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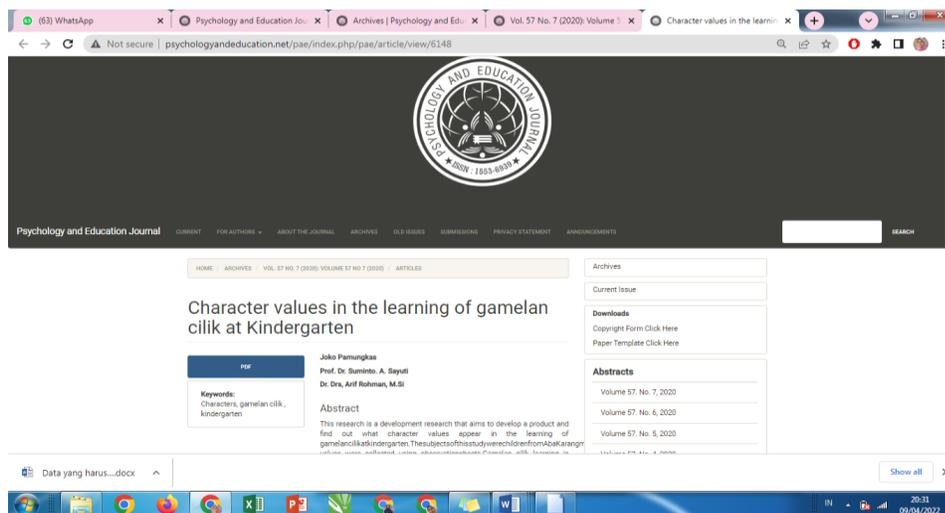
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Character values in the learning of gamelan cilik at Kindergarten

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ABSTRACT

This research is a development research that aims to develop a product and find out what character values appear in the learning of gamelan cilik at kindergarten. The subjects of this study were children from Aba Karangmojo XVII and Aba Ngabean 2. Character values were collected using observation sheets.

Gamelan cilik learning is learning that uses gamelan cilik tools in stages. These stages are (1) the initial steps include explanation of the rules of playing the gamelan cilik, (2) appreciation includes, introduction of the name of the gamelan cilik instrument, (3) practice includes children who are free to nuthuk gamelan cilik, introduction of number symbols/notations, interesting notation, practice tempo cohesiveness, and mentoring by the teacher, (4) Closing.

The results of this study in learning the gamelan cilik there are several character values of children that appear during and after playing the gamelan cilik consisting of harmony, mutual cooperation, tolerance, attitude, love of God, responsibility, honest, polite, helpful, confident, leadership, and kind.

Keywords

Characters, gamelan cilik, kindergarten

Introduction

Character education is very necessary in building a nation. A good nation certainly comes from human resources who have good character as well. Character education that is carried out from an early age will lead to personal character. Instilling character values in children from an early age is a good and strategic effort. Early childhood is a critical period for the formation of one's character, at this time children are in the golden age. Where at this age children are able to absorb information well Montessori, The absorbent mind. This ability occurs when the child is from infancy to the age of 6 years.

Indonesia is a country that has many cultures. Local wisdom is the order or behavior of the local community. According to Koentjoroningrat, local wisdom serves as the identity of a nation. There are so many cultural heritages of local wisdom, both tangible and intangible. Local wisdom objects are cultural heritage that can be sensed with the eyes and hands, for example artifacts or sites that are around us. This includes, of course, temples and other ancient architecture, a dagger, pottery, ceramics, an area etc. Gamelan is a local cultural heritage that is included in the cultural heritage of objects.

Character education through local culture is an effort to achieve the character needed to build the

nation. In local culture there are values that are contained and as a reflection of a nation. By teaching local culture, children's character can be formed over time. The local culture is the gamelan cilik.

Gamelan cilik is a set of musical instruments with pentatonic tones, consisting of: Kendang, Bonang Barung, Bonang Successor, Demung, Saron, Peking (Gamelan), Kenong & Kethuk, Slenthem, Gong with specific names namely size, shape, weight and range of strokes. adapted to the child's body. Therefore, in this study, researchers will look at what character values are contained during the learning process of gamelan cilik.

Literature Review

Character

Slamet suyanto, 2012:3 Character is defined as values, attitudes and behavior that can be accepted by the wider community, such as ethical, democratic, respectful, responsible, trustworthy, fair and fair, and caring, which are sourced from social values, state ideology, and citizenship. the values of the nation's culture, religion, and ethnicity that are widely accepted by the Indonesian people so that they do not cause conflict. Darmiyati Zuchdi, et al. (2015:3) Practically explained, character education

is a system of inculcating behavioral values (character) to school members including components of knowledge, awareness or willingness, and actions to implement these values, both towards God Almighty, oneself, others, the environment, as well as nationality, so that it becomes a complete human being. From the statement above, character is a value that can be accepted by the community that requires planting from an early age so that it can be attached to children so that they can behave well.

Character is a psychological, moral or character trait that characterizes a person or group of people. Abdul Majid, 2010: 11). Character by (Yahya 2010: 1). is defined as a stable attitude, character, character, personality as a result of a progressive and dynamic consolidation process. character is identical with personality or morals. Personality is a characteristic, characteristic, or characteristic of a person who comes from formations received from the environment, such as family in childhood and innate from birth. (Doni Koesoema, 2007: 80).

