

Hand Sign Method in Angklung Diatonic Interactive Performance

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ABSTRACT

The use of the hand sign method is often used in playing diatonic *angklung*. The Hand sign method was popularized by Zoltan Kodaly in the mid-20th century. The method consists of eight forms of hand sign symbols. Each type of symbol is visually linked to a note on the Major scale. The demonstration is done through the instructor's/trainer's right hand, so that when the instructor demonstrates the hand sign symbol, the movement will become a series of notes or melodies. This paper aims to understand how the application of the Hand sign method Kodaly in an interactive *angklung* diatonic ensemble show. It also designed the design of the left hand symbol for chord purposes.

Keywords: Hand sign, Angklung.

1. INTRODUCTION

The use of the hand sign method in the *angklung* ensemble was popularized by the Saung Angklung Ujo (SAU) group. The hand sign method consists of eight symbol forms, each type of symbol is visually connected to the Major scale. The application in playing an *angklung* ensemble is that each symbol contained in the hand sign corresponds to a note that is demonstrated through the conductor's/trainer's right hand, so that when the conductor demonstrates a series of hand sign symbol movements, the movement will become a series of tones or song melodies. The use of this method is instantly easy for every player to understand, because each participant involved in the interactive performance only plays one or two notes, technically the *angklung* is easy to play, and the process of playing the ensemble will occur through a kinesthetic hand sign process exhibited by the instructor's/coach's right hand.

The use of hand signs helps participants to determine when the *angklung* sounds easily. However, its function can only be used for the purpose of playing the basic melody horizontally, while the need for harmony or vertical chords is still unable to accommodate the hand sign. Therefore, it is necessary to develop a hand symbol that can give a signal to the two musical needs.

The use of the Kodaly hand sign method in playing the *angklung* ensemble was popularized by the Saung Angklung Ujo (SAU) group. The application of the

hand sign method in diatonic *angklung* ensemble games is more widely used in interactive performances, namely an interaction carried out by the instructor/trainer to invite participants to play *angklung*. The media used in this interaction is the Kodaly hand sign.

Which consists of eight forms of symbols, which are as follows (Figure 1).

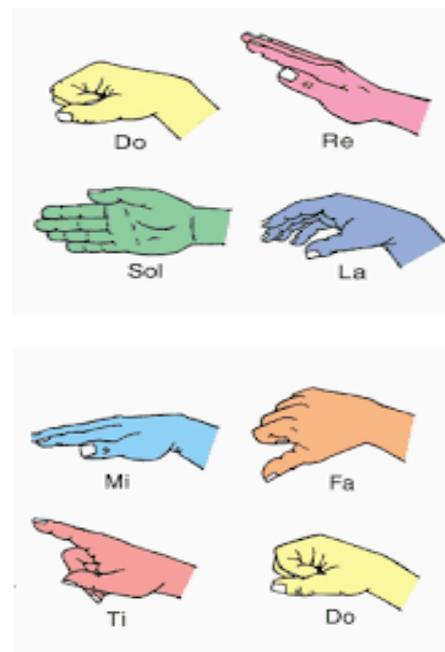


Figure 1 Right hand position kodaly hand symbol.

Before starting to play the ensemble, the instructor/coach will first provide an explanation to the participants who will be involved in the *angklung* ensemble game, about the relationship between each form of hand sign and the *angklung* that will be played by each player.

Diatonic *angklung* is a development of *Buhun's angklung*, such as the *Buncis angklung*, *Baduy angklung*, and *Gubrag angklung*. A complete diatonic *angklung* set consists of: a). *Angklung* melody, has a region of more than 3 octaves, starting from G2 to C6; b). *Angklung* accompaniment (accompaniment); and c). *Angklung* Bass. The musical system in "diatonic" *angklung* is the same as that of the piano, that is, it is based on a full and half step scale, as well as the tone system is based on the standard tone A = 440 H.

2. METHODS

The method is Research and Development. This method is used to understand how the application of the right Hand sign method popularized by Zoltan Kodaly in an interactive *angklung* diatonic ensemble show. It also designed the design of the left hand symbol for chord purposes.

