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Differentiated Instruction Content and Process in Learning to Sing *Macapat* Songs

Latif Nur Hasan[1*], Udjang Pairin[2], Syamsul Sodiq[3]
[1*23] Universitas Negeri Surabaya, Surabaya, Indonesia

ABSTRACT

Learning to sing Macapat songs has different characteristics from other materials in the Javanese curriculum. It is even different from learning other songs. Each student's various and specific needs to achieve the same goal differentiate it. This is based on the concept of differentiated Instruction. These needs are based on students' interests, preferences, strengths, and struggles. This study aims to describe the different needs in learning Macapat songs and alternative solutions for treating these differences in needs. Grouping these needs can be based on Gender, Ability to sing songs (Advanced, Medium, Beginner), insensitivity to tone, and student learning style. These needs can be grouped based on Gender, Ability to sing songs (Advanced, Medium, Beginner), insensitivity to tone, and student learning styles. Different treatments for each group can be implemented by differentiating content and process.

Keywords:
Tembang Learning
Macapat
Differentiated
Instruction
Content Process

INTRODUCTION

Tembang Macapat is one type of Javanese literary work that still exists today. *Tembang Macapat* is slightly different from other songs because the rules of each kind bind it. These rules are strictly applied and must be fulfilled. Some people think *tembang Macapat* is a traditional Javanese literary work. As stated (Nugroho, 2018), the traditionality of *Tembang Macapat* lies in its strict rules. These strict rules include guru gatra (the number of lines in each *tembang* verse), guru lagu (the last vowel sound of each line), and Guru wilangan (the number of syllables in each line).

Tembang Macapat consists of 11 types, namely *dhandhanggula, sinom, asmaradana, kinanthi, pangkur, mijil, pucung, durma, maskumambang, megatruh, and gambuh*. As a literary work, *tembang Macapat* is sung in various tones, tunings, and *cengkok* in each type. The *cengkok* are very numerous, including *Mijil* consisting of 19 types of *cengkok, dhandhanggula 22 cengkok, sinom 20 cengkok, kinanthi 21 cengkok, pucung 16 cengkok, durma 12 cengkok, asmaradana 14 cengkok, pangkur 11 cengkok. Gambuh, megatruh,* and *maskumambang* songs have 2 *cengkok* each. The *cengkok* are even more numerous because almost every *cengkok* has a version with a different scale, namely *pelog bem, pelog barang*, and *slendro*. The many types of songs, types of *cengkok* and scales make *Macapat* songs quite difficult to learn in their entirety.

Macapat songs are included in the Javanese language curriculum in all classes and levels, from elementary to junior high and high school. The skills packaged in the *Macapat* song material include listening, writing, and reading. All three have different difficulties and problems. However, learning to read beautiful songs is often a scary thing for teachers to teach. This is because of the characteristics of *Macapat* songs, whose chants differ from those among teachers and students today.

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The most striking difference is the notes that make up the *Macapat* song. Generally, the song uses a diatonic scale consisting of seven notes (do-re-mi-fa-sol-la-si), while the *Macapat* song uses a pentatonic scale consisting of five notes (*ji ro lu ma nem*). This difference dramatically affects the learning process and the achievement of competencies.

As prospective Javanese language teachers, students of the Unesa Javanese Language and Literature Education Study Program are prepared to be competent in teaching *Macapat* songs. Different student input requires *Macapat* song learning to adjust to their needs to achieve the same learning outcomes. This is based on the concept of differentiated instruction.

Differentiated learning is needed to meet the diverse needs of students. Differentiated learning means providing a variety of choices so that students can choose a learning method that suits their learning style to understand information, find ideas, and express what they learn (Enung Hasanah, 2023). These learning needs can be based on students' interests, preferences, strengths, and struggles.

This study aims to describe the different needs in learning *tembang Macapat* and alternative solutions to treat the differences in these needs.

RESEARCH METHOD

The research method used in this study is descriptive qualitative. This study is library research, which begins with exploring connected ideas or concepts. Ideas and concepts can come from the researcher's ideas and knowledge from previous work.

