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KERONCONG EXTRACURRICULAR LEARNING AT SANTA MARIA KEDIRI CATHOLIC JUNIOR HIGH SCHOOL THROUGH THE SONG "Kr. TANAH AIRKU"

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Abstract: This study reveals the extracurricular learning method of keroncong at Santa Maria Catholic Junior High School Kediri, with a focus on the song "Kr. Tanah Airku". The purpose of this study is to explore the deepening of learning, student response, and the positive impact produced through this program. In the development of keroncong extracurriculars, the school applies learning methods that include the introduction of keroncong musical instruments, learning basic techniques, and in-depth interpretation of the song "Kr. Tanah Airku". This research includes a specific approach in teaching the song including the historical background and the value of the value to be conveyed. The students' response to this program was very positive, with high enthusiasm and interest in understanding keroncong and the meaning of the song "Kr. Tanah Airku". Success indicators such as increased musical understanding, musical instrument playing skills, and sense of community were successfully measured. The study also detailed teachers' expectations for the future of the keroncong extracurricular program, with a focus on further development and increased student participation. In conclusion, this study presents a comprehensive overview of the keroncong extracurricular learning method at Santa Maria Catholic Junior High School Kediri through the song "Kr. Tanah Airku". This program not only enhances students' understanding of traditional Indonesian music, but also provides valuable experience in understanding and appreciating the country's cultural heritage.

Keywords: Learning, Extracurricular, Keroncong Music

1. INTRODUCTION

Music is an art form that has experienced quite high development in Indonesia. There are many different forms of Indonesian original music arts, including: keroncong music, gamelan/keroncong music, calung music, cokekan music, and so on. Keroncong music is a popular music in Indonesia, especially throughout the island of Java and big cities such as Jakarta, Semarang, Solo, Yogyakarta, and Surabaya. Keroncong is a musical ensemble consisting of banjo, ukulele, keroncong cello, keroncong bass, guitar, flute, and violin.

The development of keroncong music developed into several forms, including: original keroncong style, keroncong style, stambul, and extra songs. The differentiators in several types of keroncong music are the number of beats, chord movements and harmonies. Keroncong music is the original music of the Indonesian nation, because this music is also not found in other countries, especially the Portuguese who are the people who bring keroncong music to Indonesia. This is in accordance with the opinion according to Soeharto et al (1996:25) that there are elements of keroncong music that come from outside are the musical instruments, but the form of music (keroncong music) is not an imported (foreign) form of music but really the work of the ancestors themselves.



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Furthermore, according to Achmad Soenardi in Suharto et al (1996:26) when meeting with the Portuguese consul: Antonio Plato Da Franca on October 30, 1969, explained that keroncong music or similar music that might give birth to keroncong music did not exist in Portugal. Mister Antonio explained that let alone those in the form of keroncong, even those that are estimated to look like keroncong do not exist.

Efforts in the preservation of keroncong music in Indonesia are held many keroncong music performances from the city, district, to provincial levels. In Kediri, many keroncong musicians also hold regular events every week to gather and play keroncong together. In Kediri, now several schools have also started to have keroncong groups to participate in preserving the keroncong culture. Some examples of schools that have keroncong groups in Kediri are SMPK Santa Maria Kediri, SMAN 5 Kediri, and SMAN 7 Kediri.

SMPK Santa Maria Kediri is one of the schools that has played an active role in the preservation of Keroncong music in Indonesia since 2014. SMPK Santa Maria Kediri includes keroncong music as an extracurricular. In addition, SMPK Santa Maria Kediri itself often holds events in schools with the theme of keroncong, for example with art performances in the school environment, and several masses held at schools and at the Kediri posharang and participating in various events from the Kediri City Education Office. Keroncong extracurricular learning at SMPK Santa Maria Kediri guides students from those who cannot play keroncong or even do not know it to become able and expert in keroncong music. This is evidenced by the large number of graduates of SMPK Santa Maria Kediri who participate in keroncong activities and create their own keroncong groups to *entertain*. In addition, SMPK Santa Maria Kediri is also able to instill a love for keroncong music to its students who participate in extracurriculars, until they graduate, they are still engaged in the field of keroncong as their expertise. Not only at school they play keroncong music, but in the community they are also able to show their skills in playing keroncong music. Until the creation of many keroncong groups in Kediri which were started and formed by graduates of SMPK Santa Maria Kediri.

