



A Case Study of the Musical Training of Angklung Padaeng in KABUMI UPI

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Abstract. The process of learning or training in Padaeng angklung music is a process of transforming knowledge through a musical experience that involves the trainer and the trainees. Many angklung trainers have a music education background, but not many angklung trainers who do not have a music education background become trainers and can make angklung music, for example, arranging Padaeng angklung music. The purpose of writing this article is to describe the results of research on Padaeng angklung music training activities in Kabumi UPI which succeeded in producing trainers who were not from a music education background and were trained by trainers who were also not musically educated. This research uses a descriptive method. Data was collected by using questionnaires, interviews, observation, literature studies, and documentation techniques. The process of data analysis is not only at the time of research but looking for results from processes several years before. The findings of this study reveal that attitudes (seriousness, creativity, willingness, motivation, and self-confidence) can support the skills and knowledge of musicality of trainers and trainees. The continuous training process of angklung Padaeng (continuous) can improve the musicality of the trainees, especially if the training process is more emphasized with the proper music education process.

Keywords: Angklung Padaeng · Training · Musicality

1 Introduction

The process of transforming knowledge or experience in verbal and non-verbal (technical/practical) forms in humans, using various techniques, methods, models, and so on. This is done consciously, unconsciously, formally, or informally, it can change and add insight and knowledge. Rusman argues that “in the educational process, ‘educators’ are needed who provide examples, build willingness, and develop the potential and creativity of students” [1]. The same thing happened in the learning process or training for angklung Padaeng in one community, such as in the Kabumi UPI student activity unit.

Kabumi UPI is an activist organization that is entirely students or known as the Student Activity Unit. Student Activity Unit (UKM) is a forum or organization for student activities to develop certain interests, talents, and skills students. In general, student activities are oriented towards improving the quality of students to support the

implementation of the Tridharma of Higher Education. This is carried out to obtain and enrich professional, personal and social competencies, to strengthen the institutional image, including through learning activities or cultural arts training. In its activities, Kabumi organizes various matters related to the preservation and development of cultural arts, dance, gamelan, and other traditional Indonesian music, including the iconic and highly accomplished musical orchestra of the angklung Padaeng.

Angklung Padaeng is a bamboo musical instrument whose name is taken from its creator, Daeng Soetigna. Around 1937 Daeng Soetigna 'modernized' (developed) this angklung musical instrument, from the traditional angklung which was originally so simple and only consisted of three to five notes to a more complex angklung with a diatonic scale (up to 12 tones) with a 'well tempered' system. ' , so that its function and position are further improved [2]. Besides being a means of entertainment, as a means of communication, and diplomacy, it can also be an educational tool or medium. From the side of the music produced, this angklung expands the 'repertoire' of its music, for example, it can display various types of music, such as pop, keroncong, rock, jazz, dangdut, and even contemporary and classical music.

Until now, the Bumi Siliwangi Family (Kabumi) has been 36 years old since October 1, 1985. His name is already well-known in various circles at home and abroad. Of the many experiences that have achievement values that one should be proud of, two of them are: from 1986 - 2004 Kabumi has always filled state events at the Jakarta State Palace to entertain state guests at a dinner with a musical angklung Padaeng orchestra, then from 1986 - 2019 about 20 times sending art teams abroad on cultural missions, and being one of the participants in the International Folklore Festival in several countries in Asia, Western Europe, Eastern Europe, and South Africa.

In line with his age, Kabumi has 36 batches, this is because every year the member recruitment process is carried out. More than 200 applicants joined the registration, but based on natural selection, finally around 50 people were active in each batch.

Art activities continue and always run all the time, so it is not surprising that this organization continues to survive, develop, and is always in demand by students in the UPI environment. It is undeniable that many prospective students or the general public know about UPI because of the name Kabumi, especially after becoming students who want to join the organization in question.

