

# The Model of *Angklung Badeng* Learning for Junior High School Students in Malangbong Garut

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**Abstract**—Traditional art is one of the characteristics of a particular ethnic and region, so it must be preserved. Its existence concerns the identity and sovereignty of a region because traditional art usually contains philosophy and meanings of life that must be preserved and applied by the students. It also shapes the characteristics of human being as well. One of the efforts in preserving the culture of traditional art is to include the art in schools' extracurricular activities. The target covers junior high school students in the environment around the traditional arts. To overcome these problems, an appropriate model of learning must be designed in accordance with the situation and condition and the character of region and students where the learning takes place. This study uses the R & D method with the results of the formulation of appropriate learning methods for junior high school students.

**Keywords**—traditional art; cultural preservation; learning model

## I. INTRODUCTION

In Malangbong District of Garut Regency, there is a traditional art that has lived for a long time. It acts as a tool for communication, especially for religious communication, that is Islam. The art is *Angklung Badeng*, which was born around the 16th or 17th Century as a means of *da'wah* as well as entertainment [1]. *Angklung* used in the *badeng* art consist of nine *angklungs*. In details, there are two *angklung roel*, one *angklung kecer*, four *angklung indung* and *angklung bapa*, two *angklung anak*, two *dogdogs*, two *terbang* or *gembyung*, and one *tamborine*. Songs of *angklung badeng* contain the spirit of *da'wah*, advices using mixed Sundanese and Arabic, but some also use the Indonesian language.

In the Sanding Village of Malangbong District, Garut Regency, there is a traditional art that still has massive audiences and performers even though its existence has been ignored by the surrounding communities because of the various art in the area so that the traditional is marginalized indirectly. One of the groups of *Badeng* that still exist in the field of performances and in the training of the next generation is the group of *Seni Badeng Medal Cipta* led by Mr. Mumu Sape'i who is also the director in the *badeng* show. The Group Art *Badeng Cipta Medal* at this time already has the next generation although it is still not maximized. Subekti (interview on November 23, 2017), the group *Cipta Medal* has

actually had the next generation consisting of students from various schools [2]. However, their next generation has limited practice time, limited songs played, and lack of equipment available. Some of the equipment have been damaged so that the training process is not maximum. In addition, some new members are still constrained by the training time so that sometimes the training time does not match the time held by its members. It is caused by the condition and circumstances of each member (school students).

At this time, the existence of *angklung badeng* in Malangbong has a little demand, especially from the young generation. This is caused by several factors, such as the spread or the introduction of *angklung badeng* that is performed in less effort (related to the artists themselves); the means or activities for the show which is rarely held; the structure and the form of musical composition that is less in accordance with the times; and the support of the government and the private sector that is not maximized to the growth of *Angklung Badeng* art. Therefore, it is feared that this *angklung badeng* art will be extinct by the art from outside the area, especially those associated with the art of popular western music. One alternative in preserving the arts is by entering *angklung badeng* art in extracurricular activities in junior high schools. This strategy is predicted to be appropriate because it relates to the next generation of teenagers, so it will be a connector, successor, and creator in preserving and developing the art of *angklung badeng*.

The term learning model is broader than strategy, method, or procedure because learning model contain the three things. Learning model is a way, a strategy, methods that based on materials adjusted to the conditions of students and environment where the learning process is done or implemented. Therefore, by the application or the design of the appropriate model of learning, students are expected to receive the subject matter well, to build good characters, attitude, social, and ways of learning well. Learning models have special features that are not shared by strategies, methods or procedures [3]. The characteristics are as follows.

- Rational, Theoretical, Logical that are composed by the creators or developers.
- The basis of thinking about what and how students learn (learning objectives to be achieved).

- Teaching behavior required for the model to be successfully implemented.
- The learning environment necessary for the purpose of learning that can be achieved.

Based on some of these references with the aim of the study of drafting a model of learning Badeng angklung for junior high schools as well from the problems that have been disclosed, some special strategies as a concrete manifestation in handling this case are need, including the making of appropriate learning model for students that is adjusted with the circumstances of the schools, the strategy of applying the learning model, and the form or application of the model learning [4]. To be more focused, this study is intended to answer two following questions in details and description.

