Basic Study of Keroncong Music by Means of Pak Daeng’s Angklung Music Media in the Superior State Middle School Sindang, Indramayu

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Abstract—Keroncong music has been recognized as authentic Indonesian music. The music has a unique and special method of playing the instrument music. This type of music almost disappears and is less desirable among adolescents, especially high school students. They consider that Keroncong music is too old-fashioned and outdated. The purpose of this article is to introduce, motivate, and increase the interest of adolescents in Keroncong music by using angklung music media. This study uses descriptive qualitative. Data collection was carried out using such techniques as observation, interview, literature study, and documentation. The data and results of this study explain that playing Keroncong music with angklung media will build habits of cooperation, tolerance, and increase creativity in playing music. The findings of this study reveal that adolescents are less fond of Keroncong music because the style of music is too slow and complicated as well as difficulties in playing musical instruments so creativity is needed to change the paradigm.

Keywords: study of music, Keroncong music, motivation, angklung music media, unique

I. INTRODUCTION

Keroncong is one type of music that has been recognized as authentic music in Indonesia, especially among adults. Keroncong music is a cultural heritage of Indonesia that has grown and developed since the days before Indonesian independence [1]. When Keroncong music is equated with popular music, this condition is very difficult to be accepted by adolescents, especially students at the secondary school level.

Social condition, culture, and environmental factors have significant effects on the existence of Keroncong music among fans. For this reason, we need creative teachers or trainers to change the youth paradigm towards introduction, love, and preservation of Keroncong music for adolescents.

Like the following phrase, "musical creativity is defined as ability to produce an original music product that is suitable for music contacts where it is a product" [2]. If it is related to study of art in school, the subjects of art and culture aims to foster an appreciation of art works, modern and traditional. As a manifestation and realization, the 2013 curriculum has provided a forum and facilitated the subjects of art and culture in the basic competence of "Playing traditional musical instruments in groups". Angklung music is an appropriate instrument for the competence; for a reason, the angklung music is traditional Indonesian music and is played together (in groups). All ages can easily play angklung music by using techniques such as vibrating and shaking. Based on the assumption, it can be concluded that Keroncong music rhythm is very suitable and easy if it is fiddled with angklung music for adolescents or school students.

In relation to schools or educational institutions, the angklung music is one of the media that can be used as learning media in schools. What value will be obtained by adolescents if Keroncong music is played with angklung?

There are several advantages in playing Keroncong music using angklung music; for example, in addition to students being able to preserve and love angklung music, they will be loving and preserving Keroncong music. The learning material and learning have close relation to the real world situations that develop and occur in the environment around students (contextual approach) [3]. Furthermore, the philosophical values possessed by angklung such as discipline, tolerance, harmony, self-control, and cooperation are simply appropriate to the nation’s character.

This article will explore the creativity of how to play Keroncong music through Pak Daeng’s angklung music media.

II. METHOD

The method used in this study is descriptive qualitative and the data collection is using such techniques as observation, interview, literature study, and documentation. Observation is used to explain meaning and behavior which are inherent in the performance of Keroncong music using angklung music media. While interview is used to explain what students feel in playing Keroncong music through angklung media? Document analysis is used to have better understanding of methods for performing the Keroncong music through angklung media.

Qualitative descriptive research is intended to describe and explain the existing phenomena, i.e., natural and human engineering, which pay more attention to characteristics,
quality of interrelationship between activities through observations, interviews, and documentation [4].

By means of observations, researcher scrutinizes behavior and meaning attached to the behavior [5]. Interview is used in the process of obtaining information, for purpose, for study by providing answers for respondents. Documentation head for collecting documents and data needed for detecting the research problems, then they are carefully examined, thereby they can support and increase confidence in verifying an event.

Fig. 1. Research procedure.

Cycle 1: Planning – Implementation – Observation – Reflection - Continue Cycle 2.

Cycle 2: Planning – Implementation – Observation – Reflection.

The first cycle with steps as follows:

- Planning starts by formulating actions and determining action strategies for learning activities.
- Implementing the learning activity strategy, the gives examples of how to play Keroncong music (such as cuk, cak, cello, and contra bass)
- After the learning is done, we do a reflection on the actions that are already done at the first cycle, if there are still problems so we have to make improvement will be done at the second cycle.

The second cycle is:

- The implementation of the second cycle is based on result of the first cycle reflection, if at the second cycle we are already able to complete and overcome the existing problems, than we can draw a conclusion of the result that we have achieved at the second cycle.

III. RESULTS AND DISCUSSION

The instruments used in the Keroncong music orchestra are machina, prounga, cello, violin, guitar, bass, and percussion. Some instruments act as companions, and some instruments as harmony movements and other instruments have the role of decorating melodies [6].

Keroncong is not just a repertoire; it is the music note; in fact, the main feature of Keroncong distinguishing for other popular types of music in Java is the unique style of instrumental accompaniment [7]. Starting from the idea of wanting to preserve and develop Keroncong music among adolescents in high schools, the music skills and instruments become one of the problems. Most students (around 90%) are not skilled in performing musical instruments and do not have musical instruments.

There is a set of angklung music at the school, a large unit to be performed in its entirety from melody to accompaniment. Finally, creative ideas were found to change the rhythm of Keroncong music by changing the performance using the angklung music.

The characteristic of Keroncong music is matjina producing sound such as crong crong crong, then it is called kencrung guitar or ukulele, a guitar becoming characteristic of Keroncong music and cello to arrange rhythm in the Keroncong music.