The most popular and accomplished activity is the process of practicing the Padaeng angklung orchestra. This training process is always carried out because the readiness of various supporters is available starting from the place, tools, participants, and trainers. In addition, every year (class) always gives birth to angklung trainers who are indirectly formed during the training process. So, it is not surprising that many angklung trainers scattered in schools or other institutions in West Java, DKI, and other areas even to foreign countries come from Kabumi UPI. This happens because many trainees have the will, and the sincerity to learn so that they are confident to try and appear as someone who has more abilities than others, both in coaching and in works such as making angklung musical arrangements. When viewed from the data when registering as a new member, almost no one has basic knowledge of angklung music, or knowledge of music and musicality is still not possessed, even the educational background or study program of all prospective members does not come from education. Music. If it is related to the

theory of learning motivation, Susanti said: “seriousness and perseverance are part of the manifestation of the existence of learning motivation in students which can lead to success in studying”.

The success in giving birth to angklung trainers is also accompanied by the ability to make Padaeng angklung musical works in the form of arrangements. This is not easy for ordinary people, a coach who is also an arranger must have knowledge and ability in music in general or have good musicality. Musicality leads to an understanding of the ability to accept musical stimuli, which is more related to sensitivity, feeling, and appreciation of music. According to Djohan that musical ability is sensitivity to respond or sensitivity which includes appreciation and understanding of music without having the skills to play musical instruments [3]. During the music training process, interaction, transformation, and addition of technical, auditive, and analytical experience unconsciously increase the competence of each participant in musicality. Musicality can also affect language as well as cognition [4]. Meanwhile, in the Big Indonesian Dictionary (KBBI) the notion of musicality is “the quality or condition of something musical in nature as well as a person’s sensitivity, knowledge, or talent for music”.

After the ability is formed, there is a strong sense of self-confidence to try and actualize oneself to the community in general or in an organization, either trying to train or making angklung musical arrangements that are played by all trainees. All members. So self-confidence is also one that can shape self-development in various ways, according to Mastuti and Aswi, self-confidence can make an individual act, and if the individual acts based on self-confidence it will make the individual able to make decisions and make the right choices. Accurate, efficient, and effective. Confidence will make individuals more capable of motivating others to develop and improve themselves and carry out various innovations as a continuation.

Based on the case that occurred in the Padaeng angklung music training process in Kabumi UPI, it turned out that it could indirectly form and give birth to angklung music coaches that were unintentional and planned. This happens because each trainee who has good learning motivation, as well as willingness, and sincerity in the training process supported by good self-confidence will also succeed in improving his musicality so that he can become a trainer as well as a creator in the field of angklung music. Therefore, it is necessary to make a description of the case studies that occurred by observing, observing and conducting interviews directly or indirectly with ready-made trainers, so that they become a reference that can be followed up to create a method or development of a training process that is more centered on formation. And improvement in musicality and produce more and better quality trainers.

2 Research Methods

This study uses a qualitative paradigm with a multi-disciplinary approach and the method used is a descriptive analysis of case studies that occur in the angklung music training process at Kabumi UPI. The participants used in this study were all members of the population of the UPI Earth Siliwangi Family Student Activity Unit (Kabumi) which is located behind the UPI Softball field, Jl. Dr. Setiabudhi No. 229 Bandung, and the sample involved in this study amounted to 12 angklung trainers from Kabumi UPI. The stages

of obtaining data have been started since the researcher joined as a member of one of the classes while observing and observing several things that happened to some individual trainees who eventually became trainers and, conducting informal interviews through chat with several members including the trainer with the subject. In the discussion, points of research questions are inserted. Then a questionnaire was made using the Google form media, which was distributed to several angklung trainers and or arrangers who already have experience outside of Kabumi. After the data is obtained and deemed sufficient, the next step is the data analysis process with a focus on finding out what influences the formation and development of some of the trainees so that they become superior and their competence increases compared to other participants. In addition, it is supported by several theories that are by the findings of the analysis, through literature studies and looking for theories from online media such as Google Search Engines, Google Scholars, or Google Books. Data analysis emphasizes more on the results of the questionnaire, in addition to reading in the form of direct descriptions, it also describes graphic images of the data acquisition in question.

