journey starting from the beginning of human creation, life in life. in the womb, born, while studying in childhood, in adolescence, adulthood, and eventually death or the return of humans to God.

**Keywords:** *Sindhengan*, *musical art*, *character*, *aesthetics*, *semiotics*

## **Introduction**

Learning is an interaction process between the teacher and the student. Yuniastuti (2015) Learning is a process that happens to everyone and lasts a lifetime, from infancy even in the womb until old age. One sign that someone has learned something is that there is a change in behavior in him. Changes in behavior are related to changes in the nature of knowledge (cognitive), skills (psychomotor), and values and attitudes (affective). (Eveline, 2010: 3).

With the development of technology many young people are affected by globalization such as imitating westernized styles, preferring with other countries' arts such as dance, K-POP songs so that it is also very influential with the behavior and personality of children. With these problems it is necessary to have a learning that is expected to shape the personality or character of students in accordance with their own culture.

One of the lessons used as a means of shaping behavior is *Sindhengan* learning in musical art. Karawitan is an art that uses sound and gamelan media. Through gamelan, musical art is able to educate someone's sense of beauty that is expected to foster awareness in the values of character, social, moral, religious, and spiritual. People who used to be involved in the world of music, the sense of solidarity grew, the rebuke was smooth, the behavior was more polite, and closer to God Almighty.

Besides gamelan, the other media in music is sound. Sound comes from instruments and humans. The human voice in music is identical to *Sindhengan*, in *Sidhenan* there are literary works that contain values or messages of life. Literary work is an expression of the meaning to be conveyed by the author which is conveyed through in the form of literary works. This form will be re-interpreted as a result of perception by the observer. Manifestation of the meaning of a literary work can be said to be successful if the meaning or 'meaning' to be conveyed by the author through the results of his work can be understood and appropriately accepted by the reader.

## Method

This research is a type of qualitative research, where research data collected in the form of words, pictures and not numbers. According toutama (2012: 282) qualitative research (qualitative research) is research aimed at describing and analyzing phenomena, events, social activities naturally. Meanwhile according to Moleong (2014: 4) qualitative methodology as a research procedure that produces descriptive data in the form of written or oral words from people and observable behavior. Types of data in qualitative research include interview transcripts (interviews). Meanwhile, according to Bambang Sumardjoko (2015: 20) most of the interviews (interviews) in qualitative research are open-ended and in-depth, conducted informally to explore the views of the subjects studied about many things that are very useful as a basis for further research. According to Sugiyono (2012: 138) interviews can be conducted in a structured or unstructured manner, and can be done face to face (face to face) or by telephone.

Data collection, selection or reduction, and data analysis is done using aesthetic and semiotic approaches. Semiotics in art works is the study of signs and symbols with the purpose of translating an image into words. Farzaneh Najafi (2014) Aesthetics is a branch of philosophy that contains beauty. Aesthetics is the science that discusses how beauty can be formed, and how to feel it. The term new aesthetics emerged in 1750 by a minor philosopher named A.G. Baumgarten (1714-1762). The term was taken from the ancient Greek, *aistheton*, which means the ability to see through sensing. Baumgarten called art as sensory knowledge, which is distinguished by logic he called intellectual knowledge. The aesthetic goal is beauty, while the purpose of logic is truth (Sumardjo, 2000: 25). While semiotics is a study of the study of signs. In the study of semiotics assume that social phenomena in society and culture are signs, semiotics that study the systems, rules, and conventions that allow these signs to have meaning. The study of semiotics is in two paradigms namely constructive paradigm and critical paradigm.

## Results and Discussion

### *Sindhengan*

*Sindhengan* in the world of Surakarta style music is one of the factors that is quite important in the context of character formation in a gending. *Sindhengan* is a piece of work on which there are elements which must be processed and translated through musical language. These elements are text and song. These two elements, when worked on, cannot be separated from matters relating to technique, form of gending, type of gending, and working on recitals which are used as a reference for musical interpretation. Thus *pesindhengan* in processing *Sindhengan* vowels is demanded for individual creativity. (Suraji, 2005: 2).