The learning process of keroncong music at SMPK Santa Maria Kediri both in theory and practice cannot be separated from the role of learning methods. The learning method used is one of the most important learning components in the effort to achieve learning goals. The learning methods used in learning keroncong music are of course adjusted to each instrument used in keroncong, including banjo, ukulele, keroncong cello, bass, guitar, violin, and flute. There are 4 instruments that are the original instruments of keroncong music, including banjo, ukulele, keroncong cello and bass. The other instrument is a conventional instrument that is not only used in keroncong music but also other music. SMPK Santa Maria Kediri is a formal school that elevates keroncong as the leading extracurricular in the school. The learning method used in keroncong learning is considered to have been composed

well and is considered successful in applying learning methods to each instrument in keroncong.

The researcher intends to observe how the extracurricular learning method of keroncong is carried out at SMPK Santa Maria Kediri. The learning methods observed were lecture methods, questions and answers, demonstrations, exercises/drills, and memorization. The activeness of keroncong at SMPK Santa Maria Kediri is the basis for researchers to observe the extracurricular learning method of keroncong music at SMPK Santa Maria Kediri.

2. METHOD

The approach of this research is a qualitative approach. The qualitative approach is an approach that is also called an investigative approach because usually researchers collect data by face-to-face and interacting with people at the research site. Based on the description that has been stated above, it can be concluded that this study uses a qualitative approach because all the data obtained is in the form of interviews and face-to-face results. This research is a type of research based on case studies.

In this study, the object of the research is focused on learning carried out in keroncong extracurricular activities at SMPK Santa Maria Kediri. By using keroncong instruments (banjo, ukulele, cello keroncong bass, violin), the keroncong extracurricular group of SMPK Santa Maria Kediri was able to explore musical instruments well. Even this keroncong extracurricular group can collaborate the music they perform with the choir extracurricular group at SMPK Santa Maria Kediri.

This research was conducted at SMPK Santa Maria Kediri which is located at Jl.Brawijaya No.63, Pakelan, Kediri City District, East Java. This is because the implementation of keroncong extracurricular takes place at the school. The main resource person for this study was Mr. Akhsin who is an extracurricular trainer of Keroncong.

There are several data collection techniques in the research. According to Rukajat (2018: 22), there are several data collection techniques for qualitative research, namely observation, interviews, and documentation.

Data analysis is a process of systematically searching and organizing records observation results,

interviews, and documentation studies to enhance research on the case being researched and present as the findings of others (Bogdan & Biklen, 1990: 189). According to Rukajat (2018: 37-44), there are 3 steps in the qualitative data analysis process, namely data reduction, data display, and conclusion making.

3. RESULTS AND DISCUSSION

3.1 Results

A. Keroncong Extracurricular Learning at Santa Maria Kediri Catholic Junior High School

SMPK Saint Mary Kediri have some Types of extracurricular activities to support students' non-academic activities, there are 8

various extracurriculars at SMPK Santa Maria Kediri, including extracurricular Scouts, Drum Band, Basketball, Traditional Dance and Modern Dance, Karawitan, Wushu, KIR (Youth Scientific Work), and Keroncong. The keroncong extracurricular was formed in 2014. As quoted from an interview with Mr. Yohanes Sucipto as the principal (May 24, 2023) "Here's the thing, extra keroncong was formed starting in 2014. Based on an interview with Mr. Akhsin as the keroncong coach at Santa Maria Junior High School (June 2, 2023) "Extra keroncong at Sanmar Junior High School has its own attraction in several students, starting from the beginning of its formation in 2014 until now it is still in demand even though the number of members varies every year. This year (2023) the members of the keroncong extracurricular group are 15 students." According to an interview with the keroncong coach of SMPK Santa Maria Kediri (May 5, 2023) "Extra keroncong training is carried out twice a week on Tuesdays and Wednesdays". The keroncong group of SMPK Santa Maria Kediri usually most often fills school farewell events, art performances, mass events at churches, and Kediri City education office events.