The study is particularly will contribute to the development of education and training of music especially playing *angklung* music.

3. RESULTS AND DISCUSSION

The application of the hand sign method in diatonic *angklung* is not used for all types of *angklung*. The hand sign symbol can only be used for melodic *angklung* types. The existence of these symbols as a medium to communicate a series of tones contained in the song. This means that functionally the existence of a hand sign symbol in the interactive performance of the *angklung* ensemble, namely as a substitute for notation or scores that must be read by every player.

The Kodaly hand sign method consists of eight forms of hand sign symbols, each type of symbol is visually connected to seven tones do, re, mi, fa, sol, la, si, do in the Major scale. The relation of the hand sign method in playing the *angklung* ensemble is that each symbol that is demonstrated through the instructor's/coach's right hand will be connected with a single note, so that if the conductor demonstrates a series of hand sign symbol movements, the movement will become a series of tones or song melodies.

So far, in several institutions the Kodaly hand sign symbol has been embedded in playing diatonic *angklung* ensembles, the application of the symbol is often used, especially in interactive performances that involve many participants. The hand sign method will instantly be easy to understand, because each participant

involved only plays one or two types of *angklung*. In addition, each participant in the show does not need to read the notation, but must read the hand sign that is demonstrated through the hands of the instructor/trainer.

The use of the Kodaly hand sign method in music education, among others, kinesthetically aims to train the child's sense of voice, especially in distinguishing high and low notes [1]. Besides, the Kodaly hand sign method allows it to be used as a learning modality, helps students hear, see and distinguish tones through hand movement symbols and can increase the difference in high and low notes and horizontal interval accuracy [2].

In music, of course, there are many elements that must be considered, not only horizontally but also chord elements that are closely related to the need for harmonization. Kodaly's hand design concept, which uses the right hand to play the melody, is still very possible to be developed for chord purposes. On this occasion the researcher offers a design for the left hand symbol that can be used to play chords. So that the *angklung* music game will be richer with the presence of chord sounds that accompany the main melody. The following is a design for the left hand symbol for playing chords in playing *angklung* music (Figure 2).

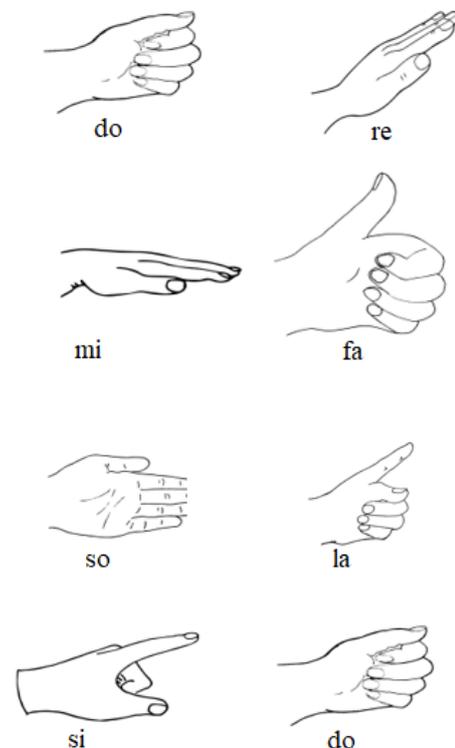


Figure 2 Design for the left hand symbol for playing chords.

4. CONCLUSION

The Kodaly hand sign method consists of eight forms of hand sign symbols, each type of symbol is connected to a major diatonic scale (do, re, mi, fa, sol, la, si, do). One symbol that is demonstrated through the instructor's/coach's right hand is connected to a single note, so that when the conductor demonstrates a series of hand signs, the movement will become a series of tones or song melodies.

Angklung musical instruments consist of melodic angklung, accompaniment (accompaniment) and bass, but specifically for interactive performances, angklung accompaniment is not enabled by participants involved in interactive performances. Therefore, it is necessary to develop a hand sign as a signal to communicate the

harmony/chord progress contained in the repertoire to the players, so that the instructor/coach can lead and provide instructions for melody and chord progress.

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