

## The Values of Character Building in Tembang Macapat

Iska Aditya Pamuji <sup>1</sup>, Sugeng Nugroho <sup>2</sup>, Slamet Supriyadi <sup>3</sup>

<sup>1</sup>Masters Program in Arts Education, Sebelas Maret University, Surakarta, Indonesia

<sup>2,3</sup>Faculty of Teacher Training and Education, Sebelas Maret University, Surakarta, Indonesia.

Email: [adityapamuji1226@gmail.com](mailto:adityapamuji1226@gmail.com)



ISKA ADITYA PAMUJI

### ABSTRACT

*Tembang macapat lives and develops in Java as a literary work, which has the following elements: guru lagu, guru wilangan, guru gatra, pada, cakepan, cengkok lagu, irama laras and pethotaning ukara. This research contains the values of character education contained in tembang macapat. This research aims to describe the values of character education contained in the tembang macapat and this method of research using qualitative descriptive. Analysis in this study is more emphasized on the elements contained in tembang macapat, which is associated with learning to present, make tembang macapat, and connected with the values of character education, the values in the tembang are contained in guru lagu, guru wilangan, guru gatra, pada, cakepan, cengkok lagu, irama laras dan pethotaning ukara. In fact, there are several values of character education contained in the tembang macapat including discipline, creative, caring and responsibility.*

### Keywords:

*Tembang Macapat.  
Character Education  
Values*

## Introduction

Tembang Macapat, based on Serat Mardawalagu, is called macapat lagu which means it is the fourth tembang (Suyoto, 2016: 95). The fourth tembang is a sequence of the last tembang, while the former are called macas lagu, macar lagu, and macatri lagu. The last one in the sequence is called macapat lagu, which is called tembang cilik or tembang macapat. There are generally 11 types of tembang macapat, including: Dhandhanggula, Sinom, Pangkur, Asmaradana, Kinanthi, Mijil, Durma, Pocung, Maskumambang, Megatruh, and Gambuh. Of the 11 types of tembang macapat, there are three types of tembang which based on other opinions include in the sekar tengahan type, consisting of Maskumambang, Megatruh, and Gambuh (Hastanto, 2009: 44). Those types of tembang macapat have various characteristics, in which each of which can be seen from the length, the type of cengkok lagu, and the standard rules in the tembang macapat. The length and the type of cengkok lagu can determine the difficult parts in the tembang macapat. One of the difficulties is in the cengkok lagu because each type of tembang macapat has different cengkok lagu.

Cengkok lagu of tembang macapat are very diverse, in which each is different in terms of the types of tembang. Each type of cengkok lagu has its main characteristic, which can be seen from the title of a tembang macapat in which the cengkok lagu is basically different between one tembang and another. Each type of tembang macapat also has various types of cengkok lagu, in which in essence cengkok lagu becomes baboning cengkok of tembang macapat (being the basis, the main song of a type of cengkok lagu in tembang macapat). Cengkok lagu whose position is as the basis is called cengkok lagu wantah. Besides lagu wantah, there are several different cengkok. The difference lies in the song lyrics which contain various kinds of cengkok lagu. Therefore, tembang macapat has a difference in the cengkok lagu. Various kinds of cengkok lagu in tembang macapat in their development are related to a learning process, in which those that is often learned is tembang macapat with cengkok song wantah. This is because for beginners, the material for tembang macapat with the short type of tembang and has cengkok lagu wantah is very basic. Thus, in learning tembang macapat, there are many aspects that must be understood and

comprehended in depth, including: guru lagu, guru wilangan, guru gatra, pada, cakepan, cengkok lagu, irama laras and pethotaning ukara because they are very basic.

Various kinds of cengkok lagu in tembang macapat, in their development, have distinguish roles, so that tembang macapat is greatly enjoyed by the community, especially artists. This role in tembang macapat can be seen in its function as a supporting element of performing arts, such as wayang orang, wayang kulit, karawitan, which are presented based on their needs. Hence, tembang macapat become diverse because tembang macapat play a role as the gending sekar, bawa, palaran and so on. Tembang macapat is generally known as a literary work that lives and develops in Java, has various standard rules, so that it has characteristic in which the literary work can be called tembang macapat. Each of tembang macapat has the values of character building implied in it.