It can be said that character is a stable attitude, character, character, personality as a result of a progressive and dynamic consolidation process; the nature of a person in responding morally to situations; character, character, morals, or personality of a person that is formed from the internalization of various virtues, which are believed and used as a basis for perspective, thinking, acting and acting, the nature of the human soul, ranging from wishful thinking to transforming into energy.

Character Values

Value is an abstract reality. The value we feel in each of us is the driving force or the guiding principles in life. Therefore, values occupy an important and strategic place in a person's life, to a degree where people are more ready to sacrifice their lives than to sacrifice values. (Dedy et al, 2018: 91).

Value is something that is abstract, ideal, value is not a concrete object, not a fact, not only a matter of right and wrong that requires empirical proof, but also a social appreciation that is desired, liked, and not favored (Mansur Isna, 2001: 98). Other figures say that value is a normative pattern, which determines the desired

behavior for a system that has to do with the surrounding environment without distinguishing the functions of its parts. Values prioritize the functioning of maintaining patterns of the social system (Arifin, 1996: 139).

Character education is based on the basic character possessed by humans, sourced from universal (absolute) moral values originating from religion which is also referred to as the golden rule. Character education can have definite goals, if it is guided by these basic character values. Mentioned by (Muslih, 2011: 67) character education is considered as education of human moral values that are realized and carried out in real actions. There is an element of formation of these values and attitudes based on knowledge to do so. These values are values that can help better interact with others (learning to live together). These values cover various areas of life, such as relationships with others (others, family), oneself (learning to be), living in the state,

There are nine pillars of character derived from universal noble values according to (Lickona, 1992: 12-22) namely as follows.

- 1) The character of God's love and all His creation.
- 2) Independence and responsibility
- 3) Honesty/trust, diplomatic.
- 4) Respect and courtesy
- 5) Generous, likes to help and mutual cooperation/cooperation
- 6) Confident and hardworking
- 7) Leadership and justice
- 8) Kind and humble
- 9) Characters of tolerance, peace, and unity

Meanwhile, according to Asmani (in Ary Kristiyani 2014: 253-254) in the character values are grouped into five main values, namely:

- 1) Character values in relation to God, namely the thoughts, words and actions of a person are always strived to be based on divine values or religious teachings.
- 2) Character values in relation to oneself, such as: honest, responsible, healthy lifestyle, discipline, hard work, self-confidence, entrepreneurial spirit, logical thinking, independent.
- 3) The value of the character of the relationship with others, namely being aware of the rights and obligations of self

and others, obeying social rules, being able to empathize and sympathize with others.

- 4) Character values are related to the environment, which are related to social and environmental concerns such as protecting the environment and not doing damage.
- 5) National values, which are related to placing the interests of the nation and state above self and group interests. Character values in the form of nationalism and respect for diversity.

Nuraeni (2014:2) explains character values in early childhood, namely:

1) Honesty

Honesty is one of the character traits that must be owned by individuals, because honesty will affect relationships with other people.

2) Discipline

Discipline is one of the important behaviors and must be owned by someone if they want a good life.

Discipline will help a person to manage everything that will be done in his life. Discipline can be instilled in children through the implementation of simple rules, the behavior of teachers who are always on time, and other actions that show that the teacher does not delay an activity.

3) Tolerance

Tolerance is an attitude of caring for others, providing opportunities for others to develop themselves, and other forms of concern related to humanity. Tolerance will grow if children grow up in a society that upholds tolerance.

4) Independence

Independence is an attitude that is needed by individuals. Independence can help a person to develop himself on his own initiative. A person's independent attitude reduces dependence on others.

From the explanation above, the character growth that appears when playing the gamelan cilik is harmony, mutual cooperation, tolerance, attitude, love of God and all of His creation, independence and responsibility, honesty/trustworthiness, politeness, generous/helpful, confident and hardworking, leadership, and humble.

Learning

Sudjana (2000) suggests that learning is every effort made intentionally by educators that can cause students to carry out learning activities.

Gulo (2004) defines that learning is an effort to create an environmental system that optimizes learning activities. Nasution (2005) revealed that learning is an activity to organize or manage the environment as well as possible and connect it with students so that the learning process occurs. From several statements regarding learning, it can be concluded that learning is an effort made by educators for students to maximize learning activities.

2) Learning Method

Learning method means the method used in the learning process so that optimal results can be obtained. In learning there are various types of learning methods. Each method has advantages and disadvantages. According to Sugihartono (2013: 81) there are various methods that teachers can choose in carrying out learning activities, namely:

a) Lecture method

The lecture method is a method of delivering material from the teacher to students by means of the teacher delivering material through spoken language, both verbal and non-verbal.

b) Practice method

The training method is a method of delivering material through efforts to cultivate certain habits.

c) Question and answer

The question and answer method is a way of presenting subject matter through the form of questions that must be answered by students.

d) Field Trip Method

The field trip method is a method of delivering material by bringing children directly to objects outside the classroom or environment so that children can observe directly.

e) Demonstration Method

The demonstration method is a learning method by showing a process or the workings of an object related to the lesson material. Sujana (1989:83) states that the demonstration method is a teaching method that shows about something accompanied by an oral explanation, students see and observe so that they get a clear picture. It is the same as Isma Kurniasih (2015) who revealed that the democratic method is a learning method that uses demonstrations to clarify an understanding or to show how a process goes to students so as to clarify the understanding which is practically carried out by the teacher.

f) Socio Drama Method

The socio-drama method is a learning method that provides opportunities for students to carry out activities to play certain roles in social life.

g) Role play method

The role playing method is a learning method through the development of imagination and appreciation of students by way of students playing a character, both living and inanimate objects.

h) Discussion method

The discussion method is a learning method through giving problems to students and students are asked to solve problems in groups.

i) Assignment and resistance method

The method of giving assignments and resistance is a learning method through giving assignments to students.

j) Experimental method

The experimental method is a learning method in the form of providing opportunities for students to conduct an experiment.

k) Project Method

The project method is a learning method in the form of presenting to students student material starting from a problem which is then discussed from various relevant sides.

