

The Strategy of Internalizing Sense of Tone, Rhythm, and Harmony In Banyumas-Style Calung Teaching and Learning Process at State Vocational School 3 Banyumas

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Abstract—The sense of tone, rhythm, and harmony can be nurtured by having students understood the basic concepts in a teaching and learning material. This sense nurturing is done by having students accustomed to it, in which we can make an analogue of how human being accustomed to speaking through their life process. This research is descriptive qualitative one. Its data are collected using observation, interview, and documentary study. The data are analyzed using interactive model data analysis. This research finds that the nurturing of a sense of tone is done by sounding the melodic instrument garapan notation such as gambang barung, gambang penerus, dhendhem, and kethuk kenong, as well as sindenan which are performed consecutively. Additionally, the task was given to memorize notation also has some influence on their understanding of the sense of tone. The sense of rhythm is internalized by sounding the kendhang notation while the teacher gives a tempo using a clap. The nurturing of a sense of rhythm is emphasized on kendhang instrument as the control handler and tempo against the calung presentation flow. The nurturing of a sense of harmony is always given at each teaching and learning meeting by watching and listening, both using audio video and by directly practicing it. This internalization strategy is applied in each part of teaching and learning, i.e. opening, core, and closing parts.

Keywords—internalization, rhythm, harmony, Banyumas-style calung

I. INTRODUCTION

Teaching and learning is a system consisting of a set of interrelated components. These components are curriculum, learning objectives, materials, students, teacher, method, media, facilities and infrastructure, evaluation, and assessment. From these ten components, the internalization strategy can be included in the teaching and learning method which constitutes a follow-up of reference study method.

Reference study method is frequently used by teachers as a part of the follow-up of discussion method. This method is used to collect data or sources related to the teaching and learning materials which have previously been explained by teachers. The teaching and learning process is good for use since finding various references independently will eventually allow students to have the experience they would not obtain during classroom learning, and it can as well broaden student's insight.

The strategy for internalizing the sense of tone, rhythm, and harmony is implemented by having students understood the basic concept in a teaching and learning material. Lestari [1] suggests that arts can be used as a balancer between intellectual ability and sensibility by giving a pattern for planting culture which refers to internalization concept. It is important to do habituation in order to make an individual more knowledgeable on and adept at something and to be capable of being accustomed. In addition to the importance of nurturing sense through internalization, the process of construction also influences sensing ability related to one's musicality.

Utomo [2] in Pendidikan Sendratasik journal states that one's ability is influenced by the construction process occurring in their family and society. One's musicality can be affected by family factors and those related social activity constructed by parents, also among other things by other members of the family such as siblings, grandfather, grandmother, uncle, and aunt. Nevertheless, some might be due to the construction of others who join their families such as maids or babysitters. Additionally, musicality can also be influenced by the community such as when one interacts with friends, surrounding people, or other situations beyond the family.

The construction to improve one's musicality beyond the family can be done at schools. One of the strategies is by internalizing a sense of tone, rhythm, and harmony. The strategy is basically a tactic used to achieve certain goals. The word strategy derives from the Greek strategos which is a combination of stratos or army and ego or leader. A strategy has the basis or scheme to achieve targeted goals. Thus, the strategy is basically a means to reach goals. According to Marrus [3], a strategy is defined as a process of determining the summit leader's plan which focuses on the organization's long-term goals, equipped with preparation of a method or attempt to allow the achievement of these goals. Kusumastuti [4] in suggests that the internalization process occurs by developing various kinds of passions, desires, and emotions in one's personality which is influenced by the values, norms, and rules applicable in their surroundings and social environment. Mulyasa [5] defines internalization as an attempt to live and

explore values, to allow them to be deeply planted within the human being.

It can, therefore, be concluded that internalization strategy is a way of planting something or knowledge to someone which aims at shaping mindset through habit, persistence, and hard works employed in real life. The nurturing of sense is done through habituation, in which we can make an analogue of human habit in speaking through a life process. The internalization applied in nurturing these senses is a doctrine and a necessity addressed to students to understand and interpret tone, rhythm, and harmony.

