



E-ISSN 2338-6770

Submitted date : -

Revised date : -

Accepted date : -

Correspondence Address:

Thai Studies, Faculty of Arts,  
Chulalongkorn University 254 Phaya  
Thai Rd, Wang Mai, Pathum Wan,  
Bangkok 10330. E-mail:  
[6688031022@student.chula.ac.th](mailto:6688031022@student.chula.ac.th)

## EXTRACURRICULAR KOLINTANG LEARNING AT SMA NEGERI 2 KEDIRI

Daniel Bagus Sajiwo<sup>1</sup>, Senyum Sadhana<sup>2</sup>

<sup>1</sup>State University of Surabaya, Surabaya, Indonesia

<sup>2</sup>Unesa University, Surabaya, Indonesia

Email: [daniel.bagus.19071@mhs.unesa.ac.id](mailto:daniel.bagus.19071@mhs.unesa.ac.id)

**Abstract:** *This study aims to describe and analyze the implementation of extracurricular kolintang music learning at SMA Negeri 2 Kediri and to identify the supporting and inhibiting factors in its implementation. The research employed a qualitative approach using a field study method. Data were collected through observation, interviews, and documentation involving the kolintang instructor, students, and school stakeholders. Data analysis was conducted through data reduction, data display, and conclusion drawing, while data validity was ensured through credibility, transferability, dependability, confirmability, and data triangulation. The results indicate that extracurricular kolintang learning at SMA Negeri 2 Kediri is implemented through a systematic integration of theoretical instruction and practical activities. The teaching methods applied include lectures, demonstrations, and repetitive practice (drill), adjusted to the types of kolintang instruments and students' skill levels. The learning process is carried out gradually until students are able to perform kolintang collaboratively in an ensemble. Supporting factors include strong institutional support from the school, high student enthusiasm, and the presence of a competent and consistent instructor. In contrast, inhibiting factors include limited practice time due to academic schedules, a limited number of instruments, and variations in students' abilities. This study is expected to serve as a reference for the development of traditional music learning, particularly kolintang, within formal educational settings.*

**Keywords:** *Learning Strategy, Extracurricular, Kolintang*

## 1. INTRODUCTION

Music in Indonesia has grown and developed significantly over time. The country is home to a wide variety of traditional music forms such as kolintang, calung, gamelan karawitan, keroncong, cokekan, and many



others. Among these, kolintang stands out as an ensemble that has gained international appreciation for its distinctive sound. This ensemble typically consists of instruments such as the kolintang contrabass, cello, two tenor parts, two alto parts, and one melody part.

Kolintang music is a traditional musical art originating from the Minahasa region in North Sulawesi. The term "kolintang" is derived from the characteristic sound produced by the instrument. In the past, kolintang was performed in rituals to honor ancestors. Over time, its role expanded to include accompaniment for dance, musical performances, and songs. As kolintang music developed, it began to be collaborated with modern instruments to support contemporary musical performances, including pop songs.

SMA Negeri 2 Kediri has been actively preserving kolintang music in Indonesia since 2014. The school offers kolintang as one of its extracurricular activities. In addition, SMA Negeri 2 Kediri regularly organizes events featuring kolintang performances, such as school art performances, various internal gatherings, and welcoming ceremonies for guests held both within and outside the school. The school also participates in events organized by the Kediri City Education Office. Through the kolintang extracurricular program, students regardless of prior experience are guided from having no knowledge of how to play the instrument to becoming skilled performers. This progress is evident in their ability to perform well both on campus and at external events.

The kolintang music learning process at SMA Negeri 2 Kediri, both theoretically and practically, relies heavily on the implementation of effective learning strategies. These strategies play a crucial role in achieving the desired learning outcomes. In kolintang instruction, the strategies are specifically adapted to the various instruments used, such as contrabass, cello, tenor 1 and 2, alto 1 and 2, and melody.