B. Application of Extracurricular Learning Methods Keroncong at Santa Maria Catholic Junior High School Kediri through "Kr. Tanah Airku"

Based on the results of observations in the field about keroncong extracurricular learning activities and research documentation as well as a series of interviews with Mr. Akhsin as a keroncong trainer at SMPK Santa Maria, data on keroncong extracurricular learning methods were obtained.

Quoted from the results of an interview with Mr. Akhsin (June 2, 2023), "keroncong extracurricular learning at SMPK Santa Maria is not fully implemented in a practical way, but there are some theoretical learning that is delivered before practice with a portion of only about 10%". SMPK Santa Maria has a complete set of keroncong instruments, namely Banjo, Ukulele, Cello, Acoustic Guitar, Contrabass, and Violin. As well as one Ukulele and a Banjo instrument. In keroncong extracurricular learning, all students are required to hold musical instruments according to their basic abilities.

Based on an interview with Mr. Akhsin as the keroncong trainer (June 2, 2023) "Learning keroncong begins by briefly introducing the tools used in keroncong music, then continues by introducing keroncong songs to playing keroncong musical instruments". At this stage, Mr. Akhsin as a keroncong coach uses lectures, demonstrations, and drills on students. The following is an explanation of the keroncong learning method for students:

a. Introducing the Types of Keroncong Songs

At this stage, students are given basic knowledge about the types of keroncong songs. Based on an interview with Mr. Akhsin (June 2, 2023). "So, the knowledge about the types of keroncong songs will definitely be conveyed at the beginning of learning so that they have a reference about the types of keroncong songs, especially for students who are not *familiar* with keroncong songs". In this activity, the keroncong coach played several types of keroncong songs to the students. The songs that are played are the types of original keroncong songs, keroncong styles, keroncong styles, stambul and extra/pop songs.

After being introduced to several types of keroncong songs, the keroncong coach will focus on the original keroncong song as the next lesson. Based on the above explanation, the author can conclude that at this stage the trainer introduces the types of keroncong songs to students using the lecture method, according to the literature review in Chapter II.

b. Introduction of Keroncong Through the Song "Kr. Tanah Airku"

At this stage, students are given a score of the block notes of the song Kr. Tanah Airku. After the score is distributed to the students, the extracurricular coach explains how to read the block note score. As quoted from an interview with Mr. Akhsin (June 2, 2023). "At this early stage, I gave the score of the block notes of the song Kr. Tanah Airku. Indeed, all students will look confused by how to read it, but I explain to them that from this score we will learn gradually how to play keroncong music".

In this material, the extracurricular coach explains the parts of the score in general, starting from the title, creator, tempo, keymark, and rhythm mark. The title of the song in the block note score is generally written in the upper center. Title is the identity of a song. The songwriter is written in the upper right. On the upper left there is the identity of the instrument on the score, for example it says Ukulele, then the score is intended for the ukulele instrument. Under the identity of the instrument there is a tempo mark, in this song is written tempo Adagio which means the song has a slow tempo that ranges from 54 -58 taps per minute. The key sign is at the beginning of the paranada line. Violin, Banjo, and Ukulele instruments use the key sign G, while the Cello Keroncong and Contrabass use the key sign F. In the score of this song, the basic note of one chord (1#) is used which means do =

G. The rhythm mark is found on the paranada line after the key sign. The rhythm mark in this song is 4/4 which

This means that in each rhythm there are four taps. Each syllable is separated by a syllable sign.