Understanding *sindhengan* circulating in society today is a woman who presents the song in music. *Sindhengan* is also called *waranggana*, *swarawati*, *seniwati* and some even mention *ledheh* or *taledheh*. Female vocal offerings have also existed when a *taledheh* or *ledheh* is dancing while presenting *sindhengan* from the gending presented. Therefore it can be drawn an understanding that *sindhengan* is a single pentagon or vowel that is presented rhythmically with reference to *gatra* or *balungan*.

In general, *Sindhengan* can be divided into two, namely metrical rhythmic *Sindhengan* offerings and rhythmic (free) rhythmic *Sindhengan* offerings. Metrical rhythmic *Sindhengan* is widely used to present *Sindhengan* gending working on *bedhayan* or *srimpen*. This type of *Sindhengan* gending is usually performed in choir (together) by both male and female vocals.

The metrical rhythmic *sindhengan* (free rhythmic) is a type of *sindhengan* presented to work on gending-gending dishes other than *Bedhayan* and *Srimpen sindhengan*.

Work on common *sindhengan* or *srambah* (not *bedhayan* or *srimpen*) is an interpretation of the *sindhengan* presenter (pesindhengan) in selecting or using curves, *sindhengan* songs, selection of *wangsalan*, shredded in working on the *gatra-gatra balungan* gending. In the presentation of the *sindhengan* addition there are no binding rules as written in the *sindhengan* twisted. This means that what is presented pesindhengan may not be the same as what is in writing. This is intended so that the *sindhengan* renderer is more free to present the curves, *wiled*, and *gregel exicpt* for special curves. Thus the *Sindhengan* notation function is only an outline.

*Sindhengan srambahan* is a type of *Sindhengan* that uses the text or *cakepan wangsalan* as the main text and shredded *isen-isen* as complementary or sweetener text. Like other gamelan music compositions, in Javanese music, Surakarta style, there are two elements of revelation that are related to one another. The elements in question are text and song. Text elements include 7 types, namely *wangsalan*, shredded / *isen-isen*, *parikan*, *macapat*, *sekar ageng*, *sekar alit*, and *sekar bebas*. While the elements of the song include rhythm, barrel, curved, *pathet*, *seleh*, *wiled*, *luk*, *gregel*, and *padhang ulihan*. (Suraji, 2005: 38).

In a *Sindhengan* dish there are moral messages that we can see from the capital and the *macapat* party. *Wangsalan* is an arrangement of phrases in which questions and answers are implied in the form of *sasmita*, arranged according to syllables that have been determined. The *wangsalan* commonly used in *sindhengan* consists of 24 syllables of the 12 initial syllables of the initial syllable as questions which in the purposes of *sindhengan* are symbolized by the letter t and the next 12 syllables in response to the letter j symbol. The symbol t and j by the renderer will be used as a *sindhengan* formula in interpreting the narrative of the gending to be presented. (Suyoto, 2004: 42).

Meanwhile, *Tembang Macapat* is a traditional Javanese poem which in each stanza has a binding principle on the *macapat* song including the teacher of *gatra*, teacher of numbers and song teacher. *Guru gatra* is a stipulation of the number of lines in one stanza (*cacahing gatra / saben sapada*). The number teacher is a stipulation of the number of syllables in one line (*cacahing wanda saben sagatra*). Song teacher is the fall of the last vocal note on each line or array (*tibaning swara ing saben pungkasane gatra*). (Waluyo, 2015: 9).

### ***Traditional Karawitan***

Many writers on musicians define music as follows defining musical art is Indonesian music that has non-diatonic tunes (in the barrel, *slendro*, and *pelog*) whose works have used a system of notation, sound color, rhythm, having functions, *pathet* traits, and rules of cultivation. in the form of instrumental, vocalist and mixed, good to hear for himself and others (Suhastjarja, 1984: 25). *Karawitan* is an art of vocal sound and instruments that use tunes that are *slendro* and *pelog*. (Martopangrawit, 1975: 32). *Karawitan* as an expression of the human soul that is born through tones that are *slendro* and *pelog*, is arranged rhythmically, shaped, in harmony, pleasing to the ear and pleasing to the eye, both in vocals, instrumental, and mixed work. (Soeroso, 1975: 10)

*Karawitan* is implemented for traditional music called gamelan. Gamelan is a traditional music ensemble came from the land of Java. Gamelan songs are called gending. Khafiizh Hastuti (2016) *Laras* or musical scale in gamelan music consists of *slendro* and *pelog*. Notations in *laras slendro* consists of 1, 2, 3, 5, 6, and *laras pelog* consists of 1, 2, 3, 4, 5, 6, 7. There are gamelan music orchestras which use both of *laras slendro* and *laras pelog*, or one of them.