RESULTS AND DISCUSSION

Differentiated learning is a way of recognizing and teaching according to students' different talents and learning styles (Morgan, 2014). The emergence of the concept of differentiated learning (Brevik et al., 2018) began with the recognition that students have different social and economic backgrounds, have different needs, and have different learning speeds (Nunley, 2006). Recognizing the differences in learning speed and students' ability to think abstractly or understand complex ideas is something that every educator should do and should acknowledge.

In the context of the direction of national education, differentiated learning is a form of learning that favors children who are believed to be able to realize the profile of graduates as Pancasila students (Ismail et al., 2022). The educational philosophy used in developing differentiated learning is based on the academic principles of Ki Hadjar Dewantara, who believes that the educational process guides children to develop themselves according to their respective potentials (Pangestu & Rochmat, 2021).

The primary purpose of differentiated learning is to provide equal opportunities for each student to grow optimally, according to their respective natural talents (Yang & Wong, 2020). Although, in principle, differentiated learning provides freedom to students individually (El Janati et al., 2019). However, every student today needs to have the same skills, namely digital literacy skills (Tetep & Suparman, 2019). Therefore, differentiated

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learning must be integrated with digital learning so students can meet their learning needs. Differentiated Instruction focuses on teaching strategies that give students multiple choices to receive and process information, understand ideas, and express learning.

Analysis of student needs in learning *Macapat* songs

One indicator an educator focuses on is student learning needs, which is understanding the differences in needs between students. This is important because teachers must be open to challenges and difficulties to prepare an excellent differentiated learning strategy. The needs of students in learning *Macapat* songs include:

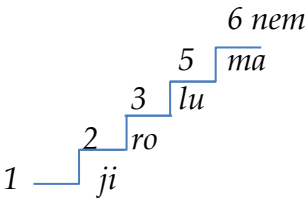
Knowledge needs

1. Students' initial ability to sing songs varies greatly.

If categorized, students' initial ability to sing this song will be divided into three. The division is a group with good, medium, and poor skills. The criteria for good ability are that students can sing the notes/notations of the song according to the high and low tones from low to high tones. The criteria for moderate ability are that students can sing the notes correctly only on some tones. The notes can be low tones only or high tones only. The criteria for poor ability are for students who have not been able to match the tone with the sound they produce (tone blindness).

2. Javanese songs have different tones or scales from popular songs with students.

Students' habits in listening to and singing their favorite songs also cause different needs. Javanese songs have different tone arrangements from other popular songs. The tone of the *Macapat* song uses a pentatonic scale, which consists of only 5 tones.



Not only is the pronunciation different, but each tone's high and low tones are different. Even each Javanese song scale is different.

1) *Slendro*, has the same tone distance as the other tone distances.
2) *Pelog* bem, has different tone distances for each tone. The tone distance can be categorized as high and low. The high pitch range is located at *6 nem to 1 ji, and 3 lu to 5 ma*, while the low pitch range is between *1 ji to 2 ro, 2 ro to 3 lu, and 5 ma to 6 nem.*
3) *Pelog barang*, has a different pitch arrangement. There is no 1 ji, but it is replaced with 7 pi. The pitch distance on each note is also different. The pitch distance can be categorized as high and low. The high pitch range is located at *7 pi to 2 ro, and 3 lu to 5 ma*, while the low pitch range is between *6 nem to 7 pi, 2 ro to 3 lu, and 5 ma to 6 nem.*

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While the popular songs today, although Javanese songs, the pitch arrangement used uses a diatonic scale, namely a scale with 7 types of notes. Do-re-mi-fa-sol-la-si-do. The habit of listening to Javanese songs with different tones also affects students' needs.

3. The range of female and male students' voices

The range or range of male and female tones is different. Based on this different range, the learning process needs will also differ. Women require changes in vocal technique when singing tones. Men do not require these changes. On average, women must change their vocal technique when singing tones 5 ma or 6 nem to pethit or high tones. Low female tones use throat voices, while high voices use head voices. This requires examples and habits in female students.

4. Difficulty memorizing the tones of the songs being studied.

The number of *cengkok* in each *Macapat* song and the choice of different scales make the variations of *Macapat* songs huge. Memorizing the number of *cengkok* is very difficult, so students need treatment to make it easier to remember.