The learning methods used when implementing the 1 gamelan cilik in early childhood are using the play method. Playing is an activity that is liked by children, according to Cony R. Semiawan quoted in (Sabil Risaldy, 2014: 29) playing is an activity that is chosen by children because it is fun, not because of gifts or praise. Through playing, all aspects of development can be optimized like a child's character. By playing, children can explore to strengthen what they already know and discover new things.

Play is a child's world and childhood to explore all that is in children. Playing in children is all activities carried out by children in the form of movements, thoughts and words. By playing children have the opportunity to express and explore what is in the child. Children have the opportunity to develop physical, motor, language, cognitive, and moral aspects of religion.

The learning activity program in kindergarten is combined with a complete learning program in the context of shaping behavior through habituation and programs in the context of

developing basic knowledge. In kindergarten, good habits will continue to be made so that good behavior will also be created. This habituation cannot be separated from children's play activities. The formation of this behavior is by developing the aspects of development, namely morals, religion, physical, motor, cognitive and language, social and emotional. Playing in early childhood aims to instill good character and training in various things including distinguishing good and bad attitudes and behavior, being friendly and caring, disciplined and responsible, loving God's creation, orderly, being brave and knowing good and bad. Besides being able to shape play behavior, children can channel their desires, satisfaction, creativity, and imagination, train their mental and physical, get along with peers and foster a positive attitude. That way learning by playing can be useful for children in getting to know quickly and forming characters that can be accepted by the community.

Gamelan cilik

Gamelan cilik is a set of musical instruments with pentatonic tones, consisting of: Kendang with a length of 60 cm, a diameter of 32 cm, a drum with a length of 33 cm and a diameter of 20 cm, a Bonang with a size of 158.5 and a height of 45 cm, a Demung with a length of 61 cm., 19 cm high, Saron with a length of 50 cm, a height of 15 cm and a width of 15 cm, Peking with a length of 36 cm, a height of 31 cm, and a width of 15 cm. Kenong with a design size of 97.5 cm and a height of 28 cm & Kethuk, Slentem with a length of 76 cm, a height of 37 cm and a width of 15 cm, Gender with a length of 92.5 cm, a height of 36 cm and a width of 11, xylophone with a length of 106 cm, height 35 cm, gong and kempul the length of the gong is 185 cm and the height is 114 cm. The size, shape and color of this gamelan cilik have been adapted to the characteristics and reach of the child. The main components of the gamelan cilik instrument are: metal, and wood. Each instrument has its own function in gamelan music performances. The word gamelan child itself comes from the Javanese word "gamel" which means hitting/beating, followed by the suffix "an" which makes it a noun while Cilik means small. So it can be concluded that the term gamelan cilik is a unitary unit of gamelan cilik musical instruments that are played together.

Stages of playing gamelan cilik

1. Starting point

The implementation of playing gamelan cilik requires rules. This is important because an agreement between the teacher and the student can make it easier for the teacher to manage the students while playing the gamelan cilik.

1. Apperception

Introducing and teaching culture to children is certainly very important. In the activity of playing gamelan, there are rules regarding the attitude of playing the gamelan. In presenting the Karawitan, the musicians must be guided by the Karawitan method and the generally accepted way of playing Gamelan. The etiquette of presenting Karawitan and how to play a good gamelan are as follows. First, when entering and leaving the gamelan venue, you are not allowed to step over the ricikan.

Second, beat the ricikan in the right way/theory. Third, playing in a calm manner, sitting cross-legged, facing the ricikan that is being beaten. Fourth, at the time of beating may not be smoking or eating. Fifth, do not change places when playing gamelan. Sixth, it is not allowed to play while conversing with people outside the Karawitan area.

2. Practice playing gamelan

The easy steps to teach children how to play gamelan are:

a. Introducing the name of the gamelan instrument

The introduction of gamelan instruments can be trained by providing understanding to children through matching activities between thuthuk and existing instruments. In the learning that has been done in the research, this activity can be done by matching the thuthuk that has been given the color according to the appropriate instrument.

b. Nuthuk-free children (explore)

The second way to introduce gamelan to children is by giving them the opportunity to play gamelan freely but given a limited time. In this activity, children will be seen hitting the gamelan according to their respective expressions according to the state of their hearts. Often found children who hit with a strong force, there are also children who are shy. Then there will also be children who hit the gamelan not according to "thuthuk" or the bat. At this stage, the teacher can see how the child's early development is before playing gamelan. The pure

result of the child's expression will be seen how the future expressions that appear after the gamelan cilik activities are carried out.

c. Introducing number symbols to children

In early childhood it will be easier to read pictures than to read writing. At the stage of language development for early childhood, with the introduction of symbols to provide information to children it will be easier to use pictures. Therefore, in this gamelan cilik learning, the information provided will be more easily accepted through attractive, clear and not too long pictures. Information received by children, needs to be given gradually.

d. Give an interesting notation

The notation given to children needs to be made interesting. In this case, what is interesting is that the notation is easy for children to understand. Below is an example of an easy and interesting notation for children.