3 Results and Discussion

A process of education, teaching, and or training will certainly have a purpose. Of course different from one another, including training. Goals can be interpreted as a guide for doing business so that it becomes directed and has the desired achievement targets. The achievement of these goals can be seen from the learning outcomes achieved by students or trainees. One of the factors that influence the results in question is motivation. The same is true in the field of education or the learning process or training in music. Students' motivation to participate in music in school, as with other school subjects, involves complex interactions between self-systems (perceptions, thoughts, beliefs, emotions), social systems (teachers, peers, parents, and siblings), and actions (motivation). Behavior including investment in learning and regulation) and outcomes (learning, achievement) [5]. With motivation, all will study or practice harder, be tenacious, diligent, and have full concentration in the process. Although the process of practicing angklung music in Kabumi UPI has the aim of preserving, developing, and displaying the results of the exercise in the form of performances, it does not directly aim to form an angklung music trainer, but because during the process several trainees have other motivations that are supported. With good self-confidence, some of the trainees have more goals, and of course, the results are different from other participants. The most notable difference is in the development or improvement of musicality. When a person has good musicality, competence in technical, knowledge and work processes will also be good, so that when he becomes a coach or music arranger it will be easy to do. "Musicality can shape a person into a musician, composer, arranger, and/ or sound engineer" [6]. Musicality or musical intelligence is related to the ability to catch sounds, distinguish, compose, and express oneself through sounds or sounds that are pitched and rhythmic. This intelligence includes sensitivity to rhythm, melody, and sound color [7].

This is evidenced by data from interviews and data from questionnaire answers that have been distributed to members of Kabumi who until now have become angklung music coaches. Of the 10 main questions that focus on educational background, musicality

before becoming a member, musicality after becoming a member, quantity in training activities, and quantity of arrangement work. In addition, a statement regarding the process of self-development in the field of angklung music and the importance of a special class, with a special method to further improve the musicality of each trainee must be realized (Fig. 1).

At a glance, the angklung music training process at Kabumi UPI is carried out with the following mechanism:

As previously stated, recruitment or acceptance of new members is always open every year. All applicants must complete the process of filling in biodata, including filling in

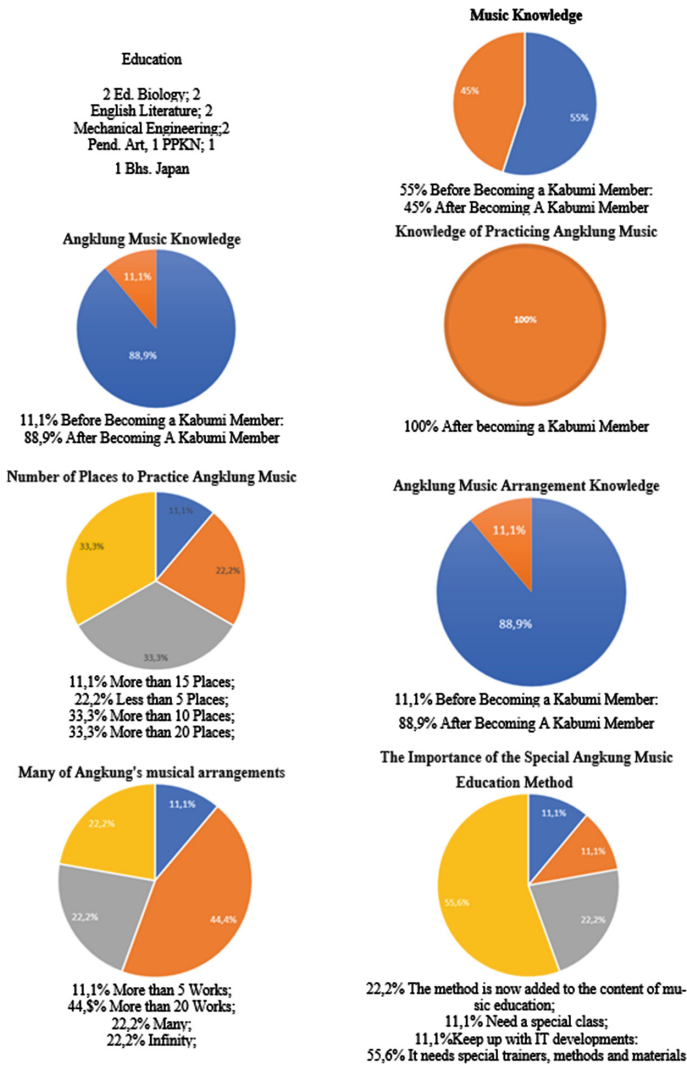


Fig. 1. Achievement graph.

the origin or name of the prospective member's study program. In addition, a test and interview process was also carried out, to see musical background, goals, motivation, and so on, which then resulted in a decision to be accepted or not as a member. After being declared a member, the next process is to follow all the programs planned by the organization, including the practice of angklung music.