Gending is divided into 7 forms, which are lancar, gangsa, ketawang, ladrang, ayak-ayakan, srepegan, and Sampak. Khafiih Hastuti (2016)

The Karawitan of the Surakarta style tradition places rhythm as the most important element in a gending performance. In the performance of gending rhythm, it is led by kendang as pamurba irama, which is responsible for regulating the breath of gending while giving life to gending. In carrying out its duties, kendang works in conjunction with the fiddle (rebab) which acts as the yatmaka pamurba or soul leader, the spiritual spirit of gending. Joko Daryanto (2019)

### ***Itself Character***

Character education is education that emphasizes the essence and meaning of morals and morals so that it will be able to shape the personalities of students. (Ramli, 2012: 31) According to complete dictionary Bahasa Indonesia, written by Poerwadarminta, karakter can be defined as nature; psychological traits; moral or manner that differentiates a person from another. Leo Agung (2011) Character education has now become a central issue is often discussed at the level of education. Abna Hidayati (2014)

In general, the function of character education is to shape the character of a student so that he becomes a person of morality, noble character, tolerance, resilience, and good behavior. Some of the functions of character education are as follows:

1. To develop basic potential in human beings so that they become good-
2. minded, good-hearted, and well-behaved individuals.
3. To build and strengthen multicultural human behavior.
4. To build and enhance a competitive national civilization.

Character education is a lifelong education, as a process towards a perfect man. Therefore, education requires exemplary character and a touch start early adulthood. The period of the most vulnerable, sensitive and decisive is the education in the family which is the responsibility of parents. On the other hand mentioned that character education should be an integral part of education over the generations. Education is a humanitarian issue that should be approached from a human development itself. Ellectrananda (2018)

Character education is a developmental curriculum aimed at teaching learners to make knowledgeable and responsible choices by acquiring the knowledge, skills, and abilities needed (CEP, 2010). Character education programs focus on social, emotional and personal development In character education, students learn to respect themselves, respect others, take responsibility, cooperate with others, solve problems, be honest, and have noble and trustworthy character. Abir Tannir (2013) According to Lickona in Suyadi (2013: 6) character education includes three main elements, namely knowing the good (knowing the good), loving the good (desiring the good), and doing good (doing the good). Meanwhile, according to Yahya Khan (2010: 2) includes 4 types, namely: (1) religious education, (2) character education, (3) environmental education, and (4) character-based environmental education.

Character education has a higher meaning than moral education because it is not only related to the problem of right or wrong, but the inculcation of good habits in life so that students have awareness, understanding, care and a high commitment to implement in everyday life. (Augustine Hermino, 2004: 159). Respecting the Ministry of National Education (2011), has identified 18 character education values that should be imparted to the students who come from religion, Pancasila, culture, and the national education aims. Those values are (1) religious, (2) honest, (3) tolerance, (4) discipline, (5) a strong and hard work, (6) a creative, (7)

independent, (8) democratic, (9) the intelligence and curiosity, (10) the national spirit, (11) love to homeland, (12) respecting achievements, (13) a friendly and communicative, (14) a patriotic and peace-loving, (15) love to read and love a science, (16) care for an environment, (17) social care, and (18) of responsibility. I Nyoman Suwija (2016)

Musical art as an educational medium can be seen from the perspective of how to sound it, where music becomes a musical art that is pleasant to hear when played together. This reflects that togetherness becomes one thing that is very important to achieve quality music results (musical work). It also means that it is an education of character so that we live together together, mutual tolerance, *tepa selira*, *empan* allegedly the Sulaya board is not the Wayan Sulaya, avoiding selfishness and individualism. Not surprisingly, Javanese musical arts education is better given as early as possible to students as a capital of mutual understanding. Philosophically Javanese gamelan is an inseparable part of the life of Javanese people.