- How is the structure and the shape of angklung badeng music composition?
- How is the design of the model of angklung badeng learning on extracurricular-art based on local art for Junior High School Students in Sanding Village of Malangbong District of Garut Regency?

**II. RESULT AND DISCUSSION**

The Angklung instrument that is played in the angklung badeng art does not depend on the tone played but rather the characteristic of the bass or treble sound. This means that the tone in angklung is not a priority but more focus on the nuance or character of the sound produced by angklung formed from the acoustic and the organology, namely angklung with large size and angklung with small size. Similarly, the songs sung by singers in angklung badeng, although they are various, has musical accompaniment that remains the same. It is accompanied by the same rhythmic pattern (because the elements of melody in music is not a priority) [5]. The difference it is only limited in ornamentation or decoration made by each player in response to the sound presented. The rhythmic patterns of each instrument being played are as follows.

*A. Angklung Roel Musical Instrument*

Angklung Roel instrument is held by the dalang (the mastermind), consisting of two angklungs. One is held by the right hand and the other is held by the left hand of the dalang. Angklung dalang is sounded alternately right and left repeatedly. Some motives are differences that sometimes they appear to function as variations and ornaments alone without becoming the main theme in the motive of Angklung Roel play. The rhythmic concept presented in angklung roel is the concept of carukan or interlocking, which is a concept of composition by mutual means of forming a rhythmic pattern interconnected each other. The rhythmic pattern of the right-hand plays notes 1/8 and not 1/4, while the left hand is only 1/8. The rhythm that is played by the dalang when play Angklung Roel (right and left) is as follows.

|       |   |    |    |   |    |
|-------|---|----|----|---|----|
| Right | : | OX | OX | X | OX |
| Left  | : | O  | XO | O | XO |

*B. Dogdog Lonjor*

At first, dogdog lonjor is played by two music players. Each player holds a musical instrument called dogdog with the same motif of play. In its development, the dogdog lonjor was played by three musicians with the addition of an instrument called dogdog anak. It aims to further strengthen the pattern of percussion played by percussion instruments. Therefore, the rhythmic pattern of percussion is stronger and the impression of the sound can be felt. The motives played by each instrument are essentially the same. The difference is only in the sound color produced by the organisms of different instruments of the shape, size, and acoustics produced by each instrument. The rhythmic pattern only plays rhythmically using 1/4 notes and 1/8 notes that are played repeatedly. The note 1/4 is played on each tap of 1, 2, and 3, while the note 1/8 is played in the 4th beat as a bridge to the next bar. The rhythmic pattern are as follows.

|              |   |   |   |   |    |
|--------------|---|---|---|---|----|
| Dogdog 1 & 2 | : | X | X | X | XX |
|--------------|---|---|---|---|----|

*C. Angklung Anak Kaka Male & Female*

Each is played by a music player with single rhythmic motif. Thus, the rhythmic pattern played is in response to the motive played by dogdog lonjor. This is reinforced by the pattern played in the upper beat (thesis) so that the feeling as a stronger answer. The rhythmic patterns played by Angklung Anak Kaka Male & Female are as follows.

|    |    |    |    |
|----|----|----|----|
| OX | OX | OX | OX |
|----|----|----|----|

*D. Angklung Anak Adik Male & Female*

Angklung Anak Adik Male & Female are each played by one musician with a rhythm of music playing only 1/4 notes on taps 2 and 4 only (in some of the musical habits in the Sundanese region, a 4 beep is considered to be a heavy cuff or beats. Angklung Anak Adik Male & Female play rhythmic pattern on the beats 2 and 4). The motifs are played together by both instruments to strengthen the sounds played by each instrument. The overall impression is more crowded and balanced by playing the motifs that are sounded by the two instruments of angklung. The rhythm that it plays is as follows.

