

The Repertoire of Traditional Malay Ensemble as a Source of Violin Practice Learning Material

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Abstract

This study aims to examine in depth how the process of applying the Malay traditional music ensemble repertoire as a teaching material in practical learning to play violin instruments in unimed music education study programs in the odd semester 2020-2021. Based on the monitoring carried out by the lecturer team in the learning process to play the violin that has occurred so far, the practice of playing the violin is still being carried out with teaching material playing western classical music and playing popular music styles. This study was conducted using a qualitative approach, namely following the opinions of Miles and Huberman (1984), namely (1) data collection, which was carried out through interviews, document digest observation, recording and recording; (2) data reduction, which is done by summarizing, selecting the main things, focusing on the important things, looking for themes and patterns and removing unnecessary ones; (3) data display (data presentation), which is done by showing the data and presenting it in the form of narrative text and charts; (4) conclusion drawing / verification which is carried out by drawing conclusions and verifying the research findings. In this study, the findings suggest that: 1) The learning process carried out in learning the violin in this study is to apply the tiered learning method, starting from the preparatory level learning, basic learning, middle level learning, and advanced learning. 2). The introduction of the main principle in recognizing cengkok and grenek in violin playing is in the form of the jump tone technique. For example, a violin melody can be played 7 notes or 8 notes in one beat, but the melody interval steps vary between second, tert, quart, quint and so on. However, in a grenek melody, the intervals played are only in the form of a second up or a second down.

Keywords

reportoar; traditional;
Malay; learning; violin



I. Introduction

The learning process in the FBS Unimed music education study program is an event of an interaction process involving students, educators and sometimes involves social and cultural events as themes of the subject matter of learning. The learning process is carried out by carrying out a curriculum design that is based on the vision and mission of the study program in responding to the challenges of scientific progress and development. The learning process is expected to be applicable for the attainment of knowledge acquisition, mastery of certain skills or skills, as well as the formation of good attitudes and self-confidence in students.

To obtain maximum learning outcomes in the learning process, creative and innovative efforts are needed by the teaching staff. These efforts can be made in various ways, including by always analyzing and updating learning tools, such as; methods, techniques and provision of teaching materials or learning media as well as a periodic review of the curriculum. This can be done so that the ongoing learning process can continue to be improved and adapted to the development and needs of the community in the ever-evolving world of education.

Based on the above, a team of lecturers at the FBS Unimed Music education study program conducted in-depth analyzes to improve the quality of their learning. There are several problems in the subject of practice choice, including problems with learning outcomes in the violin instrument practice option courses. Based on the results of observations and several resumes carried out, it was found that in the learning process the practice of the swipe choice instrument, there were several things that still needed to be fixed, including these problems ∴. The learning process for the practice of the violin is still dominant, requiring practice patterns of playing western classical music ensembles and popular music only. Another problem that must be considered is the low ability of students to explore traditional song playing using the violin instrument. Based on the results of the initial survey and tests conducted on several students who have completed the violin practice elective course, it shows that the students' average ability can only play classical patterns, western pop and have not been able to develop traditional music playing technical patterns. Malay as one of the cultural treasures in North Sumatra.

This is allegedly, there are problems in the delivery of learning material which is only limited to providing material on western classical techniques, scales (major and minor), Trisuara (major and minor), and playing simple popular song ensembles. In the pursuit of violin practice, we have never touched on how to learn the violin playing model with the grenek technique or the traditional Malay violin twisted which is not inferior to the style of playing popular song models today. It is necessary to know that in Malay music culture there are many violin friction techniques that can be adopted to add to the student's violin playing style, such as the finger system and the very distinctive swiping technique with the color dialect of the Malay melody, understanding the tone scale and the concept of traditional music.

It is important to explain that the Deli Malay ethnicity has a Deli Malay music ensemble culture which also uses musical instruments such as the violin. The violin game in Malay culture has its own characteristics that are different from classical or modern style violin games. The model of grenek or cengkok in the melody game is a strong feature as a symbol of the cultural identity of the Malay tradition. As a tradition that has been passed down from generation to generation, the technique of playing the Malay violin is only studied by a small part of the Malay community itself. And over time what if it is not explored and developed for the next generation will be lost. Based on this, it is considered very important if the melody game model of Malay traditional songs can be used as teaching material in learning the practice of playing the violin in the Unimed music education study program. This is intended so that the learning process can be enriched with models of playing melody techniques of traditional songs and not only limited to the concepts and techniques of western classical violins or pop violins.