A. Keroncong Music Instruments

Keroncong music is performed by several people who hold various musical instruments. To perform a Keroncong musical instrument requires song notes as in other musical instruments. The instruments used in Keroncong music are:

1) Guitar: One instrument to be performed by picking using fingers or plectrum. This guitar functions as a melody in the Keroncong music. There are two types of guitars to be used ceremonially in Keroncong music; i.e. acoustic guitar and electric guitar.

2) Violin: This instrument produces a distinctive and melodious sound. In the Keroncong music, the violin functions as an ornamental melody in a song, and occasionally becomes a melody.

3) Cuk/Cukrung or ukulele: Cuk or kencrung is a guitar-shaped instrument, but its size is small and only has three or four strings. When it is picked, the instrument will make a sound of kencrung and produce a sound of crong-crong, so that the music is called Keroncong. Figure 2. Fig. 2. Cuk and Cak rhythmic pattern.

4) Cello: Cello has the same function as drum as a regulator for rhythm of the Keroncong music; the cello is played by pigicatto.
5) Contra Bass: Bass has a gong-like function in the gamelan. Bass is played by plucking/removing forcibly. Bass guitar is an acoustic guitar. Bass guitar has large and hard strings, so bass guitar must be plucked/removed forcibly and it is often called snatch bass. Figure 3.

Fig. 3. Cello and Contra Bass rhythmic pattern.

6) Flute: Flute is a wind instrument having function as a musical ornament in the Keroncong music. The flute is played by blowing. The flute accompanying the singer in singing the Keroncong song functions as a melodic ornamentation.

B. Angklung Music

Angklung is an original Indonesian musical instrument made of bamboo and is a cultural heritage of the Indonesian people. Indonesian angklung music was endorsed by UNESCO on November 16, 2010 as a List of Representatives of the World Intangible Cultural Heritage. Starting from the statement above, we as a society plunging into an activity in the field of education are required to develop and preserve angklung music to students. Creation and innovation in the learning is simply needed by a teacher or trainer to pass it on to students, as the following statement.

Teacher creativity is the ability to make changes in models of teaching, reforming, exploring intracurricular and extracurricular learning [8].

Pak Daeng is the father of the Indonesian angklung figure who changed the pentatonic scale to the chromatic diatonic scale in 1938, so that angklung music became popular in all circles of West Java society in particular, and in the world in general. Students at that time were the main target for instruction of angklung music. Pak Daeng believes that it is very appropriate if angklung music is used as an educational musical instrument as it has high philosophical values such as cheap, easy, mass, educating, and interesting. Pak Daeng Soetigna distinguishes angklung music into two large groups: angklung melody and accompaniment angklung [9].

The musical instruments in the angklung group are:

1) Melodic angklung: Its function is to play the main melody or as an ornamental melody, even it can be used as an accompaniment such as angklung bass party. Melodic angklung consists of thirty-one pieces, each angklung is marked by a number/digit. The largest angklung in the melodic angklung is marked by a number/digit zero (0) and the smallest angklung is marked by number thirty (30). As for the bass angklung is marked by letter on each tube, i.e. G, Gis, A, Ais, B, C, Cis, D, Dis, E, and F.

| No. | Tone   | Angklung No. |
|-----|--------|--------------|
| 0   | fis    | 0            |
| 1   | g      | 1            |
| 2   | gs     | 2            |
| 3   | a      | 3            |
| 4   | as     | 4            |
| 5   | b      | 5            |
| 6   | c      | 6            |

2) Angklung accompaniment in the angklung orchestra consists of:
- Accompaniment having function as accompanist in the Keroncong music so-called cuk.
- Co-accompaniment has smaller shape than the accompaniment; it has a function as cak in the Keroncong music.

![Accomp. and Co-Accomp rhythmic pattern for angklung](image)

![Xylofon angklung](image)

![Kendang (small drum)](image)

- Xylophone angklung having function as a walking melody performed by guitar in the Keroncong music.
- Kendang (small drum), an instrument that replaces the function of cello in the Keroncong music, so that the music produces more vibrant and varied sounds.

- Bamboo flute has the same function as a metal flute.

The approach to learning through art is an approach based on the assumption that art as a tool, an educational medium to explore and understand certain lesson/subject matter through
various elements in the art discipline [10]. One approach taken is Keroncong music performed by angklung music, so that all students can easily express themselves in the musical performance.

IV. CONCLUSION

Keroncong music performed by the angklung music group will provide new music colors and special uniqueness, so that students are expected to get to know, love, and be able to preserve Keroncong music among teenagers. Keroncong music creativity with angklung music will facilitate students in performing music because it does not require special skills in the musical performance, but all ages can perform music (from kindergarten children to adults), so that everyone will have no difficulty to perform music with angklung. Cooperation between angklung players will be useful to develop the capability of expression in the musical performance. The Keroncong music performance using angklung music media provide opportunity for beginners to develop creativity and express themselves in the musical performance. The inculcation of cultural values will be formed by the type of music, especially those related to feelings of discipline, tolerance, cooperation, self-control, and harmony in the development of social sentiment in accordance with the philosophy of angklung.

Actually, for the purposes of learning activities in class, it is not only Keroncong music that can be performed with the angklung music, but all types of music (such as pop, dangdut, rock, classical, etc.) can be performed by using angklung music. Angklung is only one of examples in creating traditional music, although there are still many traditional Indonesian musical instruments that can be used as learning media for students.

As an implication of this finding, it is recommended that Keroncong music be presented creatively and innovatively, so that students feel attracted to know, love, and preserve Indonesian traditional music, especially angklung and Keroncong which are Indonesian traditional culture and art.

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