This is due to the philosophy of life of the Javanese people in relation to their cultural arts in the form of Javanese gamelan and closely related to the religious development they hold. For Javanese gamelan people have aesthetic functions related to social, moral and spiritual values. In the atmosphere however the sound of the gamelan has a place in the hearts of the people. Gamelan can be used to educate someone's sense of beauty. People who used to be involved in the world of music, a sense of solidarity grew, scolds gentle greetings, polite behavior. The majesty of the gamelan is clearly there. The world recognized that gamelan is a traditional eastern musical instrument that can compensate for a large western instrument. Javanese culture began to erode and far from its heir. This happens, because a musical art is less taught to young children, so they are more preoccupied with modern games which incidentally is not a cultural characteristic of their own country.

Karawitan is identical to the system of notation, sound color, rhythm, has a function, pathos and rules in the presentation of instrumentalia, vocals or a mixture of both that produce something that is pleasant to hear. (Supanggih, 2002: 12).

One of the elements inherent in musical art is the existence of *sindhengan*. SMP Negeri 4 Malang is the only junior high school in Malang that has a special class, one of which is an art class, in the art class the students most interested in is dance and musical arts. In musical art students are taught knowledge of ethics and behavior in playing gamelan or gamelan music, gamelan instrument gamelan techniques, learning music based on local wisdom, and learning song vocal or *Sindhengan* gending vocal.

In a *Sindhengan* dish there are moral messages that we can see from the capital and the *macapat* party. *Wangsalan* is an arrangement of phrases in which questions and answers are implied in the form of *sasmita*, arranged according to syllables that have been determined. The *wangsalan* commonly used in *sindhengan* consists of 24 syllables of the 12 initial syllables of the initial syllable as questions which in the purposes of *sindhengan* are symbolized by the letter t and the next 12 syllables in response to the letter j symbol. The symbol t and j by the reader will be used as a *sindhengan* formula in interpreting the narrative of the gending to be presented. (Suyoto, 2004: 42).

Broadly speaking, *wangsalan* can be classified into 3 types, namely: *lamba wangsalan*, *rangkep wangsalan*, *memet wangsalan*, and *padintenan wangsalan*. (S. Padmosoekotjo: 1960: 6).

1. *Wangsalan lamba*, which is a type of *wangsalan* which has only one answer. Example:  
**Pindhang tulang**, kacek aku karo kowe.  
 Pindhang tulang= krecek

2. *Wangsalan rangkep*, which is a type of wangsalan with more than one answer core. *Sindhengan* consists of two phrases, the first phrase contains a question and the second phrase contains the answer. Example:

**Kusumastra, careming reh Palakrama**

**Moring gending, pinatut** lawan wirama

Kusumastra = pamor

Careming re palakrama = worth coherent

3. *Wangsalan memet*, which is a type of wangsalan which is the way to find the answer using vocabulary up to two times. Example:

*Ngebun-ebun enjang, anjejawah sonten*

*Ebun enjang = cloud*

*Jont sonten = tarabi / rarabi*

The overall meaning is the rabbi nyuwun or ask for marriage. This inheritance in Javanese culture is often used for the proposals of men to women. Thus it seems clear in applying for a girl not expressed in words that are easily understood.

4. *Wangsalan padintenan*, which is a type of wangs that does not require an answer, because other people are considered to know what they mean. Example:

*Wong kuwi jan-jane ngerti karepku ,ning jangan gori.*

The purpose of the sentence is that the person already knew what I meant, but pretended not to know (mbudeg). Do not gori is a warm vegetable.

Of the 4 *wangsalan* commonly used in *Sindhengan* songs is the *wangsalan rangkep*. The text of this inheritance is understood by the tradition of traditional artist as the main text / *cakepan* in the type of *sindhengan* added. It is said basic text / *cakepan* because almost all types of *sindhengan* plus addition cannot be separated from the text of *wangsalan*. Here is one example of the text of the *wangsalan* which is often presented by *pesindhengan* when *nyindhengan* *gending*.