- (1) Stage 1, this first stage introduces the notation of suwe ora jamu with numbers first.
- (2) Stage 2, at this stage the symbols associated with gamelan instruments are introduced, such as a triangle for kenong, a square for kempul.
- (3) Stage 3, given the prefix of open bonang with a yellow color.
- (4) Stage 4, given playing kendang with red letters.
- (5) Stage 5, all the gamelan cilik instruments play together according to the rules of the game for each instrument.

e. Practicing tempo cohesiveness

Cohesiveness in playing gamelan in children can be trained in various ways. Before doing the activity, the children are invited to clap their hands.

When children play gamelan in a non-cooperative manner, the teacher can invite the child to pat according to the teacher's instructions. In addition to training cohesiveness, this pat can also be used as a distraction when playing gamelan as an ice breaker so that children don't get bored easily playing gamelan.

f. Assistance by the teacher

The importance of mentoring from the teacher is because not all children can understand gamelan learning quickly. Teachers can do Mentoring done in three stages, namely:

- (1) Assistance beside children

Mentoring is done with the teacher teaching the children in addition to the children playing gamelan. This is so that what the child finds difficult can be known by the teacher individually. The advantage of this assistance is that teachers can focus on teaching children and knowing the difficulties felt by children. The closeness between the child and the teacher will also become closer. That way, children will find it easy to follow gamelan activities properly and according to the rules.

(2) Assistance at the front

Training children by assisting from the front is assistance in playing gamelan by gradually releasing children to express themselves. Mentoring at this stage trains children to be more independent in playing the gamelan.

(3) Remote assistance

Providing assistance to children from a distance makes children not accustomed to being glued to the guidance of the teacher. At this stage, it shows that the teacher teaches more independence for children when playing gamelan

(4) Closing, at this stage, recalling is carried out on children. Teacher does

question and answer about the gamelan playing activities that have been carried out, besides that the teacher also asks the children's feelings. After doing the recall, the teacher closed the gamelan cilik lesson by praying together.

Methodology

This research is a research that aims to develop gamelan cilik in growing the character values of early childhood. This type of research is research that uses development research. Research development is a step to develop a product. The subjects of this study were children from Aba Karangmojo XVII Kindergarten and Aba Ngabean 2 Kindergarten. This research was conducted in October 2020. Researchers made observations on the two kindergartens. The activity took place in accordance with the health protocol because it was still during the covid 19 pandemic. The grids used for observing character values were as follows:

Table 1. Student Character Values Instrument Grid

No	Child Character Descriptors
1	Harmony appears when playing gamelan.
2	Gotong royong appears when playing gamelan.
3	The characters of tolerance, peace, and unity appear when playing gamelan.
4	Attitude appears when playing gamelan.
5	The character of God's love and all of His creation appears when playing gamelan.
6	Independence and responsibility emerge when playing gamelan.
7	Honesty/trustworthy, diplomatic. appears when playing gamelan.
8	Respect and courtesy appear when playing gamelan.
9	Generous, likes to help and mutual cooperation/cooperation appears when playing gamelan.
10	Confident and hardworking appear when playing gamelan.
11	Leadership and justice emerge when playing gamelan.
12	Kindness appears when playing gamelan.

Table 2. Categorization of Character Stimulation Achievements

No	CATEGORY	INTERVAL	FORMULA
1	Very Often (SSR)	>84	$X + 1.8x$
2	Often (SR)	68-83	$+0.6x \leq X + 1.8x$
3	Enough (CK)	52-67	$-0.6x \leq X + 0.6x$
4	Rarely (JR)	36-51	$-1.8x \leq X - 0.6x$
5	Very Rare (SJR)	<35	$-1.8x \leq X$

Data Analysis

The data collection of character values uses an observation sheet. The character observation sheet was developed by the researcher himself through the following procedures: preparation of grids,

making of statement items, expert and practitioner validation tests, revisions, trials, analysis of test results, and final writing. The student character values instrument grid is presented in Table 1. Daitas. The data on the stimulation of children's character achievement involved in learning the gamelan cilik uses descriptive analysis and ordinal (categorical) data types.

Results

In this study, the learning of gamelan cilik art was carried out for one month, namely 2 weeks for TK ABANgabean2andthenext2weeksforTKABA Karangmojo XVII. This process is still carried out during the COVID-19 pandemic, so health protocols are very necessary, namely by washing hands, wearing masks/Feilshid and keeping a distance. The duration of this activity is also only about 1hour.

1. TK ABA Ngabean2

In the first week to the second week of November this trial was carried out in TK ABA Ngabean 2. The children who took part in this gamelan cilik training were 16 children with an age range of 4 to 6 years. This gamelan cilik training process was carried out during the covid 19 pandemic so that every meeting was in accordance with health protocols, such as children wearing feilshied and keeping their distance. The duration of this gamelan cilik learning lasts about 60 minutes.