The strategy is implemented in one vocational school in Banyumas. State Vocational School 3 Banyumas is the one which incorporates Calung arts learning in its curriculum. In the application of Calung arts learning, the school uses the strategy of internalizing the sense of tone, rhythm, and harmony in its teaching and learning process. In Suharto's research [6] conducted at the school, it was shown that the curriculum applied in the school emphasized the mastery of musical abilities in local traditional arts, namely Banyumas.

Based on the background of a problem as explained above, the problem to be studied is how is the strategy of internalizing the sense of tone, rhythm, and harmony in the teaching and learning process of Banyumas-style Calung at State Vocational School 3 Banyumas..

II. METHODOLOGY

This research uses a qualitative method and it is presented descriptively. The approach used in this research is performance study and ethnomusicology. The data are collected using observation, interview, and documentation study. The data are analyzed using interactive model data analysis.

III. RESULT AND DISCUSSION

A. *The Strategy of Internalizing the Sense of Tone, Rhythm, and Harmony*

It is important to nurture the sense of tone, rhythm, and harmony to shape a high-quality and dedicated artist. Banoe [7] suggests that tone is sound at a certain frequency which is depicted using certain symbols. Supanggih [8] suggests that rhythm is an adjective which has an aesthetic meaning more or less similar to (the adjective words) *laras*, that is harmonious, melodious, well-arranged, well-regulated. Banoe [6] defines harmony as a branch of musical knowledge which discusses the beauty of musical composition. Prier [8] suggests that harmony is something deemed as beautiful when it looks well-arranged based on a certain number proportion.

From these definitions, it can then concluded that tone, rhythm, and harmony are interrelated one another. Rhythm has the element of tone, the tone is a part of the rhythm. The same goes to harmony, tone and rhythm are parts of harmony.

State Vocational School 3 Banyumas is the one focusing on arts and its goal is to prepare high-quality artists who will be ready to produce their works for society. The internalization strategy is used to shape high-quality artists by nurturing the sense of students of Karawitan program at State Vocational School 3 Banyumas.

The internalization of a sense of tone, rhythm, and

harmony is applied after the reference study method is done. This method is a follow-up of the discussion method and it has something to do with the method of task assignment. This is because students are assigned to find reference data as a follow-up of the discussion they have had in the classroom. This is a good method for use since students find various references independently. Eventually, this will allow students to obtain experiences they do not obtain in the classroom, and it will broaden the student's insights. For example, after students finished discussing in a group, they will surely have many questions regarding the materials of garapan pattern of the instrument in basic-level Karawitan play. Then, students are asked by the teacher to independently find the sources of data in order to answer the questions from each group's discussion. Every student is freed to obtain their sources from anywhere, be it from journals, documentation books, the internet, and references. This method is used by the teacher at the 2nd and 3rd meetings at the beginning of the semester where new students receive the basic materials on Banyumas-style Calung. In the 2nd the teacher assigns a task to find references in both video and article forms on the interpretation of garap ricikan gendhing of Waru Doyong, particularly for ricikan gambang barung of lancar and dadi rhythms. This task assignment is done gradually for each instrument, from gambang barung, gambang penerus, dhendhem, ketuk kenong, and kendhang. This is intended to get students more focused on one garap ricikan.

The practice of nurturing sense is applied in each stage of teaching and learning, namely: opening, core, and end of Calung teaching and learning in every meeting. The teacher nurtures these senses by sounding the notation of every instrument of Banyumas-style Calung consecutively in stages. In addition to sounding, in nurturing the sense, the teacher asks students to memorize the notation of each garapan of the instrument as each student's own homework, to allow them to understand better and develop the basic garapan pattern in the application of playing Calung instruments. In every meeting, the teacher checks student's learning process and ability progress. Those students who still cannot memorize the notation would be asked by the teacher to copy the notation of garap of instrument again in their own note books 10 times. This is repeated until the students can actually understand and successfully memorize the notation. This is because when students fail to memorize them, then they will be in trouble when they are practicing to play the relevant instruments.

