

The Learning Process Karawitan Art in Setyo Langen Budoyo Studio Wonosobo Regency

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Abstract: This research entitled "The Learning Process Karawitan Art In Setyo Langen Budoyo Studio Wonosobo Regency" examines the learning process of karawitan art. The purpose of this research is to describe the learning process of karawitan art in Setyo Langen Budoyo Studio, Wonosobo Regency. The approach used in this research is descriptive qualitative approach. Research subjects are karawitan art educators and karawitan art students in the Setyo Langen Budoyo Studio, Wonosobo Regency. The object of the research is the learning process of karawitan arts. The results show that the learning process of karawitan art through several processes, educators can open exercises and provide materials, explain materials, open questions, practice materials, end with an evaluation and close exercises. The factors that influence the learning process of karawitan arts consist of internal and external factors. Internal factors are intelligence, talent, interest, and motivation of students. External factors are family, school and community environment.

Keywords: *learning process, karawitan art, Setyo Langen Budoyo Studio*

Introduction

Education is one of the important sectors in development in every country. According to UUD No. 20 of 2003 concerning National Education System in article 1 states that education is a conscious and planned effort to create an atmosphere of learning and learning process so that students actively develop their potential to have religious spiritual strength, self-control, personality, intelligence, noble character, and skills needed by them, the community, developing all the potential possessed by students through the learning process. In article 4 it is explained that students are members of the community who are trying to develop their potential through a learning process that is available at certain levels, stages and types of education.

Thus, education is an effort to enable the community can develop the potential of students to have religious spiritual strength, self-control, personality, intelligence, noble character, and possess the skills needed as members of society and citizens. Based on the scope, education in Indonesia consists of formal, non-formal and informal education. Formal education is a structured and tiered education pathway consisting of basic education, secondary education, and higher education. Non-formal education is an educational path outside formal education that is carried out in a structured and tiered way to develop the potential of learners with an emphasis on mastering knowledge and functional skills and developing professional attitudes and personalities. Informal education is education whose scope is more directed at the family and community. The form of non-formal education that develops in the community is very varied, one of which is the studio. The existence of a studio can be marked by the ability to answer the needs of the community, and many consumers demand. Specifically, this research will explain the learning process of musical art in Setyo Langen Budoyo Studio, Wonosobo Regency. Researcher assumes that the Setyo Langen Budoyo Studio that excels in achievement has the main strength in the learning process. For this reason, researcher hopes to reveal the learning process of Setyo Langen Budoyo Studio so that it can be used as a reflection of the development

of musical art. Gromko (2005) states that "learning the art of music for children as a creative power of thinking."

Musical art is traditional music that appears, grows, and develops on the island of Java. The terms of musical art have various meanings namely karawitan comes from the word '*rawit*' which means complicated, convoluted, but *rawit* also means smooth, beautiful, tortuous, and delicious (Purwadi, 2002: 1). Furthermore, Supanggih states that there are many people interpret karawitan departing from the basis of the word it uses, namely *rawit* which means small, delicate, and complex (Supanggih, 2002: 5). In line with the opinion of Martapangrawit which states that Karawitan is a sound art that uses the laras slendro and pelog, both human voice or gamelan instruments (Martapangrawit, 1969: 1). Thus, it can be concluded that karawitan is a performance art classified as "smooth and complicated" which uses laras slendro and pelog-style gamelan media, with the person in charge of the acting as a instrument player, *penggerong* in charge of presenting male vocals, and *pesindhen* in charge of presenting female vocals. The term of karawitan art which is widely referred by people comes from the word *rawit* meaning smooth, beautiful, and complicated. In other words, smooth makes the feeling of the soul that wrestle feel smooth, and beautiful because people who study the art of karawitan in addition to their feelings become soft, but what has been practiced complicated makes the material being stretched feel beautiful. The experience of cultivating a taste in the field of karawitan art can form a virtuous and subtle-feeling human soul. This is due to the karawitan art learning process immediately plunge into practice starting from entering the gamelan place, beating attitude, carefully sounding, maintaining the stability of the rhythm and tempo (*angon rasa*), to the advanced practicing karawitan art (Sutiyono, 2012: 49).

The existence of Setyo Langen Budoyo Studio in Wonosobo Regency complements and helps the success of karawitan arts education for the local community. The role of Setyo Langen Budoyo Studio provides a forum especially for the next generation of art to express, conduct talents, and creativity in the field of karawitan arts. On the other hand, the next generation of arts get knowledge and skills about karawitan art. A good learning process will certainly produce good students. Koutsoupidou and Hargreaves (2009) revealed that learning the art of music significantly influenced the development of creative thinking; specifically music flexibility, originality, and syntax in music. Based on the portrait above, the learning process of the karawitan art in Setyo Langen Budoyo Studio is very interesting to study. In relation to the large number of students and consisting of different ages, this study is limited to students classified as children aged 10-15 years.