Figure 1. Song Score Kr. Tanah Airku



Source : Personal Documents

After getting to know the part of the score, the coach explained how to read the block note score according to the instrument. On the violin instrument, the trainer is helped because students have mastered how to read block notes. As quoted, in an interview with Mr. Akhsin as the coach of keroncong (June 2, 2023). "So, I feel helped by players who have mastered block notes, because they have taken violin lessons outside of school activities. So I just need to explain how to read the block notes to the Banjo, Ukulele, Cello Keroncong, and Contrabass players". The writing of scores on Banjo, Ukulele, Cello Keroncong, and Contrabass instruments is emphasized on the price of notes.

3.2 Discussion

A. Learning Keroncong Musical Instruments

In this learning of keroncong musical instruments, keroncong trainers pursue how to play keroncong musical instruments in a basic way. It began by using the lecture method first, and continued with a demonstration to demonstrate how to play keroncong musical instruments such as Ukulele, Banjo, Cello Keroncong, Contrabass, and violin. The following is the explanation:

At the beginning of learning the musical instrument, the coach explained how to play the Ukulele musical instrument with the lecture method first. The demonstration method is given after the coach tells you how to play the Ukulele and how to tune the Ukulele instrument. The playing position of the Ukulele instrument is almost the same as that of the guitar, but the difference is that it is small in size and only takes the bottom three strings of the guitar, namely the strings G, B, E. According to an interview with Mr. Akhsin (June 6, 2023). "Before learning Ukulele, I as a coach offer to all extracurricular members who want to learn Ukulele after which I will ask them if they have ever played musical instruments such as guitar. Then I will choose players who already have the basics of playing guitar, this will facilitate the learning process." Then continued by Mr. Akhsin in his interview "The first lesson that was done was to show the position of the G major chord on the ukulele, then the ankle stroke technique on the right hand. Of course, I also demonstrated first. In Ukulele learning, the emphasis is on the kenthul or tremolo technique on the number three string (G string)."



Figure 2. Ukulele Learning Source
Personal Document

Then after the coach gave a lesson on the Ukulele musical instrument, the coach explained how to play the Banjo musical instrument, using the lecture method. After that, the coach uses the demonstration method to tell how to play the banjo instrument.

After learning the Banjo musical instrument, Mr. Akhsin as the keroncong coach at SMPK Santa Maria Kediri explained how to play the Keroncong Cello musical instrument using the lecture method first to tell the parts of the Keroncong Cello and using the demonstration method to tell how the body is positioned in playing the Keroncong Cello musical instrument.



Figure 3. Banjo Musical Instrument

Instruments Source : Personal Documents

After the coach gave the Keroncong Cello musical instrument lesson, it was continued by introducing the Contrabass musical instrument to the students with the lecture method and telling the position of playing the Contrabass with the demonstration method. The position of the body in playing Contrabass is standing because of its large size, the left hand is used to press the strings and the right hand is used to pluck the strings. Students are also taught how to tune the Contrabass with the demonstration method, the Contrabass consists of three strings namely G, D, G.

Next is learning violin musical instruments. The trainer uses the demonstration method to give examples of violin playing, in violin learning, the trainer is helped by the students because they already have a violin musical instrument that has 4 strings, namely G, D, A, E. At this stage after the trainer demonstrates the material, then the trainer uses the drill method where students practice the material continuously to get the expected skill results according to Chapter II.

Based on an interview with Mr. Akhsin (June 6, 2023). "At the beginning of the ukulele lesson, actually students have succeeded in playing the ankle rhythm but they must also be able to play other rhythms such as the kothek rhythm. This

It is necessary so that the atmosphere of the song can be more lively and not monotonous". The variation of the rhythm of the kotheek in this song is found in the 6-7 beats. In learning kotheek rhythm, the trainer uses a demonstration method by using the media of musical instruments alternately, starting from ukulele, banjo, cello, keroncong, and contrabass. After that, the drill method is continued until the student has the skills as expected.