The first day, the activity started with the children lining up in front of the class to distribute the fieldshields.Prayingbeforelearningisalsoapplied before the children practice playing gamelan. Children enter the classroom in sequence and take turns. After entering, each child is allowed to choose the percussion of the gamelan cilik instrument according to the child's wishes and at the same time go to the gamelan cilik instrument. At that time the children were enthusiastic to play gamelan cilik because this was a new thing. The childholdsthepercussionandchoosesthegamelan instrument according to the color of the gamelan, so the child matches the percussion with the gamelan instrument according to the color he is holding.

The next stage, the teacher invites the children to beat according to the child's will. Children to

explore this gamelan cilik are given 5 minutes. Next, the children listened to the teacher's explanation of the names of the gamelan cilik instruments held by the children. The teacher asks thechildrentoimitatethenamesoftheinstruments that have been mentioned together. Next, the teacher introduces the numbers on the gamelan instrument and the children are asked to hit them. The introduction of notation is done after the child recognizes the numbers on the gamelan cilik instrument. The notation introduced is the song Dolanan Suwe ora Jamu with pelog barrels.

Childrensingtogetherfirsttomakeiteasiertoread the notation in front of them. Then the child is given the opportunity to beat the numbers according to the notation suwe ora jamu but only thefirststanzafirst.20minutespassed,thechildren were invited to play outside and rest first. Azk helps the teacher in distributing food to his friends. Some children play outside and other childrenplay indoors. The children joked and chatted with each other. When the child eats the snacks provided,the child washes his hands and throws the trash in the place provided. This rest is done forapproximately 10minutes.Aftertakingabreak,thechildrenwash their hands and then go back into the classroom to do gamelanexercises.

The children entered followed by playing a gamelan cilik led by the teacher. One teacher is in front, the rest of the teachers accompany the children in the process of practicing this gamelan. The children beat according to the notation designated by the teacher repeatedly. After doing a few repetitions in the first verse, the teacher opens the cover and studies again for the next verse. All gamelan instruments are still played according to the numbers designated by the teacher, not according to therules.

After the gamelan playing practice was over, the teacher recalled what was done today. The teacher asks the children to repeat the names of the gamelan cilik instruments together. The teacher emphasizes that the shape of the instrument which is similar to a bed is bonang. The donut-like instrumentsarethegongandkempul.Thecolorsof the gamelan instruments also affect children, and childrenaremuchasiertorememberthenamesof these gamelan cilik instruments.

The gamelan cilik practice was then closed with a prayer, and greetings to the corona. The children return the gamelan musician to their place and tidy up the gamelan instruments that have been used for practice. In the process of walking, the children walk jenggeng, one of the forms of respect for the gamelan. Gamelan percussion is returned in a queue and alternately.

On the second day, gamelan practice began after the children did their homework. This exercise begins with the children praying first, led by one of the children. This time the children repeated yesterday's exercise led by the teachers at the ABA Kindergarten. The teacher asks the child to hit the instrument according to the notation the teacher shows. The beating of gamelan notation is done simultaneously for all instruments. In this second exercise, the children still could not equalize the tempo on the balungan instrument.

On other gamelan instruments besides gamelan, the children still hit according to the notation shown by the teacher, which was not in accordance with the rules. Next, the teacher asks the children to practice on the gamelan instrument while the others listen to the children. The teacher shows the notation starting from the first verse first. The children imitated it carefully, on 5 repetitions then the teacher asked another child to play the gamelan according to the instrument, namely kempul, gong, kenong and bonang.

Children are given the opportunity for teachers to rest outside and are allowed to eat and drink. There are children who help distribute food and drinks. Children play and chat with their friends outside the gamelan room. However, there are children who are in the gamelan room helping other children to practice gamelan independently. After 10 minutes passed, the children were asked to enter the gamelan room.

The teacher then puts all the instruments together for practice together. At this time the children have not been able to equate the tempo of the balungan and non-balungan instruments. The teacher trained him over and over again. After finishing, the teacher closed the exercise by praying home led by one of the children, after praying the children went home with the greeting of korono. The children passed the gamelan instruments in line and did not step over them.

On the third day this practice is devoted to balungan. Begin by praying together. This exercise is used to private the balungan group children so that they can adapt to other instruments. In this exercise, the children learn from the first verse repeatedly until they are fluent. Then proceed with the second stanza gradually.

When practicing the teacher asks the children to read the notation carefully. Children recite numbers to make it easier for children to memorize notation. Then the children played the instruments demung, saron, peking, slentem, gender, together followed by the child reciting the numbers in a low note. In this exercise, the children were not fluent in moving between the first stanza and the second stanza. After completing the exercise, the children prayed home, led by one of the children. There are children who are swapped positions in playing gamelan instruments such as from a child holding a drum to a child holding a bonang.

This gamelan learning exercise, which was held at TKABANgabean 2, was carried out alternately on alternate days. The fourth day began with the children lining up outside to queue to enter the gamelan room. Children enter by taking the percussion of gamelan instruments by themselves. Master opens the fourth practice by praying together.

The instruments of the balungan group and groups other than the balungan were retrained together. The teacher had difficulty in equalizing the tempo between the balungan group and the non-balungan group. But do it repeatedly until you can. Then the teacher asked the children to rest. There is a child who helps his friend to play gamelan on a gamelan instrument.