II. Review of Literatures

Culture can be realized in various ways, one of which is through art. This part cannot be separated from how a society runs its daily life, people are always present in the activities of the religious system, customs, and even entertainment. The beauty of a sense of art becomes an inseparable part in accompanying their various activities, both in community groups and individually (Tobing, 2020). Amstrong in Widiastuti (2019) states that musicality is the ability to perceive (for example music lovers), differentiate (for example, as a music critic), change (for example, as a music composer) and express (for example, as a performer or music player) musical forms. This intelligence includes sensitivity to rhythm, tone or melody, and timbre or color tone in a piece of music. Someone can have a figural understanding of music or "from the top down" (global, intuitive), a formal understanding of music or "from the bottom up" (analytical, technical).

Sembiring (2019) states that the School Music Ensemble course is one of the subjects in Music Education Study Program at Faculty of Languages and Arts, Universitas Negeri Medan. This course appears in each odd and even semester, where students will choose one of three types of School Music Ensembles, namely Orchestra, Traditional Music and Marching Band. The aim of the School Music Ensemble course in Music Education Study Program Unimed is for students to fulfill extracurricular teaching in secondary schools (junior and senior high schools / vocational high schools).

Melody movements are usually step-down with a jumping tone (see notation). In notation it can be seen that tone B goes down to note A, but before getting note A it jumps forward to note C then goes down to A, then goes back to tone B and goes down to G is tone down again to note a. Cengkok like this movement is mostly found at the end of melody in Malay music. The meal consisted of music, dances, presentation of offerings, and menghanyut lancang (boat). The music presented is included in the study of ethnic music that is monotonous with repeated rhythm and melody. The instrument consists of a two-face drum, flute, sarune, gong and incantations that hum. In community of North Sumatra Coastal Malay found various rituals that are used as medical media (Wiflihani, 2019).

According to the research team, this needs to be addressed immediately by improving the teaching material and applying the concept of playing the violin by playing melodies of traditional Malay songs. This is an effort to improve learning and improve learning outcomes for violin practice. How is the process of applying traditional Malay music melody playing techniques in learning violin practice for students will be the focus of this research.

III. Research Method

This study used a qualitative approach by following the opinions of Miles and Huberman (1984), namely (1) data collection, which was carried out through interviews, observations, document digest, recording and recording; (2) data reduction, which is done by summarizing, selecting the main things, focusing on the important things, looking for themes and patterns and removing unnecessary ones; (3) data display (data presentation), which is done by showing the data and presenting it in the form of narrative text and charts; (4) conclusion drawing / verification which is carried out by drawing conclusions and verifying the research findings. Miles and Huberman's opinion was then explored to determine the steps that were determined in the implementation of this research. These steps include the following

- 1) The research preparation stage which includes designing proposals, conducting literature studies, determining research topics, formulating research problems and objectives, determining research locations, and determining research methods.
- 2) Primary data collection stage and secondary data. Primary data is obtained through in-depth interviews and participant observation which aims to collect data.
- 3) The data analysis stage is carried out by categorizing and analyzing primary and secondary data, conducting discussions with experts. Next, formulate a model for the application of teaching materials.
- 4). The trial phase applies the formulation of teaching materials in learning the practice of violin. Then make corrections and improvements to the problems that occur.
- 6) The stage of concluding the results and making a report on research findings.

IV. Discussion

4.1 Violin Practice Learning Process

In this study, what will be discussed is how the learning process for violin practice material is carried out, from the initial level of preparation to knowing and understanding the proper ways to be able to play a violin instrument correctly and development to the next stage. Starting from the introduction to reading block notation in playing a violin, getting to know the parts of the violin and the technique of playing a song composition both individually and in groups.