B. *Internalization of Tone*

The internalization of tone in Banyumas-style Calung teaching and learning is applied for understanding the Calung instruments which emit a tone, namely: gambang barung, gambang penerus, dhendhem, kethuk kenong, and gong. Additionally, the internalization of tone is also applied in understanding sindenan. According to Budiarti [10], Sindenan is a material on vocal which contains garap ricikan in which the elements which should be processed and translated through musical language are contained. The elements are the text and song. The song and the flow of sindenan are not the same as the karawitan, particularly in Banyumas-style gendhing. The vocal pattern is not necessarily the same with the gendhing pattern. Only in some

parts are the same and there should be conformity which creates a good and harmonious sense. Kodaly (as stated by Suhardjo [11]) argues that singing is the foundation in making music. Nurturing the sense of tone is done to allow students not just to know and memorize the notation, rather it is also to enable students to understand high and low tone through sound frequency. This will create sensitivity to tone in every student because they have been accustomed to it. It is important to nurture the sense of tone in Calung teaching and learning to shape high-quality artists and to develop a basic pattern or knowledge, particularly on *garapan* of Calung which becomes more complex. Below is an example of notation in *gambang barung* of *lancar* rhythm.

.... 6621 1332 211(6)
6112 2112 2665 533(5)
5112 2116 6335 533(2)
2666 6221 1332 211(6)

Note:

g : Gong

The sense of tone is nurtured by the teacher as they teach students to sound the notation of *garapan gendhing* at each stage of teaching and learning. The tone shade is internalized by habituation which is coupled with memorizing the notation of this *garapan*, hence the students will eventually understand and can memorize the frequency of each tone sounded. Suharto [12] states that the shade of tone is an illustration of tone or voice at a certain frequency which is related to solfeggio ability. This solfeggio ability is a technique to train and sense the tone frequency through listening training using tone sounding, hence the sense of tone will be planted in one's self. Eko (the teacher in charge of Banyumas-style Calung course) in an interview says:

"I teach Calung, believing that the most important thing is that students can understand and memorize the notation easily. If students can memorize them, they will surely be able to practice easily. If students fail to memorize, I will ask them to re-write the same notation 10 times in their own books so that they can memorize it. Only after they can memorize them do we will proceed to practice together."

Memorizing the notation by sounding the tone indirectly helps students memorize the frequency of each tone. The sounding of notation of *gambang barung* in 1 *gongan*, for example, using the notation 6621 1332 211(6) is *nem-ne-r-ji ji-lu-lu-r-ro-ji-ji-nem*. This tone has a different frequency as characterized by the high and low tone using the symbol assigned to the said notation. The point sign above indicates a higher tone of the tone with no upper point.

This ability to sense the tone can be trained by habituation. When something is done over and over again, it will form a habit. An artist should have a good ability to sense the tone because it is the basic of musicality used to develop something simple into a more complex one. Gordon (as stated by Jamalul [13]) suggests that listening and absorbing musical sound is the most important thing in

learning music. Thus, basic knowledge is needed to build a student's ability to interpret music. This is because audiation is not just listening to music, rather it is more of a cognitive process in receiving and interpreting music sound.

C. Internalization of Rhythm

In addition to internalizing the sense of tone, another important issue in Calung teaching and learning is internalizing the sense of rhythm. Every pattern of Calung play has rhythm elements which relates to the pace of the play or tempo and timing. Supanggih [7] says that rhythm an adjective which has an aesthetic meaning more or less similar to (the adjective words) *laras*, that is harmonious, melodious, well-arranged, well-regulated. In the presentation of *karawitan*, two similar aesthetic terms are known, namely "*rampak*" and "*rempeg*". *Rampak* is one of aesthetic guideline which is tightly related to the sense of belonging in playing together which has something to do with pace or time element. Meanwhile, *rempeg* deals with the sense of belonging in playing together which has something to do with volume, space or dynamic element. Rhythm relates to both: space and time.

Nurturing the sense of rhythm is applied in all instruments, yet the teacher gives more emphasis on the *kendhang* instrument. This *kendhang* instrument has a significant effect on the flow of Calung play presentative since it plays the role of a controller and as a tempo regulator. The teacher nurtures the sense of rhythm by providing a beat using a clap. While sounding the notation together, the teacher arranges the tempo by providing the beat regarding the pace of play at each part. Nurturing the sense of rhythm is important in Calung teaching and learning, since if one player fails to understand the rhythm, then the music will be messed up and undirected. Banyumas-style Calung cannot be played with no cooperation since one instrument and the are interrelated. Without one Calung instrument, the play of Banyumas-style Calung music will be incomplete and hard to play. Below is an example of *kendhang* notation to train a sense of rhythm.