Learning Style Needs

According to (Celebi & Eraldemir-Tuyan, 2022), learning style is defined as how a person tends to receive information from the environment and process that information. Learning style combines absorbing, organizing, and processing information (Ottenbreit-Leftwich et al., 2021). Based on these two opinions, it can be emphasized that learning style is a method that tends to be chosen/used by students in receiving, organizing, and processing information or messages from communicators/information providers.

Students' learning styles are crucial when carrying out the learning process because they can affect the learning process and outcomes. Learning styles can be grouped into three categories: visual, auditory, and kinesthetic. This was also expressed by (Faisal et al., 2021), namely visual, auditory, and kinesthetic learners.

Alternative modification of treatment according to needs in learning *Macapat* songs

Modification of *Macapat* song learning content

Before modifying the content, determine the core concepts that must be mastered by each student in general in the class. This core concept is a concept that the average student can master. Limiting a teacher to only a few concepts for each unit that each student must learn is challenging. However, its complexity can be adjusted once this core content is formed. Students who are not yet familiar with the lesson's content can be asked to complete tasks at a lower level: remembering and understanding. Students with certain mastery can be asked to apply and analyze the content, and students with a high level of skill can be asked to complete tasks in evaluating and creating. In other words, if the teacher is going to differentiate learning by modifying the content, then the teacher can use Bloom's taxonomy as one of the benchmarks.

This modification can be done in the following ways:

1) Good group

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In this excellent group, the content does not need much modification because this group is standard. The content and content are determined according to the competencies to be achieved, including *srambahan* (scale), notation, *cakepan*/lyrics.

2) Medium Group
For this medium group, unique content is needed, especially on how the distance between the notes of each scale is in more detail. Provide examples of each note, then enter the *srambahan* (scale) as a whole. Regarding notation, it can still be equated with an excellent group. However, additional content exists on inserting notes into cakepan/lyrics in more detail.
3) Poor group
This poor group requires more treatment than other groups. This group starts with the distance between each note and provides examples individually. It can be visualized or audioed regarding the differences. For this group, the content emphasizes memorizing the song notes only, without inserting notes into the lyrics, so the content is more about examples of each song line.

Process modification

Each student has a preferred learning style, and successful differentiation includes delivering material to each style: visual, auditory, and kinesthetic, and through words. Methods related to this process also address the fact that not all students need the same support from the teacher, and students may choose to work in pairs, small groups, or individually. And while some students may benefit from one-on-one interaction with you or a classroom assistant, others may be able to progress independently. Teachers can enhance student learning by offering support based on individual needs.

When teachers modify the learning process, they can vary the activities and strategies used to teach each concept. Slower learners will need more direct Instruction from the teacher, while more capable students will be able to master the material in the lesson more independently.

1) Good Group
The excellent group in this process modification does not require too many changes; what is needed is a balanced media and activities between visual, auditory, and kinesthetic. This group in learning *tembang* can be conditioned to see the display of the concept of the difference or distance of each note (visual), listen to each note and the rise and fall of the note (auditory), and add the practice of singing *tembang* in front of the class (kinesthetic).

2) Medium Group
This medium group is a group that, in terms of ability, can still follow but is not yet familiar with the tones of Javanese *tembang*. This can be modified in the process, namely by repeating each line of examples and practices from students. Repetition can be done 3-5 times per line. The repetition is done according to each content/content modification. For auditory students, examples of notation chanting can be increased, while visuals can be emphasized on the display of the distance of each note for better understanding. In this group, the process remains

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gradual, from srambahan/scale *tembang* notation, to inserting notes into cakepan/lyrics.

3) **Underprivileged Group**
For this underprivileged group, the introduction process of srambahan can be repeated 5-10 times, followed by practice for each student. The method of reading notation can be omitted; students can directly sing the lyrics of the song according to the example so that it can reduce the burden on students in the underprivileged group. Like the disadvantaged group, for auditory students, examples of srambahan/scale singing can be increased. At the same time, visuals can be emphasized by displaying the distance between each note for better understanding.

CONCLUSION

Learning *Macapat* songs has complex problems, requiring unique strategies and treatments. The treatment must be based on needs, initial competencies, and learning styles. These needs must be met through modification of content and learning processes.

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