When the children enter the combined practice class again. After resting, the children returned to practice much more focused and excited. This exercise was also carried out to prepare for changes in gamelan settings which will be carried out outdoors. After finishing, the children prayed to go home, followed by greetings korono accompanied by sharing food and then went home. The return of the percussion is carried out by the children in their place.

This last exercise was carried out by changing the setting of the gamelan cilik which was previously inside to outside the room. The children were asked

by the teacher to arrive early to prepare for the outdoor performance. The children also wore traditional clothes in this exercise. When taking out the gamelan from the classroom to the outside, the children help out with the gamelan cilik. 4 children brought rancangan bonang together, other friends brought bonang one by one. The children were enthusiastic in helping the teacher to set up the gamelan venue.

After the setting is complete, then the children are welcome to enter the gamelan instrument by bringing their own percussion. Children enter the gamelan place in line. Praying begins before the practice begins, after praying the children play the gamelan led by the buguru. This exercise is done repeatedly. This time, the children were much more able to match the tempo with other instruments.

In the middle of the training stage, the child is allowed to rest and eat. This break is done to give children time to play. After resting, the children returned to practice with the teacher. The influence of the traditional clothes used by children affects the children's enthusiasm to do the exercises. After that, the children took a group photo and prayed to go home.

2. Kindergarten ABA Karangmojo XVII

The first day, the children were asked to line up before entering the classroom. The children, led by the teacher, did the ice breaking first, like the hand song of the dapleng. The teacher gives an understanding about today's children will be playing gamelan cilik activities. Before starting the gamelan cilik practice, the children pray before studying. Teachers and children build on the rules that will be followed when playing gamelan. The rules that are built are as when entering the gamelan room (1) children are asked to queue to choose gamelan cilik percussions, (2) children are not allowed to play before instructions from the teacher, (3) children must wear a face shield and keep distance. (4) anam returns the percussion of the gamelan cilik instrument after finishing using it.

The children entered the gamelan cilik room in line and took the gamelan cilik percussion. Then the children go to the gamelan cilik instrument that has been provided. After that the child put the percussion on the instrument while waiting for the other friends. The teacher gives instructions with a

syringe, it is a sign for the child to beat freely. The syringe stops is a sign that the child must stop. Children are given the opportunity to beat freely for approximately 5 minutes.

The teacher then introduces the notation to be played, namely the song dolanan suwe ora jamu. The children were asked to sing the song simultaneously followed by the child being asked to name the number designated by the teacher. Children play gamelan instruments as directed by the teacher. The introduction of this notation is done in stages starting from the first line of the first stanza. Children play the gamelan cilik accompanied by other teachers so that it is easier for children to understand it.

After going on for approximately 20 minutes the children were then invited to take a break. There is one child who helps the teacher in distributing the food that has been provided. Children are free to play outside the gamelan room for approximately 10 minutes. Then the children went back into the room and played the gamelan cilik.

The teacher then gives instructions back to the children to play the gamelan. Kenong, bonang, kendang, gong and kempul instruments are given special assistance to make it much easier to understand the rules of playing this gamelan according to the rules. On the sidelines of the exercise the teacher asked the children to practice tempo and memorize notation. Practice tempo using pats while singing the song suwe ora jamu. Then to memorize the notation the child is asked not to beat first but by mentioning the numbers from the notation. After it was deemed sufficient, the teacher asked the children to beat according to the suwe ora jamu notation in the first stanza in order to equalize the tempo of the entire instrument. At the end of this gamelan cilik practice,

In this second meeting, gamelan practice begins with a row in front of the class. Before entering the children are required to wear face shield and wash their hands before entering the gamelan room. The teacher and children first make an agreement about the rules of the game for the gamelan cilik. Then this gamelan cilik practice begins with praying together led by one of the students in the kindergarten.

When entering the gamelan room, the children queued alternately to enter the room while taking

gamelan musicians. The exercise was opened by the teacher in front by singing gamelan instrument songs made by the ABA Karangmojo XVII Kindergarten teacher. The children imitate the songs that are allowed by the teacher carefully. This song makes it easy to remember the names of the gamelan instruments. At this second meeting the children still need assistance from other teachers for each gamelan instrument.

After finishing singing, the teacher asked the children to hit the notes on the *suwe ora jamu* notation which had been taught the previous day. At this second meeting, the children played according to the rules for each instrument, such as *for kenong*, which is a triangular geometry, then for *kempul*, which is a square beat, and a gong is a circle. For instruments *demung*, *saron*, *peking*, *selntem* and *gender* in the first line can hit well. Because the children can already play in the first row, then the teacher continues on the second row. To learn the tempo to be the same, the children clap their hands while reciting the notation numbers on the front board. This helps the child to remember the tempo, and how fast or slow it is to hit the child's play song. The teacher does several repetitions so that the child understands what the child is playing.

20 minutes passed, the children were invited to get out of the gamelan instruments and allowed to drink and eat. On this occasion the children helped the teacher in distributing the food and drinks that had been provided. Before eating, don't forget to pray before eating. The empty trash is put into the trash can by the children. In this break there are children who are outside to play, and there are also children who play indoors.

