

# The Use of Action Research Method in *Angklung* Training for Elementary School Teachers at SDN Sukasari II

Eka Yulyawan Kurniawan\*

PGSD FKIP

Universitas Muhammadiyah Tangerang

Tangerang, Indonesia

\*ekayeka88@gmail.com

**Abstract**—One effort to preserve the traditional art of *angklung* is through the world of education, in the world of education the introduction of traditional art *angklung* already exists from the elementary school level, but some teachers are unable to provide practical experience playing *angklung*, because teachers in primary schools cannot play *angklung*. Traditional art is wealth that should be passed on from generation to generation, as is traditional *angklung* art. *Angklung* art is one of the well-known traditional arts in foreign countries, but few people care about its sustainability, so for this reason, efforts are needed to keep this traditional art in existence. Therefore, primary school teachers must be equipped with experience and knowledge about the practice of playing *angklung* through training. Training using action research methods, it is hoped that this method can find the most effective *angklung* learning methods. This study uses a qualitative method. The learning process starts from the introduction of *angklung*, how to sound it, until participants are able to play music with *angklung*, using simple symbol media using fingers, this makes it easier in the *angklung* training process when compared to just using number notation. It is hoped that more elementary school teachers will be able to play *Angklung*, so that they can play an important role in preserving traditional *Angklung* art.

**Keywords:** elementary school, *angklung*, action research

## I. INTRODUCTION

In the era of globalization, *angklung* traditional art received less attention, especially in adolescents or young people, while traditional *angklung* art is a wealth of original Indonesian heritage that must be preserved. Ningsih argues that *angklung* is a traditional Indonesian Sundanese music, made from bamboo which is sounded by shaking it [1]. But the existence of *angklung* in the era of globalization is increasingly difficult according to Milyartini so that we are not constantly in a culture that is adrift because of the globalization process, we need a strategy to build cultural resilience, namely the ability to preserve and optimize values culture in the creative process, which can improve the quality of life of the nation [2]. Lack of attention from the younger generation because they have never felt or experienced how the sensation of playing *angklung*. This can be avoided through the world of education from an early age, because in elementary schools there are already arts and

culture lessons. But the theory alone is not enough, they must gain direct experience on how to play *Angklung*, because by having direct experience they will feel more loving *angklung* as Indonesia's cultural heritage. Traditional art is an art form that is rooted and rooted and has been felt as belonging to the community and its environment [3].

To give students the experience of playing *angklung* at school, facilities and infrastructure are needed, *angklung* musical instruments and teachers who have the competence to teach. The problem that often occurs is that schools already have *angklung*-sets but do not have teachers who are able to teach *angklung*, therefore there is a need for *angklung* training for teachers, especially in elementary schools. The *angklung* training process has several stages that begin with the introduction of *angklung* instruments or instruments, which consist of one octave or more, and have a variety of sizes from small to large. The introduction of musical instruments, usually starts from the classification [4]. Because with the classification of musical instrument will facilitate them in getting to know their musical instrument

This study aims to measure the learning process or *angklung* training for elementary school teachers, what are the problems or obstacles that occur during the training, so researchers in this case are as trainers who approach learning with the action research method. According to Alwasilah, in brief, it can be mentioned that there are three interrelated steps in an endless cycle, namely Plan - Work - Keep in mind [5].

(Plan) In Action Research (AR) this stage is called the diagnostic phase, which is the stage of identifying diseases, complaints of problems or obstacles that become obstacles for the maximum implementation of learning. This phase is intended to identify problems, plan academic exploratory learning of appropriate methods, learning tools.

(Do) In AR this stage is called treatment, action, this phase is intended to implement a learning plan that is designed by assigning one teacher as a model teacher who carries out the learning in the classroom.

(See) In AR this stage is called the reflection phase which is the process of collective self-awareness. This phase is

intended to reflect on learning through sharing, namely the exchange of views, reviews, and discussions, to improve the learning developed [5].

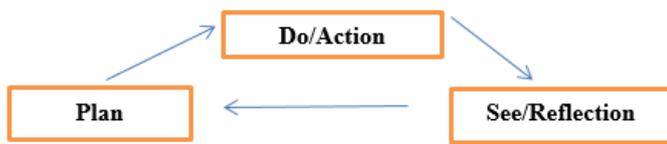


Fig. 1. Cycle in AR.

## II. METHODS

### A. Research Methods and Research Instruments

The research method used in this research is qualitative descriptive, which is a research method that has a flexible characteristic in the method of data collection, and during the research process the researcher might develop the data as far as it is in the context of digging information that can later be used to build new theories. According to Nawawi, descriptive research is research that reveals a problem, situation or event as it is, so that it is merely to reveal the facts (Fact Finding) [6].

### B. Research Instrument

The instrument in this descriptive qualitative research was the researcher himself as a human instrument. that is, it functions as a set of research focus, selects informants as data sources, interprets data and makes conclusions in its findings. In collecting data, be it interviews or observations, researchers also need tools such as interview guidelines, observation guidelines, notebooks, recording devices, and cameras.