Character is a feature that is owned by an object or individual (Asmuni, 2011: 28). Based on Kamus Umum Bahasa Indonesia, character is defined as the conduct, feature, psychological traits, personality that differentiates an individual from another.

Character is also an individual's way of thinking and behavior which characterizes each individual to live and cooperate, whether in the family, community, and country (Muslich, 2011: 70). Character building is a system of instilling character values to school members, which includes a component of knowledge of awareness of the will and action to implement these values, whether towards God, themselves, fellow humans, and the surrounding environment (Sudrajad, 2010). Character building is the provision of a place for individual freedom to live up to values that are considered good, noble, and worthy of being used as a code of conduct for personal life when dealing with themselves and God (Koesumo, 2010: 80). In choosing something that is considered right, it can be used as a guide for their life, but it must be carried out by thinking critically, whether the thing that has been done is correct and has educational values or not, which is certainly not against religion.

Character building basically has values that are related to attitude and personality. Likewise, personality is basically behavior, in which as behavior, personality is reflected by attitudes and behaviors related to God, themselves, family, community, nation, and the surrounding nature (Samani and Hariyanto,

2017: 46). The following are the values of character building developed in formal and non-formal education (Samani and Hariyanto, 2017: 51). Those include honest, responsible, smart, thinking carefully, caring, creative, mutual cooperation, and cooperation.

Tembang macapat in its presentation has various basic aspects, which need to be considered, including the rules for making tembang macapat including laras, irama, pedhotaning ukara, cengkok lagu and cakepan. In practice, these basic rules must be well understood, because understanding these basic aspects will have good results. For example, when someone presents tembang macapat titled Pucung, if the cengkok lagu, laras, irama, pedhotaning ukara, and cakepan are carried out well, surely people who listen to the performance will find something impressive. These impressive results can be found in various things that are contained in the performance of the tembang. These impressive results can be achieved from the player's precision to sing tembang macapat in accordance with the cengkok lagu. Reading cakepan should be carried out clearly, the articulation should be clear, pedhotaning ukara can be adjusted to the cengkok lagu and be adjusted to the rhythm and precision in

choosing the tone of either the laras pelog or laras slendro. Based on the explanation, the characteristics of one and other tembang macapat will be clear. This is because if the presentation is not correct or unclear, it will be difficult to know the type of the tembang macapat performed.

The study is entitled The Values of Character Building in Tembang Macapat, so that to find out the values of character building, the researcher examined them in terms of the elements, the standard rules of tembang macapat which were related with the learning process of presenting and making tembang macapat. In this case, the researcher selected an art studio that provided material about performing arts in depth, especially tembang macapat as the main object to find out the values of character building in tembang macapat. The values of character building in tembang macapat in this case were associated with learning process, both formal and non-formal education. To find out these values, in this case the researcher analyzed them based on the statements of Samani and Hariyanto (2017: 51) about the values of character building. Aspects related to the values of character building in tembang macapat include honest, responsible, creative, mutual cooperation,

healthy and clean, and caring, which are related to the learning process of tembang based on standard rules of tembang macapat which include cakepan, laras, irama, pedhotaning ukara, and cengkok lagu. Based on the various aspects explained above, there are definitely many things that indirectly have values of character building that are embedded in a person, whether for those who learn to explore tembang macapat or those who are only a listener of the performance of tembang macapat.

The values of character building contained in tembang macapat in this study, which are in an art studio, especially in the performing arts that learn tembang macapat in depth, were the main objects because in this case the tembang macapat were associated with how to learn to present and make tembang macapat. Thus, we can find out the values of character building in tembang macapat that were adjusted to what happens to a research object. In this case, the elements studied in the tembang macapat include cakepan, guru lagu, guru wilangan, guru gatra, pada, cengkok lagu, laras and pedhotaning ukara. The content of the values of character building related to tembang macapat in this discussion include the values of discipline, creativity, care, and responsibility.