Research Methods

The steps taken in the study of the learning process of musical arts in the Setyo Langen Budoyo Studio in Wonosobo Regency are based on the principles of qualitative methods. According to Moleong (2014: 6), research aims to understand phenomena about what is experienced by research subjects, for example behavior, perception, motivation, actions, and others holistically, as well as by descriptive in the form of words and language, in a special natural context and by utilizing various natural methods. The type of this research uses descriptive research. According to Martono (2010: 17) "Descriptive research is research that aims to describe the character of a variable, group or social phenomenon that occurs in society. This type of descriptive research is used to describe systematically, factual or actual facts and the relationship between the phenomena under study. This research approach and type are used

to obtain accurate data, describe the learning process and the factors that influence the learning process in Setyo Langen Budoyo Studio, Wonosobo Regency.

The location of the study was conducted in Setyo Langen Budoyo Studio, Wonosobo Regency. The reason for choosing the Setyo Langen Budoyo Studio in Wonosobo Regency is because it has excellent achievements and has many students. The subjects in this study were the teacher of karawitan art and the students in the Setyo Langen Budoyo Studio, Wonosobo Regency. The object of research is a problem that is the focus of research. The object of this research is the learning process of karawitan art in the Setyo Langen Budoyo Studio, Wonosobo Regency. To obtain relevant data in this study, the authors used techniques of data collection in the form of observations, interviews, and documentation. Data analysis is defined as an effort to process data into information, so the characteristics or natures of the data can be easily understood and useful to answer the problems related to research activities. Techniques of the data analysis in this study are data reduction, data presentation, and data verification/conclusion drawing. The technique of checking the validity of the data uses the triangulation method. The validity of source triangulation, method triangulation, and data triangulation techniques. This is used as checking the validity of the data in the study of the learning process of karawitan arts in the Setyo Langen Budoyo Studio in Wonosobo Regency.

Results and Discussion

Setyo Langen Budoyo Studio is non-formal education that carries out the learning process using components of students, teachers, learning objectives, learning materials, learning methods, learning models, learning media, and evaluation systems. There are many students in Setyo Langen Budoyo Studio and they consist of different ages, but this study focuses on students aged 10-15 years. Catterall, Chapleau, & Iwanga (1999) states that students who have a high level of consistency in playing music during school also have a much higher level of mathematics proficiency. The majority of the student in this studio is from Wonosobo Regency. The learning process is flexible, so the students of Setyo Langen Budoyo Studio are actively involved in learning activities. Altenmuller (2006) Cortical activation during music processing reflects the auditory “learning biography,” the personal experiences accumulated over time. Listening to music, learning to play an instrument, formal instruction, and professional training result in multiple, in many instances multisensory, representations of music, which seem to be partly interchangeable and rapidly adaptive. Hallam (2010) found that “the positive effects of involvement with music on personal and social development only occur if it is a pleasant and rewarding experience. This has implications for the quality of teaching.” The teacher of karawitan art in the Setyo Langen Budoyo is Agung Wahyu Utomo. He is a graduate from University of Semarang in the major of drama, dance, and music. Every educational institution has a purpose of learning. The learning objectives in the Setyo Langen Budoyo Studio are (1) To create a conducive teaching and learning atmosphere based on the love of Javanese culture; (2) To develop a tiered learning atmosphere in accordance with the level of student acceptance; (3) To develop artistic activities with the spirit of working together with the community; (4) To play an active role in activities that are both race and non-race in order to encourage the spirit of students to practice.

The material taught to students classified as children in Setyo Langen Budoyo Studio is the form of *gending lancaran*. According to Hastanto (2009: 50-54), the form of *gending* is the format and measure of the length and length of the sentences in the composition of the notes. In the Karawitan arts world, writing the title of *gending* already indicates the genre of *gending*,

gending alit or *gending ageng*. The learning Setyo Langen Budoyo Studio uses several learning methods, namely lecture learning methods, practices or demonstrations, and questions and answers. According to Sumiati (2009: 23), learning methods set by many teachers allow students to learn the process, not just learning the product. Learning products in general only emphasize the cognitive aspects. Whereas learning processes can enable the achievement of learning objectives in terms of cognitive, affective, and psychomotor. Therefore, the learning method is directed to achieve these goals, which is to emphasize more learning through the process. The learning process of Setyo Langen Budoyo Studio, there is no conceptual framework in the learning model used, but the researcher found a number of learning models that was not planned. The learning model in question is a quantum learning that is a way of teaching teacher who always provides motivation to students.

In delivering the material, Agung Wahyu Utomo uses visual media in the form of written notation attached to the writing board. Learning media include visual media that are not projected, namely simple media, which do not require projectors and screens to project software. Before learning ends, the teacher evaluates during the implementation of karawitan art learning. "Evaluation is the process of forming scales, depending on gathering information that leads to decision making" (Kartadinata, 2008: 3). Agung Wahyu Utomo in evaluating material that has been taught is only limited to measuring the ability of students by means of discussion without using numbers or assessments as formal education. Objects that are often discussed are the technique of holding percussion, the technique of pressing gamelan instrument, the technique of beating each gamelan instrument, and the technique of reading notation. The evaluation is very important for students of class of children, because it is the basis of learning karawitan arts.