ddd b.t.d b.t.d b.t.d
p.t.d p.t.d p.t.d
t.b.b d .d.dd .d.d
t.k.p t.b.p t.b d.b.b t
p.t.p p.t.p

This *kendhang* notation, when translated, is as follows:

Ndang - ndang - ndang - dhet - tak - ndang - dhet - tak - ndang - dhet - tak - dlang - pung - tak - dlang - pung - tak - dhet - dhet - ndang - ndang - ndang - ndang - ndang - tlang - ket - pung - tak - delang - pung - tak - dhet - tong - tong - tong - tong - ndang-ndang - blegen - tak - pung - tak - tlang - pung - ndang - lung - pung - dah.

Eko (the teacher in charge of Banyumas-style Calung course) in an interview states:

"The emphasis of Banyumas-style Calung arts lies on *kendang* (drum) play. When learning Banyumas-style

gending, we have been encountered by a complex kendang play pattern, thus in every meeting, I discuss again garapan kendangan by first sounding it so that students would have understood the pace of tempo when practicing. This is because knowing the rhythm or tempo is important as the main guide of presentation flow in Calung play."

Understanding and nurturing the sense of rhythm are taught through field experience by practicing to sound it and eventually playing the instrument. Jamalul & Busroh [14] suggests that music experiences can help develop a student's ability to express their mind and feeling through sound, musical instrument, their own voices, and body movement. Supriyatna & Syukur [15] states that learning a language begins with aural, writing, then reading. Aural means the music is sounded and followed by students, then move the hands to indicate the high and low tone. Writing means constructing the singing and moving experience into letter/symbol of notation. Finally, reading is done as a reinforcement to realize the relatedness of experience of playing music and notation knowledge. To shape high-quality artists, rhythm understanding needs to be nurtured to allow students to develop their basic knowledge into a complex one.

D. Internalization of Harmony

Nurturing the sense of harmony is tightly related to each student's sensitivity. Every student has different musicality for they come from different backgrounds. Musicality can be shaped through, among other things, habituation. Every student of State Vocational School 3 Banyumas at Karawitan program in Banyumas-style Calung course is demanded to be a high-quality artist. Thus each of them should have an understanding of harmony and be sensitive to tone.

Nurturing the sense of harmony is done by appreciation through audio video, and through habituation in practicing to play a composition of Calung instrument in a complete set every day. Regularly, listening to the arts would allow students to get themselves accustomed to feeling the harmonization of Banyumas-style Calung play. Calung has different play compositions. When one player is playing the composition incorrectly, it will then influence other players. Below is an example of harmonization of Calung instrument of lancar rhythm.

Gb. 6 1 1 2 2 1 1 2

Gp. 2̣.2̣.2̣.2̣.2̣ 2̣.2̣.2̣.2̣.2̣

Dd. 6 1 1 2 2 2 1 1 2 2

Kk. 2̣ 2̣ 2̣ 2̣ 2̣ 2̣ 2̣ 2̣

Kd. p̣ḷ .p̣ t d p̣ḷ .p̣ t d

Note:

Gb : Gambang Barung

Gp : Gambang Penerus

Dd : Dhendhem

Kk : Kethuk Kenong

Kd : Kendhang

IV. CONCLUSION

It is important to implement the strategy of internalizing the tone, rhythm, dan harmony in Banyumas-style Calung learning to shape high-quality and dedicated artists who are ready to produce their works for society.

Nurturing the sense is done after the reference study method is finished. Nurturing the sense of tone is done by sounding the notation of *garapan* of melodious instruments such as *gambang barung*, *gambang penerus*, *dhendhem*, and *kethuk kenong*, as well as *sinden* which are done consecutively. In addition, task assignment to memorize the notation also has some influence on student's understanding of the sense of tone. The sense of rhythm is nurtured by sounding the notation of *kendhang*, and teacher gives a tempo using clap as the beat. Nurturing the sense of rhythm is emphasized on *kendhang* instrument as the controller and tempo of Calung presentation flow. Nurturing the sense of harmony is always done in each lesson meeting by watching and listening, be it in the form of audio video and direct practice.

This internalization strategy is applied at each part of teaching and learning, namely: opening, core and concluding parts.

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