As a formal educational institution, SMA Negeri 2 Kediri actively promotes kolintang as a flagship extracurricular activity. The teaching methods applied in kolintang learning are considered to be systematically organized and consistently implemented for each instrument. The researcher intends to examine the learning strategies used in the kolintang music extracurricular program at SMA Negeri 2 Kediri. The learning methods observed include lectures, interactive question-and-

answer sessions, demonstrations, hands-on practice, and memorization techniques. SMA Negeri 2 Kediri is the only school in Kediri that offers kolintang as an extracurricular activity, which is the main reason for selecting it as the focus of this research.

## 2. METHOD

This study employed a qualitative research approach with a field study design. The qualitative approach was chosen to obtain an in-depth understanding of the kolintang learning process as it naturally occurs, without involving statistical calculations, but through descriptive analysis of field phenomena. The focus of this research was the kolintang learning process within the extracurricular program at SMA Negeri 2 Kediri.

The research was conducted at SMA Negeri 2 Kediri, located at Jalan Veteran No. 7, Mojoroto District, Kediri City, East Java, Indonesia. The object of the study was the kolintang extracurricular learning process, while the research subjects included the school principal, the kolintang instructor (Mr. Akhsin), and students participating in the kolintang extracurricular activity. Data sources consisted of primary data obtained through direct observation and interviews, and secondary data in the form of supporting documents such as activity records, school reports, and visual documentation.

Data collection techniques included observation, interviews, and documentation. Observations were carried out to examine learning activities, student behavior, mastery of kolintang techniques, and interactions during practice sessions. Interviews were conducted in both structured and unstructured formats with the instructor and relevant school stakeholders to gather information regarding teaching strategies, instructional methods, and challenges encountered in kolintang learning. Documentation served as supporting evidence in the form of photographs, videos, learning notes, practice schedules, and recordings of kolintang performances.

Data analysis was conducted qualitatively through three stages: data reduction, data display, and conclusion drawing. Data reduction involved selecting and focusing on information relevant to the research objectives. The selected data were then organized systematically to identify patterns and themes related to the kolintang learning process. Finally, conclusions were drawn based on the analyzed data.

To ensure data validity and credibility, this study applied data triangulation techniques, including source triangulation and method triangulation. Data obtained from interviews were cross-checked with findings from observations and documentation to ensure consistency and accuracy. Through triangulation, the research findings are expected to be valid, objective, and scientifically accountable.

### **3. RESULT AND DISCUSSION**

#### **3.1 Kolintang *Extracurricular Learning* at SMA Negeri 2 Kediri**

SMA Negeri 2 Kediri is a school located at Jalan Veteran No. 7, Mojoroto District, Kediri City, East Java Province. The school holds an A accreditation. Its vision focuses on developing students who are faithful, possess strong character, are cultured, high-achieving, and environmentally conscious. To realize this vision, SMA Negeri 2 Kediri offers various programs, including a kolintang extracurricular activity. This program reflects the school's commitment to fostering creativity in the arts and preserving traditional music as a valuable cultural heritage.

The kolintang extracurricular program at SMA Negeri 2 Kediri was established in 2014. Initially, participation was limited to members of the student council (OSIS). Over time, the recruitment process was expanded, allowing interested students from grades 10 and 11 to join. Training sessions are held once a week, every Friday at 1:00 p.m. (WIB).

Over the years, the kolintang extracurricular activity at SMA Negeri 2 Kediri has shown remarkable development. At first, performances were limited to internal school events, such as school celebrations and commemorative ceremonies. However, as students' technical skills improved and were supported by the high enthusiasm and dedication of both the instructor and the students, the group gained opportunities to perform at events outside the school. These events include official functions organized by government institutions and welcoming ceremonies for guests from other regions that require traditional music performances.

The success of the kolintang group is inseparable from the significant role of its instructor, Mr. Ainun Akhsin, S.Pd., a graduate of the Department of Drama, Dance, and Music Education at Universitas Negeri Surabaya. Since the program's establishment in 2014, he has guided students

through a continuous and adaptive teaching approach that nurtures their musical talents. With his musical expertise, Mr. Ainun Akhsin has created an inspiring learning environment and fostered strong bonds with the members of the extracurricular program.