Furthermore, at the learning stage, the ankle rhythm has been taught at the beginning of learning because the ankle rhythm is the basic rhythm of playing keroncong music. The variation of the rhythm of the ankle in this song is found in the rhythms of 12-17, 22-43. In the learning of ankle rhythm, the trainer uses a demonstration method by using the media of musical instruments alternately, starting from ukulele, banjo, cello keroncong, and contrabass. After that, the drill method is continued until the student has the skills as expected.

Next, there is double rhythm learning, Quoted from an interview with Mr. Akhsin (June 6, 2023). "As I said earlier, in order for a song to sound varied, there are usually other rhythm patterns such as double rhythm patterns that are usually played in the reffren section". The double rhythm variation in this song is found in the beats 8-11, 18-21, 44-79. In double rhythm learning, the trainer uses a demonstration method by using musical instruments alternately starting from ukulele, banjo, keroncong cello, and contrabass. After that, the drill method is continued until the student has the skills as expected.

Finally, playing the song "Kr. Tanah Airku" together with the learning that was done was previously explained and carried out for several days of meetings. As quoted in an interview with Mr. Akhsin as the extra coach of keroncong (June 6, 2023). "After they understand how to play each instrument, I usually repeat the same material at three to four meetings so that they are ready for their respective games. The ukulele player is ready for his playing, the banjo player is ready for his playing as well as the other instruments are also ready for his playing, so that when they are played at the same time all the players are ready."

Furthermore, the coach asked all students to play the song Kr. Tanah Airku at the same time as

look at each sheet music that has been studied. At the first meeting, all students found it difficult because they had to adjust to play simultaneously in a compact manner. Using the drill method, the coach performs this activity repeatedly in several meetings until their game becomes as smooth as expected. Mr. Akhsin said that this activity required at least three meetings.

At this stage, the trainer uses the drill learning method in several meetings until it produces the expected skills.

4. CONCLUSION

Based on the results of the research that has been conducted, it can be concluded that the keroncong extracurricular learning method at Santa Maria Kediri Catholic Junior High School through the song "Kr. Tanah Airku" which includes learning methods and learning processes. Extracurricular learning at SMPK Santa Maria Kediri uses learning methods including:

- a. The lecture method, which is in the delivery of material about the instruments in keroncong and its parts, describes the types of keroncong music, explains the form of the original keroncong song, and explains how to read block notation.
- b. The demonstration method, which is in the delivery of material in the form of practices such as how to tune and how to play each instrument in keroncong music, then provides examples of how to play the rhythm of kotheek, ankle, and double.
- c. The drill/practice method, which is in the delivery of material about the playing of each instrument in keroncong.
- d. The question-and-answer method, which is at the moment before closing extracurricular learning to ensure that all students have understood the material explained by the coach.

Application method Extracurricular learning of keroncong at Santa Maria Catholic Junior High School Kediri through the song "Kr. Tanah Airku" is divided into four stages, namely introducing the types of keroncong songs, introducing keroncong through the song Kr. Soil Airku, learning keroncong musical instruments, learning keroncong rhythm patterns and playing the song Kr. Tanah Airku together. At the introduction stage, students were introduced to the original keroncong song, keroncong style, keroncong langgam, stambul, and extra or pop songs. The introduction of the song Kr. Tanah Airku was carried out with

explained the part of the song Kr. Tanah Airku. At the stage of learning keroncong musical instruments, learning ukulele, banjo, cello keroncong, contrabass, violin, and vocals is explained. The learning of keroncong rhythms is carried out by learning the rhythms of kotheek, engkel, and doubles. In the last stage, namely playing the song Kr. Tanah Airku together. The suggestion from this study is that it is hoped that the extracurricular group of SMPK Santa Maria will be added with guitar and flute instruments, students will be stimulated to increase their creativity in playing the violin, and the drill/practice method should be accompanied intensely by the coach to some groups that do not understand.

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