After the break is over, then the children go back in and do gamelan *cilik* exercises. The children were tried to practice hitting the gamelan from the first row to the second row together. The teacher emphasized that at the end of the first line, it was immediately connected to the second line so there was no pause and playing tempo. There are children who still find it difficult to combine the first row and second row wasps. However, other teachers are willing to be beside the children to be accompanied personally.

The practice at this second meeting was closed by praying together led by Buguru. The children all

practice reciting prayers after learning, the children tidy up the gamelan instruments and return the percussion to its place in a queue in turn..

The third meeting was held since 09.00, the children washed their hands, wore face shields and lined up neatly in front of the room. Before carrying out the exercise, the children pray together. Ice breaking was carried out to increase the children's ability to practice gamelan. Children imitate the teacher's movements, such as clapping and singing hand-in-hand songs together.

The next child enters the gamelan room in an orderly manner and takes the gamelan percussion. Each child immediately put himself into the appropriate gamelan instrument he was holding. Before starting, the children sing with the *buguru* to remember the names of the gamelan instruments, *bonang*, *kendang*, *demung*, *saron*, *peking*, *slentem*, *gendre*, *kenong*, and *kempul* gong. The children continued to beat the gamelan according to the notation indicated by the teacher. This time the children were not accompanied by other teachers, the children were tried to play the gamelan themselves. There are children who are already fluent in hitting the gamelan but in the *balungan* line the children still often lose their tempo. While beating the children recite the notation *suwe ora jamu* in a low voice.

Because the children who hold the instruments of the *balungan* group have an irregular tempo, the children who, apart from holding the gamelan group instruments, take a break to listen to the children who practice the *balungan*. The teacher asks the children to recite the notation and clap according to the tempo of *suwe ora jamu* together and repeat. Followed by the children hitting the gamelan instruments repeatedly as well. Over time the children have started to be able to hit according to the tempo. Then the teacher asked the children who hit other than the *balungan* to rejoin and hit together.

This time the exercise was closed with the distribution of food and drinks assisted by the children. The teacher greets the children and the children say hello too. The children thank all the teachers and friends for playing gamelan together..

Discussions (Times New Roman, bold, 12)

Character values that are stimulated from the GACIL game are harmony (HR), mutual cooperation (GR), tolerance (TL), attitude (SK), love for God and all of His creation (CT), independence and responsibility (MTJ), honesty (JR), respect and politeness (HS), generosity and helpfulness (SML), self-confidence (PCD), leadership spirit (PMP), kindness and humility (BRH). The number of children who play GACIL is 32 people from 2 Kindergarten institutions. This game is carried out for 4 to 5 shows each of which lasts 60 minutes.

Table 3. Character Values Engraved when Playing GACIL

No	Character	BSH (%)	BSB (%)	%
1	Harmony	31.3	68.8	100.0
2	Mutual cooperation	40.6	59.4	100.0
3	Tolerance	31.3	68.8	100.0
4	Attitude	31.3	68.8	100.0
5	Love God & His creation.	3.1	96.9	100.0
6	Independent & Responsible	25.0	75.0	100.0
7	Honesty/trust	21.9	78.1	100.0
8	Respect & Courtesy	12.5	87.5	100.0
9	Generous & Helpful	9.4	90.6	100.0
10	Confidence	25.0	75.0	100.0
11	Leadership	18.8	81.3	100.0
12	Kind & Humble	12.5	87.5	100.0

Character values numbered 1 to 12 were achieved by 32 children through the GACIL game in the very well developed category. This means that the stimulation of the GACIL game has succeeded in growing basic character values in early childhood. The character values that become strong markers for character theory are self-confidence, leadership, and the child's kindness and humility. This can be seen from Figure 1. that the value of Leadership, Confidence, and Kindness with a score of *Factor Loading* > 0.7, while other indicators are < from 0.7 so that it does not become a strong marker of the character that grew from the game GACIL

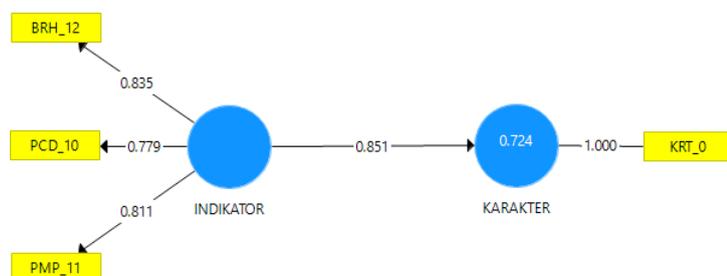


Figure 1. Character Theory marked by the value of Leadership, Confidence, and Kindness with a score of *Factor Loading* > 0.7

Twelve children's character values that grew as a result of the accompaniment of playing GACIL have reached the Very Good Developing category. The achievement of the development of harmony character values in children is 68.8% in the BSB category, and 31.2% in the BSH category. The achievement of developing mutual cooperation character values in children is 59.4% in the BSB category, and 40.6% in the BSH category. The achievement of the development of attitude character values in children was 68.8% in the BSB category, and 31.2% in the BSH category. Character Tolerance (TLR) consists of accepting voluntarily when transferred to play another gamelan instrument; not mocking friends whomake mistakes in hitting the gamelan cilik notes; praise a friend who has succeeded in playing the gamelan cilik in harmony; can hit together compactly; and feel relaxed and calm while playing the gamelan cilik. The achievement of developing tolerance character values for differences in

children is 68.8% in the BSB category, and 31.2% in the BSH category.