The process of practicing angklung music is always trained by seniors who already have the ability and confidence as coaches. The stages begin with the introduction of angklung instruments and other musical instruments as a complement to angklung musical works, the history of development, the introduction of various works, the introduction to basic music theory, music reading techniques, and playing techniques. Furthermore, when you understand and recognize various techniques and knowledge, then it is applied by playing the song gradually according to the level of ease or difficulty of how to play the angklung musical instrument.

The transformation process continues. Knowledge and experience and mastery of materials, techniques, mastery of various musical repertoires continue to grow, including increasing musicality even though each participant has different levels of acquisition. When some of the participants increase their prominence, especially in terms of musicality and knowledge of angklung music, then indirectly the members will be able to become trainers or angklung music arrangers, as shown in the table of data collected from respondents. After analysis found the:

From a sample of 12 trainers who were asked to fill out the data form, only 10 filled it in. It resulted in data that the process held in the angklung music training could improve musicality and knowledge so that they become new trainers and arrangers without having to have a music education background, proven 8 people outside of music education, and 2 people from art education.

Knowledge, experience, and competence in the field of basic music, in general, have been obtained before becoming a member of Kabumi as much as 88.9%, and 11.1% after becoming a member of Kabumi. However, when confirmed by the interview, it was only limited to basic knowledge, and was only able to play one musical instrument.

This is inversely proportional to the increase in knowledge, experience, and competence in the field of angklung music, where the highest percentage was after becoming a member of Kabumi, namely 88.9%, and 11.1% before becoming a member of Kabumi.

The most prominent result was when the question about "gaining knowledge, experience, and competence in the field of practicing angklung music", the answer data was 100% after becoming a member of Kabumi. When they have become trainers, the next question is "...how many places have been to practice angklung music so far" it turns out that the ability to train angklung has spread in various educational institutions, schools, or others with 33.3% of data from more than 20 places; 11.1% over 15 places; 33.3% over 10 places; and 22.2% less than 5 places.

Similarly, the response to the questions "getting knowledge about angklung musical arrangements" and "how many works of angklung musical arrangements have been made" resulted in 11.1% answers Before becoming a member of Kabumi; 88.9% After becoming a member of Kabumi, and the number of works as much as 11.1% More than 5 works; 44.4% More than 20 works; 22.2% A lot; 22.2% Infinity.

The last question that received a response from all respondents was “is it necessary to form trainers and musicians who are reliable and have good knowledge, experience, and competence in the field of angklung music with special education/learning/training methods or models? The answer is 22.2% The current method is added with music education content; 11.1% Need special class; 11.1% Following IT developments; 55.6% Need special trainers, methods, and materials.

Of the many questions then responded with answers from respondents, it can be said that the Padaeng angklung music training process at UKM Kabumi UPI has been successful. This is proven even though it is not a music education background and does not yet have the musicality and knowledge of angklung music after following the training process in earnest, indirectly shaping and developing the potential that exists in each member. And what is no less important is that it is supported by high and good self-confidence, because self-confidence is a person’s strategy to increase his abilities, knowledge, and experience [8].

4 Conclusion

The case in the angklung music training process at Kabmumi UPI can improve musicality, knowledge, and abilities, and can produce new coaches and arrangers in the field of angklung music, although in outline the UKM Kabumi program itself does not have the goal of producing angklung trainers. The interaction process that occurs between senior trainers and members who as trainees provide inspiration and motivation to each other to improve their respective abilities, does not need to have a musical education background or have previous knowledge about music or angklung music, the most important thing is desire, sincerity, and dedication. The limitless effort is supported by good self-confidence then, automatically this ability will be formed.

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