|   |   |   |   |
|---|---|---|---|
| O | X | O | X |
|---|---|---|---|

*E. Angklung Kecer Penerus and Alok*

The impression of rhythmic strengthening is also played by the instruments of Angklung Kecer Penerus and Alok that play the same single motif on the beat 4 that serves as a gong by playing note 1/4. Angklung Kecer Penerus and Alok are each played by a musician with the rhythmic pattern of music as follows.

|   |   |   |   |
|---|---|---|---|
| O | O | O | X |
|---|---|---|---|

*F. Gembyung 1*

It is played by a musician with the rhythm on a tap 1 and 4 through a note 1/4. The rhythmic pattern played by gembyung 1 is as an archetype that will be complemented by gembyung 2 as a complete motive entity. Thus, they form a rhythmic pattern as a whole. The rhythmic pattern of music played is as follows.

X O O X

### G. Gembyung 2

As in the play of saron 1 and 2 in the gamelan, Gembyung 2 serves as a carukan for gembyung 1. It gives the impression of the answer to the motive played by gembyung 1. Thus, gembyung 1 and 2 is a unity of intact motifs interconnected. Stronger impression on the motive of gembyung 1 and 2 occurs in the beats 1 and 4 because it is played by gembyung 1 and 2 simultaneously while the beat 2 and 3 is the pattern of answers in the motive. Gembyung 2 plays the pattern with the note  $\frac{1}{4}$  on the taps 1, 2 and 4, while on the tap 2 it plays the note  $\frac{1}{8}$  on the top tap or its thesis. The Instrument gembyung 2 is played by one musician with the following rhythmic.

X OX X X

### H. Kecrek (tambourine)

Kecrek is an instrument played by one musician with a rhythmic pattern on taps 1 and 3 through note  $\frac{1}{4}$  (depending on the duration produced or possessed by the instrument of the kecrek). However, the rhythmic pattern can evolve as needed, e.g. played with tremolo motifs in each tap 1 and 3. The existence of the instrument gives the other colors in the angklung badeng show. It is due to the organism of the instrument of kecrek made of metal or the like (different with other instruments made of bamboo, leather, and wood). Therefore, it can enrich the color of sound that is played in the angklung badeng. The rhythmic pattern of music played by kecrek instrument is as follows.

X O X O

Basically, the music game on Angklung Badeng as a whole has a simple rhythmic pattern of technique and difficulty level based on the rhythmic patterns of the musical instruments. the rhythmic pattern played in the angklung badeng use notes  $\frac{1}{4}$  and  $\frac{1}{8}$  and are played in a 4/4 bar. The motifs played by each instrument mostly have the same rhythmic pattern and complement each other so that the "strong" impression in playing the motifs is felt in the same rhythmic pattern. The highest level of difficulty played by the dalang who plays Angklung Roel. The dalang who also serve as leader must have a high sense of musicality compared with the other musicians who play other musical instruments.

It can be seen that the rhythms played by the dalang are more varied by playing notes  $\frac{1}{4}$  and  $\frac{1}{8}$ . The dalang also play 2 instruments at once by using both right and left hands. Dalang is also the leader who directs the pattern of floor and song and the beat that is played in the performance of angklung badeng. Therefore, the role and function of the dalang in the performance of Angklung Badeng is very important as the director, the leader, the determinant of the taps. Dalang is a figure that determines how the structure and the shape of angklung badeng show, starting from the composition, dance (floor pattern), and visual concepts.

Information:

O : resting sign one beat

X : one beat

OX : rest and not  $\frac{1}{8}$  (half beat)

One solution that is deemed appropriate to the cultural preservation of Angklung Badeng art is the involvement of angklung badeng art in school curriculum or in extracurricular activities organized by schools. This should of course be supported by all relevant elements, such as the artists; the school, as a place where the students can gather easily; the teachers involved in the learning process; and the government agencies, as a policy maker that also provide equipment, places, and facilities that can support the smooth learning process undertaken.