## **Methods and Materials**

This study entitled The Values of Character Building in Tembang Macapat used a qualitative descriptive research method that aimed to describe the values of character building in tembang macapat. The data collection techniques used were in the form of observation and interviews, in this case the primary data were obtained from a performing arts studio that studies art in depth, especially in tembang macapat and instills the values of character building. The data in this study were in the form of matters related to tembang macapat and the values of character building. The data source was obtained from teachers who taught in the studio, qualified artists in the field of tembang macapat. The data validity test used in this study was source triangulation, data triangulation, and technical triangulation.

## **Results and Discussion:**

### **a) Discipline Value**

The discipline value contained in tembang macapat lies in how an individual must understand the aspects contained in tembang macapat. This is the standard rules which include guru lagu, guru wilangan, guru gatra,

pada and cengkok lagu from each of these rules which are the main characteristics of a literary work in the form of tembang macapat. Therefore, they must be implemented properly and correctly. If these rules are not implemented properly, a literary work cannot be called tembang macapat because it is called tembang macapat if it has elements that are standard in nature, which have some of the rules stated above.

Guru lagu is a vowel sound, an assonance sound (a, i, u, é, è, o) at the end of a sentence in each gatra (Masturoh, 66: 2018). In regards of guru lagu, every individual who will make tembang macapat or only present it must certainly always understand it and carry it out well. Meanwhile, guru wilangan is the number of syllables in each gatra or line of tembang, while guru gatra is a term for mentioning a number of lines. Pada is a term used to indicate the number of stanzas of a tembang, one stanza of the tembang is called sapada. Cengkok lagu is an archetype of vocal song playing which the composition of the tones and the song lyrics have been arranged and sounds good when it is sung (Hardjowirogo, 1952: 7).

Regarding the various rules contained in tembang macapat described above, each individual must understand and do it properly and correctly when presenting and making tembang macapat. These rules apply to all types of macapat tembang because each tembang will have different rules. In a lesson that was carried out in an art studio, a teacher was right to give an established understanding of matters related to tembang macapat and instill the values of character building, which in this discussion, it was related to discipline. In learning tembang macapat, either presenting or making tembang, these rules must be carried out because these rules are the main characteristics of a literary work in the form of tembang macapat.

#### **b) Creativity**

The value of creativity contained in tembang macapat, in this case, lies in the performance of tembang macapat which includes cengkok lagu, pedhotaning tembung, and laras. In this sense, an individual has to be creative in vocal practice, in the way to present tembang macapat by developing gregel wiled found in the cengkok lagu of tembang macapat. Thus, in the performance of tembang macapat, creative work is required to have a good and satisfying

performance. The following is an explanation of the value of creativity associated with cengkok lagu, pedhotaning tembung and laras.

Cengkok lagu in tembang macapat is very diverse as it is examined in each type of tembang macapat. In the early stages of learning tembang macapat, the type of cengkok lagu chosen is the main cengkok in each type of tembang macapat, in which the cengkok is called cengkok lagu wantah. This is because cengkok lagu wantah is a basis of cengkok lagu which becomes a foothold for a person's creative space to arrange cengkok lagu by developing their gregel wiled so that the tembang macapat presented is better and more interesting.

Creative in processing the cengkok lagu in tembang macapat is indispensable, because in its development, tembang macapat can be presented as a bawa, palaran, and gending sekar. However, for the performance of tembang macapat as waosan (a performance that is only used for the purpose of singing the tembang and deepening the contents of the cakepan tembang macapat), tembang macapat is basically lagu kang winengku ing sastra (a work that prioritizes the content of the text). In its development, tembang macapat also

prioritizes how to arrange cengkok lagu so that it is not boring, but does not reduce the existing rules in the tembang. Thereby, the creative level in arranging cengkok has limitations, in the sense that there are still limitations, based on the standardized rules or not deviating from the cengkok lagu that has been determined in each type of tembang macapat.

Pedhotaning ukara in tembang macapat is what determines a person's creative level in performing it. This is related to the inhalation and cutting off of a sentence in each line of tembang macapat. In presenting it, the person must understand the sentences which on one line usually need accuracy in the cutting off, the sentence must be in line with the cengkok lagu contained in the type of tembang presented. For example, on the fifth line of the tembang Durma, which the cakepan is pramila den ati-ati, in this case the pedhotaning tembung can be presented as pramiladen, ati-ati, or pramila, denati-ati, but it must be adjusted to the sentences, cengkok lagu, and understand the sentence, the word that must be adjusted, which is called ngluluhke tembung, for example den ati-ati which in its presentation becomes denatiati.