The learning method used in learning the violin in this study is to apply the tiered learning method, namely the learning process starting from the preparatory level learning, basic learning, middle level learning, and advanced learning. This learning method is adjusted based on the continuous semester level or tiered:

a. Preparatory Level Learning

There are several stages in learning the violin at the preparatory level

The basics of violin learning techniques for students are very influential in how quickly students learn the violin. Violin learning techniques are not always the same from one child to another. They have different anatomy so they have to adjust the anatomy of each individual, this must be understood so that there is no mistake in this case. The preparation level learning method in understanding how to play a good violin is as follows.

- Beginning with introducing and deepening understanding of the parts of violin instrument organology.
- Then introduce the four violin strings and their intervals through the strings of the violin sticks.
- Introducing students how to read block notation and apply it to playing violin instruments
- Teaches students how to rub violin sticks on violin strings based on several correct body positions and hands.
- Then teaches how to produce notes with correct fingering techniques by maintaining the accuracy of the sound of the violin tone and the stability of the friction of the violin stick.
- Teaches how to play simple songs while maintaining the consistency of the tempo and the tonic accuracy of each note produced from the sound of the violin being played.
- Conduct an assessment of students on learning outcomes
- Make special remedials for students who have not been able to achieve the learning success target.

b. Preparatory Level Learning

Several stages in learning the basic violin will be taught the basics of techniques to play the violin correctly. Some of the intended techniques are as follows:

- Teaches the celur technique (Glisando)
Selur technique is a technique of taking a position with the same finger from one note to the predicted tone when producing a good tone.
- Teaches vibrato technique
The vibra technique is a technique that vibrates a note with a finger that is raised slightly and lowered slightly, giving rise to a wavy note of the effect of rising and falling of a finger. Vibra is often used when playing a song, especially notes that are more than half a beat.
- Teaches the harmony technique (loud violin sound)
The harmony technique is a technique that is produced by placing the fingers but not pressing the strings up to the fingering board and then this technique is often performed in the 5th position in the violin instrument. Harmony techniques often use 4 fingers then 3 fingers according to the importance of a song in using a finger, not only a matter of pressing the finger, harmony techniques can also be done by pressing one finger and placing it with interval 4 (quart) using fingers 3 and 4 but not pressing the strings up to the board
- Teaches the finger plucking technique of violin strings (Pizzicato)
The violin plucking technique is a technique that does not use a string instrument to sound the strings but rather a finger that is plucked like a guitar. This often uses the index and middle fingers, palm, thumb, and ring and little fingers to hold the string for speed when returning to using the violin string.
- Teaches the double string technique (Double Strokes)
The double string technique is a technique of playing the violin by sounding two violin strings that are played simultaneously, when playing this technique the violin player must think about the stability of sounding the two strings when playing the instrument.
- Teaches the short swipe technique (Staccato)
The short swipe technique is a technique of playing a note intermittently or reducing the value of the note in half, a short swipe technique is done when there is a dot symbol below or above the note.
- Conduct an assessment of students on learning outcomes
Make special remedials for students who have not been able to achieve the learning success target.

c. There are Several Stages in Learning the Medium Level Violin

At this intermediate level students will be taught how to apply the violin playing techniques that have been learned at the basic level which can be applied to songs that will be played by students either independently or in groups. Here are some steps and steps:

- Playing one of the national song melody reports independently by applying the correct technique and interpretation
- Playing one simple song in a group using the correct technique and interpretation
- Play a reportoar of a popular song with the correct technique and interpretation
- Play one of the classic song reports with the correct technique.
- Conduct an assessment of students on learning outcomes

d. Several Stages in Learning the Advanced Violin

At this advanced level students will be taught how to develop advanced techniques for playing the violin so that they can be applied to traditional songs, especially bringing Malay song reports to be played by students both independently and in groups. Here are some steps and steps:

- Introduction to the form of Malay traditional song reportoar
- Introduction to the types of musical idioms in Malay song reportoar
- Application of violin playing techniques in Malay song reportoar
- Conduct an assessment of students on learning outcomes
- Make special remedials for students who have not been able to achieve the learning success target.

