

The use of angklung toel as music learning media at SMP PGRI 1 Cimahi

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Abstract. Angklung Toel is a modified bamboo musical instrument that originated from the diatonic angklung. Angklung Toel has developed in terms of shape and how to play it, but the type of Angklung Toel used in music education does not yet have a type that is considered suitable for music learning media. The purpose of this study is to identify the use of Angklung Toel as a music learning media. The method used is a qualitative method with a case study design. The data collection techniques used were observation and interviews with resource persons of Angklung Toel innovators, teachers, lecturers and Angklung Toel trainers. The results of this study on the use of Angklung Toel are used as a medium for learning music in playing songs. The type of Angklung Toel used as a learning medium is the type of Angklung Toel that was inaugurated in 2012.

1 Introduction

The use of Angklung Toel has been used as a medium for learning music, but until now there has been no provision for what type of Angklung Toel is considered suitable as a medium for learning music, because Angklung Toel has developed in type, shape and how to play it. Angklung Toel is the result of innovation by Yayan Udjo from the usual angklung or angklung buhun or angklung padaeng [1]. His modification is to make angklung can be played solo or independently [2]. At some school levels, the use of Angklung Toel is still limited to playing certain types, there is no consideration that the type of Angklung Toel is considered suitable as a medium for learning music. There has been no study on Angklung Toel as a music learning medium, so that the existence of Angklung Toel in schools only follows trends and musical instruments that are considered unique in the development of Angklung music. Furthermore, there is no reference book or module regarding the correct technique for playing Angklung Toel. This results in students playing Angklung Toel not having a technique that is considered correct or just vibrating or shaking the Angklung. In fact, playing a musical instrument must have good technique so that the sound it produces is also good.

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The results of previous research on the existence of angklung learning activities for early childhood at TK Negeri Pembina Tegal City [3]. The results of this study indicate that the application of angklung learning by using the learning while playing method is an effective strategy to attract early childhood interest in learning angklung. The angklung used in this learning is a type of diatonic angklung. Furthermore, in research on the tendency of actualization of angklung musical instruments as a music education tool, it is felt that it has not run optimally [4]. The results of this study indicate that to overcome this problem by developing angklung learning multimedia products. In addition, the results of previous research on learning angklung musical instruments for deaf students at SMPLB Langsa City [5]. The results of this study indicate that the learning process of angklung musical instruments for deaf students consists of 5 stages, namely: Introduction to the angklung organological structure, basic Angklung techniques, and introduction to songs, introduction to number notation, playing angklung musical instruments. The results of previous research angklung local culture can be learned through mathematics, science, Indonesian, art, and social science subjects [6]. This research presents the results of a study on strategies for developing local cultural literacy (angklung) through cross-curricular learning by integrating indoor and outdoor environments. The angklung of west java is a pair of mounted bamboo tubes sounding an octave when shaken [7]. Three specimens of the musical instrument, angklung, from Java, gifted to the museum by capt. G.A. Humphreys-Davies in 1930, are examined with reference to the organology of the Angklung [8]. Aspects of Baduy Music in its Sociocultural Context, with Special Reference to Singing and Angklung [9]. Tomuba: Presents Toleat Artwork and Bamboo Music [10]. Bamboo Music Composition Syahadat Sri Song [11]. A Hijaz Maqam in Bamboo Music Composition [12].

This research focused on the use of Angklung Toel which is used as a music learning medium in schools. The use of different types of angklung will result in different angklung learning processes as well, such as Diatonic Angklung or Angklung Padaeng with Angklung Toel. The purpose of this research is to find out the process of learning music using Angklung Toel musical instruments.

2 Methods

This study uses qualitative research methods with a case study research design with the aim of describing a phenomenon that is the object of research. qualitative research is research that intends to understand the phenomenon of what is experienced by research subjects such as behavior, perceptions, motivations, actions, etc., holistically, and by means of descriptions in the form of words and language, in a special natural context and by utilizing various natural methods [13]. This research was conducted at SMP PGRI 1 Cimahi which is located at Jl. Jend. H. Amir Machmud Gg. PGRI No. 22 Cimahi City, West Java. The participants in this study were Angklung teachers or trainers and students who learned and played Angklung Toel, as well as Angklung Toel innovator Yayan Udjo. Data collection techniques were carried out by observation, interviews and documentation studies. The researcher made observations by directly observing the use of Angklung Toel as a music learning medium. Interviews were conducted with Angklung Toel innovator Yayan Udjo as well as teachers or trainers and students who

participated in Angklung learning. Documentation studies were conducted by collecting data related to Angklung Toel from articles, photos or videos.

3 Results and discussion

Angklung Toel learning is an interaction between learners or students with educators or teachers and learning materials. This refers to the Law of the Republic of Indonesia Number 20 of 2003 concerning the National Education System that learning is the process of interacting students with educators and learning resources in a learning environment [14].

Angklung Toel learning is carried out at SMP PGRI 1 Cimahi which is located at Jl. Jend. H. Amir Machmud Gg. PGRI No. 22 Cimahi City, West Java. Angklung Toel learning is carried out in extracurricular activities at school. The extracurricular schedule is carried out every Thursday at 14.00 - 16.00 in the art room of SMP PGRI 1 Cimahi. This extracurricular activity is attended by 5 students and includes learning from various musical instruments including: Angklung Toel, Carumba, Electric Guitar, Electric Bass and Drums, but this research focuses on the Angklung Toel instrument played by 2 students.