### C. Research Respondents

Respondents in this study were those who were involved in *Angklung* learning activities at SDN Sukasari II, Rajeg District, Tangerang Regency.

- The principal of SDN Sukasari II, Rajeg Sub district, Tangerang Regency, namely Suhaeti, S.Pd, MM
- Class Teachers who took part in *Angklung* training activities were 10 teachers

### D. Data Collection and Field Notes

#### 1) Data collection techniques used are:

a) *Observation*: Observation is a data collection technique that is done through an observation, accompanied by records of the state or behavior of the target object. Through observation, researchers will observe the process of *angklung* learning activities.

b) *Interview*: The interview activity is a question and answer interaction between the researcher and the informant or respondent where in the activity the researcher looks for the data needed for his research. Interviews aim to strengthen the data that has been found at the time of observation and even complete the data that has not been obtained at the time of observation.

## III. RESULTS AND DISCUSSION

*Angklung* training at SDN Sukasari II is held in one month, which is every Saturday and divided into four meetings, each meeting has a duration of two hours starting at 13:00 - 15:00 and is carried out in the classroom in order to get a conducive learning atmosphere uninterrupted activities outside the classroom. Because on Saturday there are a number of school activities namely scout extracurricular and drum band which are scheduled every Saturday.

### A. Meeting 1

Based on preliminary observations made by researchers at SDN Sukasari II, the problem at this school is *angklung* equipment that has been damaged because it has not been used for a long time, due to the absence of competent teachers in utilizing *angklung* as a medium for learning traditional art. So if the researcher has several plans that start from the problem, as explained Alwasilah, plan in Action Research (AR) this stage is called the diagnostic phase, namely the stage of identifying diseases, complaints of problems or obstacles that becomes obstacles to the maximally implementation of learning [5]. This phase is intended to identify problems, plan academic exploratory learning of appropriate methods, learning tools. The researcher designed cycle 1 in Action Research as shown below.

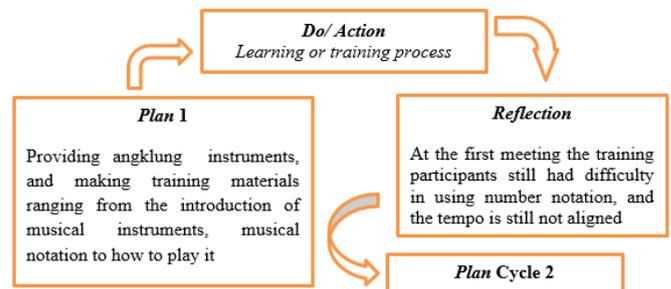


Fig. 2. Cycle 1, initial training material.

1) *Plan 1*: The problem at the training at the first meeting was the *angklung* instrument in SDN Sukasari II that could no longer be used, and the teachers there did not have the ability to play *angklung*. therefore researchers planned *angklung* training at meeting 1 by preparing a set of *angklung* musical instruments, a learning plan from the introduction of *angklung* musical instruments, the basics of music theory such as tempo number notes and others.

2) *Do/Action*: The *angklung* training process at the first meeting was carried out according to schedule on Saturday in the classroom, there were ten teachers who took part in *angklung* training activities, and all of them had first played *angklung*, had no musical experience or knowledge, and therefore the beginning of this meeting they learned how to holding *angklung* properly and how to play or ring it.

After the teachers have been able to ring *angklung* correctly, they then learn about numeric notes, introduction of numeric notes and apply them, in each *angklung* there are different numbers, and the initial learning is to sound do-re-mi-fa-sol-la-si -do (1-2-3-4-5-6-7-i), this learning continues to be

repeated until they memorize the *angklung* tones they play. After they memorize the *angklung* tones respectively the numeric notes will be randomized, for example do- mi-sol-re-fa-la-mi-sol-si-fa-la-do (1-3-5-2-4-6-3-5-7-4-6-i) and other patterns, a mini thing done so that they remain concentrated and memorized when to ring the *angklung* and when to be quiet.

3) *Reflection*: At the end of this meeting the trainers and teachers held a discussion, in order to create a conducive learning or training process, in fact they were very happy and enjoyed this *angklung* training process, but they were bored if they only practiced reading notation numbers, and indeed the training process was slow because participants hard to play musical instrument while reading the numerical notation, and they wanted practice to directly play a song . At the first meeting there were still many who had difficulty adjusting the tempo when accompanied by beats, this needed continuous training.

B. Meeting 2

Based on the results of reflection at the first meeting, there are a number of points that can be concluded, the first is the learning process of number notation, the teachers who take part in *angklung* training want to practice musical numbers notation directly singing songs, even though in the basic exercises of number notation there are still some whose tempo is not right due to difficulty reading number notation while playing *angklung*. Therefore the researcher has a plan that will be applied at the second meeting, the researchers designed the second cycle try using symbols in *angklung* training.