To overcome the problems in the learning, a model and a special learning strategy related to the implementation of this angklung badeng in schools are needed. The learning model is adapted to the performance structure in angklung badeng art, the situation and the condition of the school, the students involved, and the presence of teachers (both teachers who are at school and trainers from among the traditional artists). Thus, the design of the model is prepared based on the interest for the smoothness of teaching and learning process in the extracurricular of angklung badeng is adapted to the situation and conditions in the field. The design of the model is as follows.

1) *Appreciation*: The form of appreciation is an approach in the form of introduction of teaching materials of angklung badeng art to students. Such an approach is very necessary and helps to motivate students to carry out angklung badeng activities in school. Thus, students will feel happy, loving, and interested, as well as challenged to learn and to play. The form of appreciation can be in the form of spectacle in a documentation of video, audio, and live performances (it would be better and more effective if it can give appreciation in the form of live performances because students can interact directly with the players and musical instruments).

2) *The development of teaching materials*: To attract the interest of students in playing angklung badeng, it is necessary to have new innovations in the form of artistic performances, especially in the field of music (for the stage it is very possible to change the motion in angklung badeng; it can involve teachers or artists who understand about dance). For now, the musical change or development can be done in the field of the composition of the music (angklung, dogdog, gembyung, kecrek from the existing motifs developed into more varied motifs) and singing by working on new songs adjusted to the times with notes of theme or song lyric ranging from religious themes and love of the homeland.

3) *Learning process*: The learning process is done with a fun atmosphere design without burdening the students. This should be designed by the teachers and adjusted to the characteristics of students. One of the forms of learning process design is to form a group of students who are adapted to the instruments contained in the angklung badeng. The angklung badeng show uses 21 musical instruments (angklung roel, angklung bapa, angklung indung, angklung anak 1-5, dogdog bapa, dogdog indung, dogdog anak, gembyung 1 dan 2, and kecrek), including singers, that are divided into 21

groups. The division is adjusted to the musical ability of students. Thus, students who have good ability should play angklung or other instruments that have more difficult motifs and so forth.

4) *Evaluation*: An activity should always have an evaluation to measure, see, and improve the performance and the results of the learning process that have been done. Some revisions or improvements can be undertaken to make the situation better. Form of evaluation should be designed by adjusting to the condition and situation of students so that students do not feel fail in playing angklung badeng. The form can be done by video documentation form in every practice of each structure and its motion about its shortcomings and its weaknesses. Thus, students and teachers or trainers can fix their weaknesses. The atmosphere of evaluation should be designed with a fun, relaxed, and comfortable atmosphere so that students can discuss and realize mistakes and deficiencies easily and quickly without fear and failure.

5) *Performances*: The results of the learning process should be presented in a show or festival. The main purpose of this activity is to give rewards for the effort of students and teachers and schools for their hard work during the practice process. It can motivate students and relate them to the target of preserving angklung badeng. With such engagement, students will feel appreciated for their effort in training. Students will be motivated to be more active in learning angklung badeng or other arts. Students can also show their ability in the field of art that can impact on their confidence. It can also develop a high sense of socialization and be a pride for the students themselves. In addition, a show will indirectly introduce the angklung badeng to the public so that angklung badeng can remain sustainable and desirable and loved by the people in the midst of the development of the era.

### III. CONCLUSION

Art as one of the elements of culture can be characteristic of a region. Therefore, the traditional art must be maintained, preserved, and developed. Nevertheless, the identity of a particular ethnic and regional is not lost. It should be an income for the region of the art. In Sanding Village of Malangbong District of Garut Regency, there is one traditional art that has been hereditary in the village, namely Angklung Badeng. The condition of angklung badeng at this time is that it has rare audiences. Direct action to maintain and disseminate angklung badeng is needed, at least in the Sanding Village community itself. One effort to preserve angklung is to involve it in extracurricular activities in junior high school level. It is based on the consideration that at the age level, students are easy to be given new materials with various development on the composition of music to be adapted to the development of the era. In addition, a learning model which is appropriately tailored to the situation and condition of the community needs to be designed. The design of the learning model is related to the angklung badeng introduction, learning materials, teaching and learning activities or implementation, as well as evaluation and performance.

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