Laras is something that determines the presentation of tembang macapat. The laras used are pelog and slendro. To present tembang macapat well, the person must pay attention to and understand the laras with the right presentation. The sound produced must be the same as the source of the laras, which is gamelan. The provisions of laras in tembang macapat are aspects that have been standardized, based on the type of tembang chosen, either laras of pelog or slendro, but in presentation it can be carried out based on their needs. In its presentation, the person must be able to combine the human voice with the laras of gamelan, in which the sound produced has a good quality of pleng (exactly the same as the laras of gamelan). With good quality, someone who listens will feel comfortable, in which it is expected that the results will impress the listener.

Creative in terms of laras is definitely very necessary because, when presenting tembang macapat, the person has to choose the suitable laras based on the strength of each person's voice. For example, if someone has a weakness in low tones, in the sense that when singing a low tone, the voice does not come out or the volume result of the sound is low, what must be carried is to look for higher tones. What is

meant by a higher tone is to look for the tone above the standard tone, for example, it starts with a ro tone, then it can be replaced with a lu tone. Likewise, the laras can be adjusted based on the strength of each sound. For example, for a high-pitched laras of gamelan that sounds weak or produces a bad sound, the player must be creative to find the sound results based on the desired laras. This applies in the presentation of tembang macapat which is performed without directly using the standard laras of gamelan, only using the inherent taste of a performer, either laras of pelog or laras of slendro. In essence, the value of creativity contained in this laras is how a person is able to present tembang macapat while still obeying the applicable rules and producing the desired quality with the efforts described above.

### **c) Care**

The value of care in tembang macapat which is associated with deep learning of tembang macapat carried out in an art studio is how a person who learns something, especially tembang macapat, must care about the things that happen around them and care about the standard rules of tembang macapat. Caring for the surrounding environment or things that happen around them means the interaction

between friends to learn together, in which there must be cohesiveness in group learning. In learning tembang macapat carried out in art studio, togetherness in terms of learning must always be prioritized. This is evident in learning with a grouping model, in which the members were divided into two to three groups to present tembang macapat.

The grouping was carried out to train togetherness in presenting tembang. It is evident that each group presented the tembang together and there was one group that did not have cohesiveness in the sense that they did not present it well, so the other groups still have to care about it. This happens in the laras, cengkok lagu, and pedhotaning tembung. In those cases, if the group that presents tembang macapat is not prioritizing caring between one and another, there will be a presentation that is not good, less rempek, rampak (lack of cohesiveness based on the results of the quality of the presentation of tembang macapat that is good and correct).

#### **d) Responsibility**

The value of responsibility contained in tembang macapat is a responsibility that must be owned by a person who is carrying out

activities related to tembang macapat. These performing activities mean someone who presents tembang macapat, makes tembang macapat, even someone who listens to tembang macapat can feel, know the values contained in tembang macapat. In this discussion, the values are in the guru lagu, guru wilangan, guru gatra, pada, cengkok lagu, and cakepan. The value of responsibility in the guru lagu, guru wilangan, guru gatra, pada, and cengkok lagu have been explained to recognize the value of discipline, which in essence has many similarities with the value of responsibility. The following is an explanation of the value of responsibility contained in cakepan tembang macapat.

Cakepan is a term used to refer to vocal texts or lyrics, especially in Javanese karawitan (Suyoto, 2017: 355). Cakepan in tembang macapat can be taken from various serat that are well known to the Javanese people, particularly those who learn the contents of serat in the form of tembang macapat. In this case, tembang macapat is associated with the learning process of presenting and making tembang, the object is in an art studio that studies the performing arts in depth, especially about tembang macapat, cakepan used as material by the art studio is sourced from Serat Wedhatama and Wulangreh. The types of

tembang macapat and cakepan selected are adjusted to their needs.

One of the cakepan of tembang macapat can be seen in Tembang Macapat Durma. Here is an example of the cakepan of Tembang Durma taken from Serat Wulangreh by Paku Buwana IV.