### **3.2 Implementation of Extracurricular Activities at SMA Negeri 2 Kediri**

Based on field observations of the kolintang extracurricular learning activities, research documentation, and interviews with Mr. Akhsin, the kolintang instructor at SMA Negeri 2 Kediri, data were collected regarding the learning strategies applied in the kolintang extracurricular program. In an interview conducted on August 15, 2023, Mr. Akhsin explained, "Kolintang extracurricular learning at SMA Negeri 2 Kediri does not focus solely on practice, but also includes several theoretical lessons prior to practical sessions."

During kolintang learning activities, each student is required to play a selected instrument. According to Mr. Akhsin, "Kolintang instruction begins with a brief introduction to the instruments used in kolintang music, followed by chord exercises, and then song performance." At this stage, the instructor applied explanation, demonstration, and practice methods. The implementation of kolintang learning for students is described as follows.

#### **3.2.1 Introduction to Kolintang Instruments for Students**

##### **3.2.1.1 Introduction to All Kolintang Instruments**

In this stage, students were introduced to the various types of kolintang instruments available at the school. SMA Negeri 2 Kediri owns a complete set of eight kolintang instruments, consisting of contrabass, cello, tenor 1, tenor 2, alto 1, alto 2, melody 1, and melody 2. In an interview on August 15, 2023, Mr. Akhsin stated, "Basic knowledge of kolintang instruments is essential because many students are not yet familiar with them." The extracurricular instructor introduced each type of kolintang instrument individually and explained its specific function within the ensemble, as presented in Table 3.1.

No.	Kolintang Instrument	Function
1	Melody Kolintang	Plays the main melody of the song
2	Alto Kolintang	Plays chordal accompaniment

No.	Kolintang Instrument	Function
3	Tenor Kolintang	Plays chordal accompaniment
4	Cello Kolintang	Provides low rhythmic tones
5	Contrabass Kolintang	Produces the lowest tones or chord roots

The next step involved students watching kolintang performance videos to enhance their understanding of the ensemble. Mr. Akhsin emphasized, “Watching kolintang performance videos together is important so students gain a clear picture of how a kolintang ensemble functions.”

### **3.2.1.2 Introduction to Holding the Mallets**

At this stage, the instructor demonstrated proper mallet-holding techniques using two or three mallets. The two-mallet technique was applied to contrabass, cello, and melody instruments, while the three-mallet technique was used for tenor and alto instruments. Mr. Akhsin explained that students initially experienced difficulty using three mallets due to hand stiffness; therefore, they began with two mallets before gradually transitioning to three.

### **3.2.2 Kolintang Instrument Instruction**

To facilitate student understanding, simple songs were used during instruction. The song *Cublak-Cublak Suweng* was selected because it requires only one chord, making it easier for beginners. For ensemble performance practice, the song *Manuk Dadali* was chosen due to its clear I-IV-V chord progression. All practice sessions were conducted in the key of C major.

#### **3.2.2.1 Contrabass Kolintang Instruction**

The contrabass kolintang produces the lowest tones in the ensemble and functions as the harmonic foundation. It was the first instrument introduced due to its basic rhythmic and harmonic patterns. The instructor demonstrated contrabass techniques using two mallets while emphasizing tempo stability. After all students tried the instrument, two students were selected to focus on intensive drill exercises.

#### **3.2.2.2 Cello Kolintang Instruction**

The cello kolintang produces the lowest tones in the ensemble and functions as the harmonic foundation. It was the first instrument introduced due to its basic rhythmic

and harmonic patterns. The instructor demonstrated contrabass techniques using two mallets while emphasizing tempo stability. After all students tried the instrument, two students were selected to focus on intensive drill exercises.

