

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 They consider that *Keroncong* music is too old-fashioned and outdated.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.

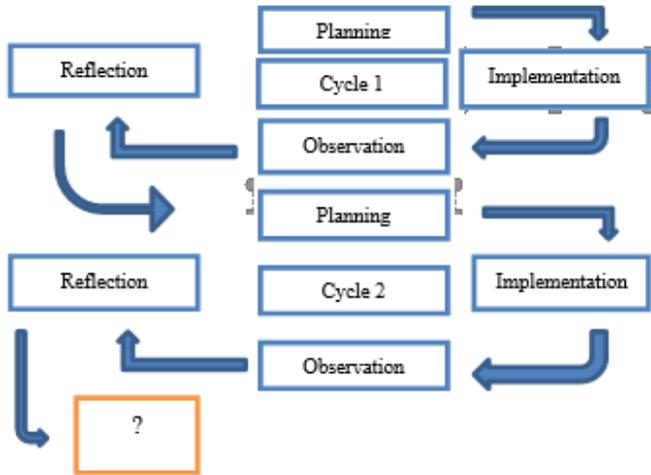


Fig. 1. Research procedure.

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.

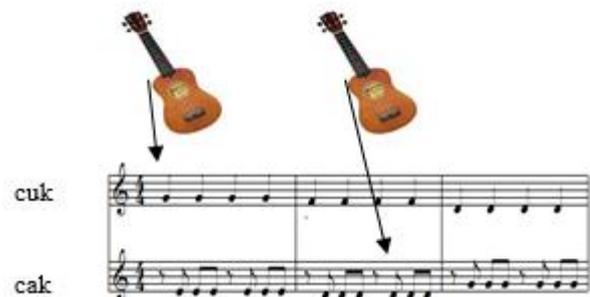


Fig. 2. *Cuk* and *Cak* rhythmic pattern.

- 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 bas 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 *angklung* 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 a 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.

TABLE I. NUMBER OF ANGLUNG MELODIES AND THE TONE IT PRODUCES

Angklung No.	0	1	2	3	4	5	6
Tone	fis	g	gis	a	ais	b	c 1

7	8	9	10	11	12	13	14	15	16
c#1	d 1	d#1	e 1	f 1	f#1	g 1	g#1	a 1	a#1

17	18	19	20	21	22	23	24	25	26
b 1	c 2	c#2	d 2	d#2	e 2	f 2	f#2	g 2	g#2

27	28	29	30
a 2	a#2	b 2	c 3

G	G#	A	A#	B	C	C#	D	D#	E
G	G#	A	A#	B	c	c#	d	d#	e

F
f

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.



Fig. 4. Accomp. and Co-Accomp rhythmic pattern for *angklung*.

- *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.



Fig. 5. Xylofon, small drum and *angklung* hit rhythmic pattern.

- 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 and *angklung* 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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