**Woh ing aren, pangucape janma nendra**

*Dipun eling, sabar niring dur angkara*

*Wohing aren* Javanese call *kolang-kaling*, implicit in the word *ling* in the word *eling*. While *pangucape janma nendra* is talking a person who is sleeping, in Javanese it is said *nglindur*, implied in the word *dur*. *Wangsalan* above means it must be remembered that people (good) will be kept away from danger. It can be concluded that *wangsalan* is a *Sindhengan* text / *cakepan* which has values or messages contained therein. These messages can be used for advice aimed at forming character in a person. (Interview Suraji, *Wangsalan sindhengan* 10-24-2019).

In music aesthetics discuss matters relating to sound, tone, imagination, metaphor, ontology, representation, expression, language, understanding of structure, and content. (Novi, 2008: 166). *Wangsalan* is one of the literary works or languages contained in musical arts. Literary work is a representation of the world of human life and the universe. The linkage of literary works with the socio-cultural environment can be a reflection of social life. It means that the community is expected to be able to reflect on themselves, organize a better social life and draw lessons from works of art or literary works that are read (Novi, 2008: 125) the intended community is not only a broad community but also includes students.

The second *Sindhengan* text or *cakepan* is *macapat*. *Macapat* is also a literature which is used as a text or *cakepan* in *sindhengan*. *Tembang* in Sundanese, Javanese, Maduranese and Balinese has similarity. It has the same characteristic like a number of line in one stanza (*guru gatra*), syllable or alphabet (*guru wilangan/wicala*), and final sound at the end of the line (*guru lagu*). Syamsurrijal (2019) In Kawi literature, there are 11 kinds of song (*tembang*) which is describe

travel life of man from prenatal to mortality that are *Maskumambang*, *Mijil*, *Sinom*, *Kinanthi*, *Asmarandhana*, *Gambuh*, *Dhandhanggula*, *Duma*, *Pangkur*, *Megatruh*, and *Pocung*. If examined with Roland Barthes's semiotic approach there are sequences, denotations, connotations, and mythologies that explain the existences special characteristics in the 11 macapat song, both in terms of philosophy, character, and rules. If seen as a whole, the eleven *macapat* song tells about the journey of human life. *Macapat* song philosophy resembles a picture of a series of life journey of a human being from birth, when studying in childhood, in adulthood, and until finally dying.

In addition, when viewed from the character, each *macapat* song also symbolizes its own character or character. There are songs of *macapat* which symbolize sadness or sadness, advice, love, affection, happiness and so on. *Macapat* song character is generally used as a reference to compose song lyrics, although sometimes this does not apply absolutely. However, *macapat* song is more often used as a song that contains advice for life.

Of the two *Sindhenan* texts, they have meaning, aesthetic value and life advice. Therefore *sindhenan* in learning musical art can be used as a means of character formation in students, besides that by studying *sidhenan*, students or students can implement it in their lives which aims to shape themselves as young people who are tough, competitive, noble, religious, and have character.

Foto



Table 1. Discussion Analysis

No	Data		
1	<b>Learning Process</b>	Aesthetic value	Changes in Knowledge (Cognitif), Skills (Psychomotor), and Attitudes (Affective)
2	<b>Sindhenan Learning</b>	The meaning in <i>sindhenan</i> literature	Live values Applying character values in daily activities

**Conclusions**

Based on the explanation above, there is a moral message contained in the *Sindhenan* text or cakepan, that is because there are Javanese moral values and philosophical meaning of human life. Therefore, by appreciating *sindhenan* in a traditional performance or studying *sindhenan*, the community can gain an aesthetic experience that influences song behavior, morals, and identity to be better. With this research, it is expected to be able to broaden the musical artistry

of the reader (teachers, students, the public), be able to increase the reader's awareness in the appreciation of traditional arts, especially in musical arts, be able to find out the values contained in the texts or cakepan *sindhengan* karawitan art, and is expected to increase knowledge about the methods or the learning process of *Sindhengan* and musical arts in order to form character in students.

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