4.2 Application of Malay Music Melody Ornamentation in Learning Violin

Melodic ornamentation forms in Malay music are often referred to as cengkok and grenek, whose function is to beautify the course of the song melody, whether played by instruments or those sung by singers. Without the cengkok decoration and grenek, the melody will feel stiff because what is characteristic of Malay music is its cengkok and grenek.

In Malay music, the melodies that are often used along with the cengkok technique in Malay music are usually found in long-pitched notes such as the duration of 1 ½, 2, 2 ½, and 3 beats which are improvisedly born. Note values that are often used to make bends in song melodies are usually quartole (4 notes in one beat), quintole (5 notes in one beat), sextol (6 notes), septimole (7 notes), and there are In the form of a novemol, which is 9 notes in one beat. Then grenek is a technique for beautifying music in bringing song melodies for both vocal and instrumental music.

In vocal music, the characteristics of Grenek are vibrating with a tight tone like vibrato in Western music, while Grenek for violin instruments, the technique of playing them is almost the same as the triller technique, which is vibrating your fingers rapidly in two different tones in one or more beat.

The main principle that distinguishes cengkok and grenek is in the shape of the jump in tone. For example, a melody can be played with 7 notes or 8 notes in one beat, but the steps of the melody interval vary between second, terts, quart, quint and so on. However, in a grenek melody, the intervals played are only in the form of a second up or a second down, meaning that two notes are played repeatedly with a note value of 1/32 or 1/64. In order for the understanding of cengkok and grenek that have been described above can be understood clearly in practice the author will provide examples as follows:

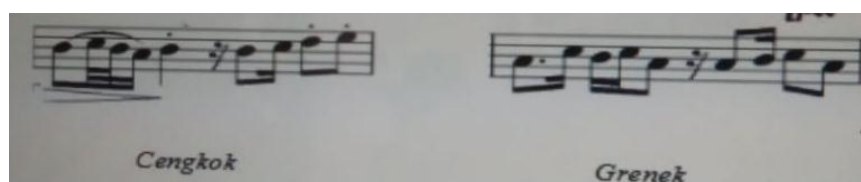


Figure 1. *The Notation of the Twisted Shape and Grenek*

The melodic style of several Malay songs sometimes approaches Iris and Indian musical nuances, which include the Staccato, Vibrato, and Legato techniques on the violin melody. The following is an example of a grandmother's pattern found in one of the footage of Malay music ensemble reportoar.