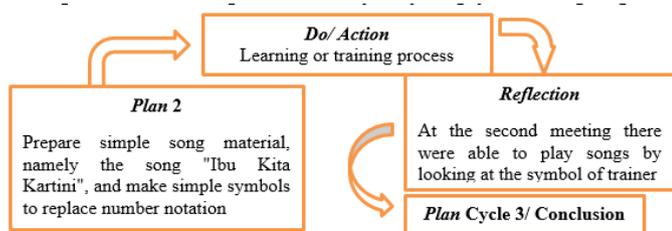


Fig. 3. Cycle 2, material using songs and symbols.

1) *Plan 2*: Based on the results of reflection at the first meeting then at the second meeting researchers had prepared a song that would be used as material in *angklung* training, the song the researcher chose was the song "Ibu Kita Kartini". but this is time trainer will use symbols in *angklung* training, a simple hand symbol made by the trainer so that the *angklung* training process is more effective.

2) *Do/Action*: *Angklung* learning using the song "Ibu Kita Kartini" begins with a gradual step every 2 bars, namely do-re-mi-fa-sol-mi-do (1-2-3-4-5-3-1), before starting the song Through *angklung*, the teachers sing the song "Ibu Kita Kartini" verbally to get a uniform tempo, after that use *angklung* to follow the hand symbol given by the trainer as in figure 5. and is done repeatedly until the tempo is played harmoniously. After the first 2 bars are played, run well, then

2 bars are added, and so on until one song is finished. Examples of symbols used in figure 4.

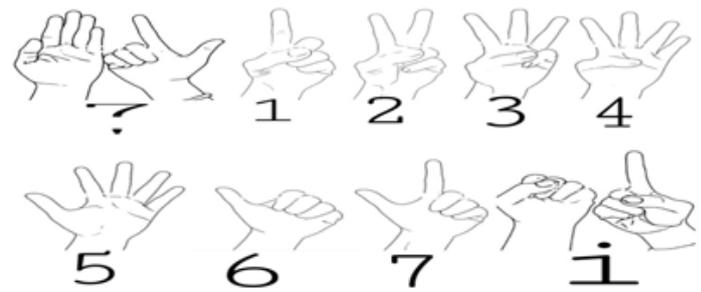


Fig. 4. Hand symbol.

At this second meeting the teachers practiced to the end of the song "Ibu Kita Kartini" even though it was still not perfect, there were still some parts that were not smooth, but in the end the song "Ibu Kita Kartini" was able to be played by teachers of SDN Sukasari II, although they still have not memorized the whole thing, and the tempo played there is still a tempo, this is only a matter of time, if done regularly they will certainly run smoothly with a tempo that is in harmony.



Fig. 5. Use of hand symbols.

3) *Reflection*: After completing the training process the researcher conducted a discussion with the teachers who took part in the *angklung* training activities, and also with the school principal and the teacher watching. It turned out that the responses of the principal and other teachers were very positive, because according to them the teachers had succeeded in bringing the song "Ibu Kita Kartini". And the responses of the teachers who practice *angklung*, they are happy because learning songs they often sing so it's not too difficult when applied to the *angklung* instrument, it's just that there are some parts that haven't memorized, if the practice continues then they don't need to read the note numbers because it's already memorized the song notation "Ibu Kita kartini", they can learn independently and after this they want to practice a new song.

IV. CONCLUSION

The *angklung* training process at SDN Sukasari II runs smoothly, using the action research method the *angklung* training process runs more effectively and efficiently, this is because before the training process begins the instructor already has data of existing problems, so before the training

begins the instructor already has a plan, so that the training or learning plan has been designed according to need.

Participants who participate in *angklung* training activities feel they can quickly master the material taught, because the material is prepared according to the ability level of the participants, so this action research method is clearly very helpful in the *angklung* training or learning process. participants are now able to learn independently, and can even teach students to play *angklung*. the more elementary school teachers who have the ability to play *angklung* the better, because in every school it should have a teacher who is able to teach students to play *angklung*.

## REFERENCES

- [1] M.I. Ningsih,. Alat Musik Tradisional Nusantara. Bandung. Pringgandani, 2008.
- [2] R. Milyartini. "Saung *Angklung* Udjo Sebuah Model Transformasi Nilai Budaya Melalui Pembinaan Seni Untuk Membangun Ketahanan Budaya," 2012.
- [3] J. Masunah, *Angklung* di Jawa Barat Sebuah Perbandingan. Bandung : Pusat Penelitian dan Pengembangan Pendidikan Seni Tradisional UPI, 2003.
- [4] M. Soharto, Pelajaran Seni Musik. Jakarta: Gramedia, 1989.
- [5] A.C. Alwasilah, Pokoknya Action Research. Bandung: Kiblat Buku Utama, 2011.
- [6] H. Nawawi, Metode Penelitian Bidang Sosial. Yogyakarta: Gajah Mada University Press, 1995.