Karawitan Art Learning Process

The learning process of karawitan art in the Setyo Langen Budoyo Studio lasts for 2 hours at 15.00-17.00. The meeting of learning karawitan art for children is scheduled twice a week, Wednesday and Saturday. Wolf (1992) states that to deal with students in the group of children the teacher must have a special method of providing material. Before carrying out the lesson, Agung Wahyu Utomo prepared the material in the form of a notation affixed to the writing board. After students come, they immediately place themselves in each gamelan mix. Agung Wahyu Utomo began greeting to children, then He gave the material that had been prepared on the board. The material was in the form of the notation of the *lancaran Manyar Sewu* laras slendro pathet manyura. After giving the material, Agung Wahyu Utomo explained the material. The explanation was how to read the notation, *gending* street presentation, the symbol of notation, the symbol position on instrument playing Kendang, the symbol position on instrument playing Bonang barung, the symbol position on instrument playing Bonang penerus, the symbol position on instrument playing demung and saron, the symbol position on instrument playing kenong, the location on instrument playing kethuk, the location of the symbol on instrument playing kempul-gong, the technique instrument playing shaped *wilah*, the technique instrument playing shaped *pencon*, and the technique instrument playing kendang. After explaining the material, Agung Wahyu Utomo opened the question for students. If the explanation was unclear, children were told to ask questions before practicing. If there were no questions, the next process was stepping on the practice of beating together. In addition, Agung Wahyu Utomo always asked the children to return opinions regarding the material presented,

whether they felt there were difficulties or not. This was done so that children felt comfortable in learning musical arts



Figure 1. Karawitan practice of the children of Setyo Langen Budoyo Studio

After opening the question, Agung Wahyu Utomo told the children to practice the material that was explained. In this practice, Agung Wahyu Utomo remained beside the blackboard to knock on the notation and guard the path of the gending presentation. In addition, the teacher guided students to be more correct in playing each of the instructions held, and to practice repeatedly. The last stage before the lesson was over, Agung Wahyu Utomo conducted an evaluation. Unlike formal education, before evaluating learning outcomes there is careful preparation and planning. In the evaluation of learning outcomes in the Setyo Langen Budoyo Studio, there was no preparation and planning that carried out before the implementation of the evaluation of learning outcomes. There was no stipulation of evaluation regarding several times or several hours in implementing it. The evaluation of learning outcomes was based on need. The form of evaluation was also not like formal education which used assessment in the form of numbers. Agung Wahyu Utomo evaluated with a form of chat and discussion with students. It aimed to find out the strengths and weaknesses and to justify mistakes in learning karawitan art.

The objects discussion were the technique of holding percussion, the technique of pressing gamelan instrument, the technique of beating each gamelan instrument, and the technique of reading notation. The evaluation was very important for students in the class of children, because it was the basis of learning karawitan art. Pitts (2007) stated that the existence of music learning greatly contributes valuable to school life namely motivation, individual experiences, exploring the effects of performances, commitments involved in practice, and effects on group friendships.

Factors That Influence the Learning Process of Karawitan Art

Factors that influence the learning process are things that cause the continuity of a process that is being carried out. Factors that influence the learning process of karawitan arts in the Setyo Langen Budoyo Studio both from the teacher and from students. It cannot be separated from internal factors and external factors. Internal factors are learning processes that are influenced by "inside" or from the teacher and the student themselves. External factors are the learning process influenced from "outside" or from the surrounding environment. Broadly speaking, the factors that influence learning and learning achievement can be classified into two parts, namely internal factors and external factors. Internal factors are factors that come from

within students that can affect learning achievement. This factor can be divided into two groups, namely: physiological factors (body health and senses), psychological factors (intelligence, attitudes, motivation). External factors, there are other things outside of ourselves that can affect learning achievement that will be achieved, among others, family environmental factors, school environmental factors, and community environmental factors (Shertzer and Stone in Winkle, 1997: 591).

Internal factors of the learning process of karawitan arts in the Setyo Langen Budoyo Studio in Wonosobo Regency are the teacher and students themselves, namely intelligence, talent, interest, and motivation. External factors come from family, school, and community environment. These two factors greatly influence the ongoing learning process of karawitan arts in the Setyo Langen Budoyo Studio in Wonosobo Regency. According to Mudjiono (2006: 236-238), factors that influence learning are internal factors and external factors: internal factors are factors that originate from within the individual itself so that the rest are driven by themselves to carry out learning activities, while the external factors are: intelligence/intelligence, talent, interest, motivation and attention. External factors are factors that originate from outside the individuals themselves so that there is encouragement from outside to carry out learning activities, while the external factors are: the environment.

Conclusion

Based on research that has been carried out in Setyo Langen Budoyo Studio in the learning process of karawitan arts, Sanggar Setyo Langen Budoyo as non-formal education implements the learning process using components, namely students, teachers, learning objectives, learning materials, learning methods, learning models, learning media, and evaluation systems. The results showed that the learning process of karawitan art through several processes, namely educators open exercises and provide material, explain material, open questions, practice material, and end the evaluation and close the exercise. The factors that influence the learning process of karawitan arts consist of internal and external factors. Internal factors are intelligence, talent, interest, and motivation. External factors are family, school and community environment.

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