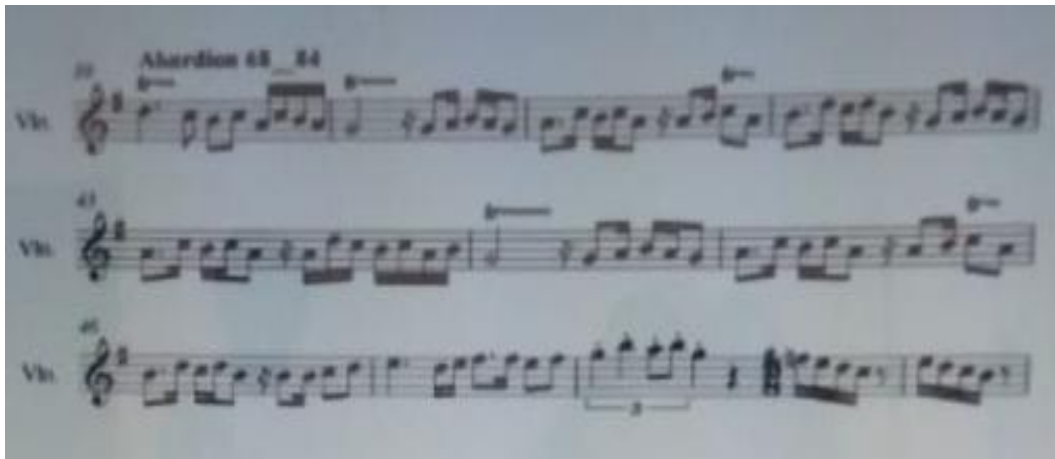


Figure 2. *Snippets of a Grenek Shape Pattern on a Violin Melody*

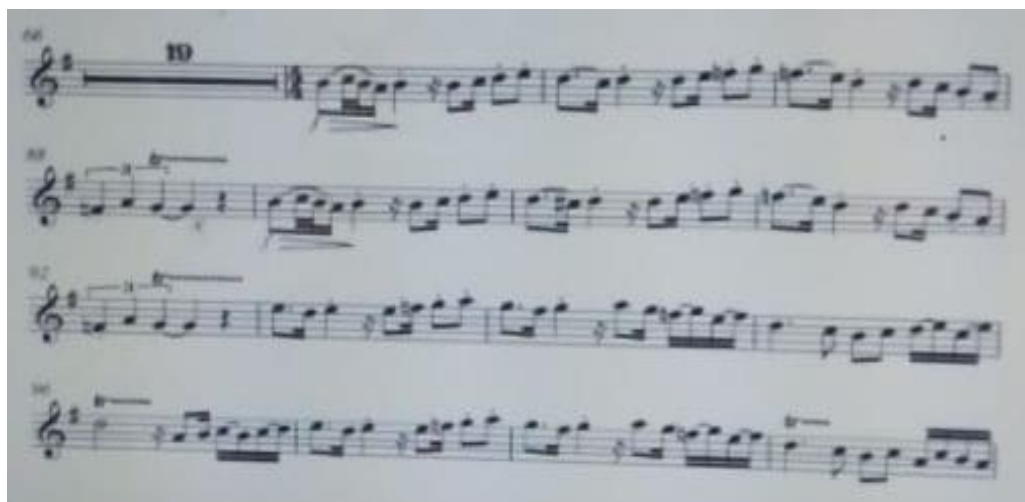


Figure 3. *Snippets of a Crooked Shape Pattern on a Violin Melody*

4.3 Learning Outcomes

Based on the findings from the results of the analysis carried out, that the learning model using this tiered method can show the development of students' abilities when compared with the previous method. Students at each learning level consistently carry out each stage with good learning outcomes. This is evident from each level group such as: 1) violin preparation level 2) basic violin level, 3) middle violin level, 4) advanced violin level shows very satisfying learning outcomes.

Especially at the advanced violin level, it shows better results when compared to the violin practice learning model in the previous year. This increase can be evidenced by the increased ability of students in the skills to play several Malay song reports properly at the advanced practice level of the violin. This can be proven by the following data:

Table 1. Students' Ability Skills to Play Several Malay Song

No	Advanced Violin Class Groups Based on the Academic Year	Ability to Recognize and Understand the Organological Structure of the Violin	Ability Play Basic Technique Violin	Ability to Play Classical Songs	Ability to Play Popular Songs	The Ability to Play Chinese and Chinese Malay Violin
		%	%	%	%	%
1	2017 Student Entry Year	60	70	60	75	0
2	Students of 2018	62	60	60	70	0
3	Students of 2019	80	80	75	85	70

V. Conclusion

Based on the results of the discussion that was carried out in the previous section of this study, several conclusions can be drawn as follows:

1. The learning method used in learning the violin in this study is to apply the tiered learning method, namely the learning process starting from the preparatory level learning, basic learning, middle level learning, and advanced learning. This learning method is adjusted based on the continuous semester level or tiered
2. In Malay music reports, the melody form of the cengkok technique in Malay music is usually found in long-pitched notes such as the duration of 1 ½, 2, 2 ½, and 3 beats which are improvisedly born. Note values that are often used to make bends in song melodies are usually quartole (4 notes in one beat), quintole (5 notes in one beat), sextole (6 notes), septimole (7 notes), and there are In the form of a novemole, which is 9 notes in one beat. Then grenek is a technique for beautifying music in bringing song melodies for both vocal and instrumental music. For the violin instrument, the technique of playing it is almost the same as the triller technique, which is to vibrate the finger rapidly in two different notes in one or more beat.
3. The learning model using this tiered method can show the development of students' abilities when compared with the previous method. Students at each learning level consistently carry out each stage with good learning outcomes. This is evident from each level group such as: 1) violin preparation level 2) basic violin level, 3) middle violin level, 4) advanced violin level shows very satisfying learning outcomes.

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