Music learning media with Angklung Toel can be used as a means to play songs and can also be collaborated with other musical instruments. The type of Angklung Toel used in this extracurricular activity is the type of Angklung Toel that was inaugurated in 2012. The Angklung Toel shape has 2 levels and has an angklung arrangement like a piano. The notes on the first level are G-A-B-C-D-E-F and the notes on the second level are F#-G#-A#-C#-D#.

The first stage is to explain the arrangement of notes in Angklung Toel to students. This stage aims to make students understand the tonal arrangement in Angklung Toel. Next, explain and model how to play or vibrate Angklung Toel, then students try to play or vibrate Angklung Toel starting from the body position and hand position. This stage is done repeatedly so that students can play or vibrate Angklung Toel well.

After students understand the tone and are able to vibrate Angklung Toel, then the second stage is learning the song to be played. The first song learned was the song Anak Indonesia by Wana Pemanan. There are two students involved in learning Angklung Toel, so that division is carried out because there is only 1 Angklung Toel in the school. The first student is Farel who plays the melody of the song and the second student is Hasna who plays the chords in the song played. However, the chords only play 2 notes due to the limitations of how to play 1 note played with 1 hand. The chords in the song Anak Indonesia include: G, C, Am, Bm, and D. See table 1 below.

Table 1. Tones played in chords in Anak Indonesia songs.

Chord name	Tones played
G	G tone and D tone
C	C tone and G tone
Am	A tone and E tone
Bm	B tone and F# tone
D	D tone and A tone

The learning process on this Anak Indonesia song is by first explaining about number notation. Students learn how to read number notation, tap, recognize rhythms and play notes on Angklung Toel. After students are considered capable of understanding number notation, then learn the number notation of the song Anak Indonesia which is given to students in the form of a pdf file to each of their cellphones, so that when after being explained beforehand students can learn independently.

In understanding song notation, students are also given direct direction in the form of mentioning notes or solmization in the song Anak Indonesia, so that this method can help students to understand the notation in the song. The method is carried out using tools that can display notation through infocus.

The second song learned was the song Ayo Literasi by Dinda Rizky Mufarriza. The learning process on this song is the same as the first song. The first stage is that students are given a song notation data file in the form of a pdf to their respective cellphones. Students are given directions related to the tone and rhythm of the song, then students can learn independently. In addition, the learning process on this Ayo Literasi song by displaying song notation through infocus, so that students can more clearly understand the notation in the song. This stage is carried out repeatedly so that students are able to play songs with Angklung Toel musical instruments. In addition, students get direct direction by mentioning the notes or solmization in the song, so that students understand more quickly what notes to play.

In this Ayo Literasi song, the way to play Angklung Toel is the same as the first song, namely 1 Angklung Toel played by two people. The first student plays the melody of the song and the second student plays the chords in the song. The chords played only consist of 2 notes because of the limitations of how to play chords on Angklung Toel. The chords in the song Anak Indonesia include: G, C, Am, Bm, and D. See table 2 below.

Table 2. Tones played in chords in the Ayo Literasi songs.

Chord name	Tones played
G	G tone and D tone
C	C tone and G tone
Am	A tone and E tone
Bm	B tone and F# tone
D	D tone and A tone

The third stage of Angklung Toel learning is to combine the song melody with chords played by 2 students. This stage trains students to play well, namely playing chords in the song should not cover the sound of the song melody, so students must be able to balance the sound of each angklung. Furthermore, students practice playing Angklung Toel connectively or uninterruptedly as well as playing angklung in general. This stage is done repeatedly so that students are able to play this Ayo Literasi song well.

The fourth stage of learning Angklung Toel is collaborating with vocals and other musical instruments such as: carumba, electric guitar, electric bass and drums. See table 3 below.

Table 3. Additional instruments in angklung toel learning.

Additional instrument name	Amount
Carumba	3 pieces
Bass Electric	1 pieces
Guitar Electric	1 pieces
Drum	1 pieces
Vocal	1 people

The use of additional instruments in Angklung Toel learning is a form of collaboration and does not interfere with the dominance of the Angklung Toel sound played, so that the Angklung Toel sound remains the main in the song played.

Angklung Toel learning activities receive support from the school, namely the principal and teachers. Support from the principal in the form of providing flexibility to carry out this extracurricular music activity both in moral support and infrastructure. Support from teachers in the form of moral support by appreciating the existence of this extracurricular music activity.

4 Conclusion

Angklung Toel learning at SMP PGRI 1 Cimahi is a bamboo musical instrument learning that provides an understanding to students that through Angklung Toel bamboo musical instruments students can play songs individually like western musical instruments such as guitar, piano, violin and others. Even Angklung Toel can be played by 2 people by dividing in playing the melody of the song and chords in the song. The two songs played in Angklung Toel learning can be understood by students with various techniques in learning such as providing number notation files in pdf form to each student's cellphone, explaining number notation through infocus, mentioning notes or solmization in songs directly to students and all stages of learning are carried out with the drill method or doing exercises repeatedly.

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