Durma

Bener luput ala becik lawan begja

Cilaka mapan saking

Ing badan priyangga

Dudu saking wong liya

Pramila den ati-ati

Sakeh dirgama

Singgahana den eling

The example of tembang macapat above in the learning process carried out in an art studio is that the teacher explained the contents of the cakepan to the person who followed the learning process to instill the values of character building. The teacher conveyed by explaining the meaning of cakepan based on an understanding. To understand a cakepan, how a person interprets a meaning, this is in accordance with the hermenetic theory. Etymologically, the word hermeneutic comes from the Greek hermeneutin which means

interpreting the noun hermenia which literally can be understood as estimation or interpretation (Sumaryono, 1999: 23). Hermeneutics in general can be interpreted as a theory or philosophy of interpretation of meaning (Atho, 2002: 14). Hermeneutics is also a study of understanding, specifically understanding a text (Palmer, 2003: 8).

Based on the theory above, what happens in the learning process of tembang macapat carried out in an art studio have a suitability in how the teacher understands the meaning of cakepan which is then explained to a person who follows the learning process. The teacher understands the meaning, the content in the cakepan of tembang macapat, in which in the example above it can be seen in Tembang Durmo. Basically, conveying something good or bad is all in the hands of humans themselves, not others. So, people must always be careful and always remember the messages provided. In this sense, the teacher indirectly conveys the values contained in the tembang. Therefore, cakepan of tembang macapat has a value of responsibility, how things that have been conveyed must always be remembered and applied to everyday life.

## Conclusion

Tembang macapat is a literary work in which has a cakepan or text that has song lyrics, various cengkok lagu, has many aspects that are pinathok (standard) including guru lagu, guru wilangan, guru gatra, pada, cakepan, cengkok lagu, irama, laras, and pethotaning ukara. These aspects are related to the understanding in learning tembang macapat which in fact it must be carried out properly and correctly, because these standard rules are the main characteristics of a literary work in the form of tembang macapat. Matters that are standardized in the realm of learning, or learning tembang macapat more deeply, need to be understood optimally, because it can indirectly be a means of embedding the values of character building in tembang macapat. The values of character building include discipline, creativity, care, and responsibility. These various values are found in guru lagu, guru wilangan, guru gatra, pada, cakepan, cengkok lagu, irama laras, and pethotaning ukara. These distinguishing values are certainly implied in tembang macapat. In this discussion, it obtained the values of character building in tembang macapat that are very dominant, which are the values of discipline and responsibility. Because in performing or

making tembang macapat it needs to prioritize things that are standard or pinathok, so that it does not lose the essence which is contained in tembang macapat based on the types of tembang.

## References

- 1) Asmuni, M. *Pendidikan Karakter. (2011). Jakarta: Bumi Aksara.*
- 2) Atho, N. & Fachrudin, A. *Hermeneutika Transendental dari Konfigurasi Filosof Menuju Praksis Islam Studies. (2002). Yogyakarta: Ircisud.*
- 3) Hastanto, S. *Konsep Pathet dalam Karawitan Jawa. (2009). Surakarta: ISI Press.*
- 4) Hardjosoebroto. *Patokaning Njekaraken. (1952). Djakarta: Balai Putaka.*
- 5) Masturoh, T. *Satra Karawitan. (2018). Surakarta: Isi Pres.*
- 6) Muslich, M. *Pendidikan Karakter Menjawab Tantangan Krisis Multidimensional. (2011). Jakarta: Bumi Aksara.*
- 7) Koesoema, D. A. *Pendidikan Karakter: Strategi Mendidik Anak di Zaman Modern. (2010). Jakarta: Grasindo.*
- 8) Palmer, R. E. *Hermeneutika Teori Baru Mengenai Interpretasi. (2003). Yogyakarta: Pustaka Pelajar.*
- 9) Samani, Muchlas dan Hariyanto. *Pendidikan Karakter. (2017). Bandung: PT Remaja Rosdakarya.*
- 10) Sumaryono. *Hermeneutik: Sebuah Metode Filsafat. (1999). Yogyakarta: Kanisius.*
- 11) Suyoto. *Carem: Puncak Kualitas Bawa dalam Karawitan Gaya Surakarta. (2016). Disertasi Doktorat Universitas Gadjah Mada Yogyakarta.*