The Love of God (CT) character includes indicators say hello to friends who meet at the gamelan cilik training; ask about the news/condition of friends who met at the gamelan cilik training; joking with friends who met at the gamelan cilik training; and pray before playing the gamelan cilik. The achievement of the development of the value of God's love character in children is 96.9% in the BSB category, and 3.1% in the BSH category.

Independent & Responsible Character (MTJ) includes indicators trying to arrive early for gamelan cilik training; recognize the names of gamelan instruments; take their own gamelan bats; play the instrument to the end; tidying up the gamelan cilik instruments after playing; and cleaning up the garbage scattered around the gamelan cilik area. The achievement of developing the value of independent character and responsibility in children is 75.0% in the BSB category, and 25.0% in the BSH category.

The Honesty Character (JR) consists of indicators of being honest with the gamelan cilik instructor, if you have not mastered a certain pitch; and try to play the gamelan cilik according to feelings. The achievement of the development of honesty/trust character values in children was 78.1% in the BSB category, and 21.9% in the BSH category.

The Character of Respect and Courtesy (HS) consists of do not jump over gamelan instruments; playing the gamelan sitting cross-legged (male) / kneeling upright (female); and ask the instructor politely. The achievement of the development of the character values of respect and politeness in children is 87.5% in the BSB category, and 12.5% in the BSH category.

The character of generosity and helpfulness (SML) includes helping friends find a bat according to the gamelan instrument; share the experience of playing gamelan cilik with friends; share how to hit a gamelan cilik that is in sync with friends; and share food/drinks with other gamelan cilik players. The achievement of the development of the character values of generosity and helpfulness in children is 90.6% in the BSB category, and 9.4% in the BSH category.

Confidence Character (PD) consists of trying to concentrate on following the instructions of the gamelan cilik training instructor; trying not to make a note-taking mistake in playing the gamelan cilik; learn from pitching mistakes; trying to be serious in the practice of playing the gamelan cilik; can recognize the symbols of numbers, geometric shapes, colors and letters; and can remember song notation easily. The achievement of developing self-confidence character values in children is 75.0% in the BSB category, and 25.0% in the BSH category.

The Leadership Character (PMP) only has one indicator, which is to invite friends to play gamelan cilik. The achievement of the development of leadership character values in children is 81.2% in the BSB category, and 18.8% in the BSH category.

Characters of kindness and humility (BRH) include being willing to take the bat patiently even though they have to queue; trying to be friendly to annoying friends while playing the gamelan cilik; thanked the instructor who directed me while playing the gamelan cilik; and motivate friends to keep practicing even if they make mistakes in hitting the gamelan cilik notes. The achievement of the development of character values of kindness and humility in children is 87.5% in the BSB category, and 12.5% in the BSH category.

The growth of children's character that appears during the learning process of gamelan cilik is harmony when the child beats the wrong verse then the child stops and tries to equalize with other friends. There is also an attitude of mutual cooperation among children in learning this gamelan cilik when assisting the teacher in issuing gamelan instruments to be arranged outside the classroom.

When playing gamelan children also learn about sitting neatly, the boys sitting cross-legged and the girls sitting timpuh. All children holding any instrument also sit like that whether they are holding drums or bonang even though they are leaders in playing gamelan. Tolerance also appears in playing this gamelan cilik, such as a child not mocking a child who is in private by the teacher because the child cannot, and other children are willing to wait when there is special training for other instruments such as the demung and saron.

In addition, during the gamelan cilik learning process carried out at ABA Ngabean 2 Kindergarten and ABA Karangmojo Kindergarten, always start the learning process for this gamelan cilik by praying first, it shows that children love God and all of his creations (Licona, 1992:12-22) . Cultivating a sense of independence and responsibility can be seen when children return the gamelan cilik percussion to its place.

The value of honest character also appears during the process of playing gamelan, including the child admits that he can't and asks the teacher to repeat the material being taught. Besides that, there are also children who admit their mistakes when playing the saron instrument incorrectly. The value of respectful and polite character is also reflected when children want to respect the teacher and listen to the teacher when explaining and also children appreciate the gamelan instrument by not stepping over the instrument.

During the learning process of this gamelan cilik, children help each other when their friends can't, like children helping their friends play saron during breaks. As for being confident and hardworking, it can be seen when the children play the gamelan without giving up easily. Leadership and justice are seen when the bonang musicians lead the buko, and the kendang are in the lead while the suweorajamu gending is played. Kindness and humility are seen when children want to help the teacher in distributing food and drink to other friends. As for the character of tolerance, it can be seen when children on instruments other than the balungan wait for children who are learning tempo.

Conclusion

Gamelan cilik learning is learning that uses gamelan cilik tools in stages. These stages are (1) the initial steps include explanation of the rules of playing the gamelan cilik, (2) appreciation includes, introduction of the name of the gamelan cilik instrument, (3) practice includes children who are free to nuthuk gamelan cilik, introduction of number symbols/notations, interesting notation, practice tempo cohesiveness, and mentoring by the teacher, (4) Closing.

In learning the gamelan cilik there are several values of the child's character that appear during and after playing the gamelan cilik consisting of

harmony, mutual cooperation, tolerance, attitude, love of God, responsibility, honest, polite, helpful, confident, leadership, and kind heart.

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