#### **3.2.2.3 Tenor Kolintang Instruction**

The tenor kolintang serves as a mid-range harmonic layer and is divided into tenor 1 and tenor 2, each with distinct rhythmic patterns. Tenor 1 features simpler rhythms compared to tenor 2. The instructor demonstrated both patterns and selected students based on their musical abilities, followed by focused drill exercises.

#### **3.2.2.4 Alto Kolintang Instruction**

The alto kolintang supports harmonic balance and is divided into alto 1 and alto 2, with alto 2 featuring more complex rhythmic patterns. After demonstrations, students were selected and trained through intensive drills to refine their skills.

#### **3.2.2.5 Melody Kolintang Instruction**

The melody kolintang is the main melodic instrument and offers the widest pitch range. It was introduced at the final stage, as students had already mastered accompanying instruments. The melody instrument was played using two mallets, with the right hand handling the melody and the left hand supporting harmony. Practice focused on the song *Cublak-Cublak Suweng*.

#### **3.2.2.6 Ensemble Kolintang Performance**

After mastering individual instruments, students practiced playing together as a complete ensemble. Chord variations (F and G) were introduced while maintaining consistent rhythm. Subsequently, students performed a simple arrangement of *Manuk Dadali*. Ensemble performances were incorporated into school and extracurricular events to enhance technical skills, self-confidence, and performance readiness.

### **3.3 Supporting and Inhibiting Factors in Kolintang Learning at SMA Negeri 2 Kediri**

The success of the learning process, both in the classroom and in extracurricular activities, is determined not only by effective teaching methods but also by various internal and external factors. These factors can be categorized into supporting and inhibiting factors, which play a crucial role in determining the effectiveness and quality of learning outcomes. The Kolintang extracurricular

activity has unique characteristics because it is collaborative, requires specific technical skills, and demands adequate facilities and practice time.

Based on interviews with the Kolintang coach and field observations, the researcher identified several supporting and inhibiting factors affecting the Kolintang learning process at SMA Negeri 2 Kediri.

### **3.3.1 Supporting Factors in Kolintang Learning**

Supporting factors are conditions or elements that facilitate and enhance the success of the learning process. The supporting factors for Kolintang learning at SMA Negeri 2 Kediri include:

#### **1. Institutional Support**

The school provides full support for Kolintang extracurricular activities, reflected in the appointment of an official coach, provision of practice rooms, and moral encouragement from the principal. This support makes students feel valued and motivated to participate actively.

#### **2. Student Interest and Enthusiasm**

High student interest is evident from the 24 students participating in the Kolintang extracurricular. Their enthusiasm increases motivation to practice, follow the coach's instructions, and actively engage in ensemble activities.

#### **3. Coach's Skills and Experience**

An experienced Kolintang coach can guide students using appropriate methods, adapt the material to students' skill levels, and provide both individual and group instruction. The coach's expertise is a key factor in enhancing students' technical and musical abilities.

#### **4. Supportive Learning Environment**

Harmonious interpersonal relationships between the coach and students, as well as among students themselves, create a conducive learning atmosphere. A positive environment boosts students' confidence and encourages active learning.

#### **5. Opportunities for Group Practice**

Group Kolintang practice allows students to develop teamwork, coordination, and ensemble musicality, which are essential aspects of traditional music learning.

### **3.3.2 Inhibiting Factors in Kolintang Learning**

Inhibiting factors are conditions or elements that reduce the effectiveness and quality of learning. The inhibiting factors at SMA Negeri 2 Kediri include:



### **1. Limited Practice Time**

Kolintang practice is held only once a week due to a busy academic schedule and limited space. This restricts students' opportunities to review the material and refine their technical skills.

### **2. Limited Facilities and Infrastructure**

The school has only one set of Kolintang instruments, preventing some students from practicing simultaneously. This limitation reduces students' hands-on experience.

### **3. Differences in Student Abilities**

Students' varying abilities in understanding the material and playing Kolintang require the coach to give more individualized attention, which is difficult given the limited practice time.

### **4. Limited Internal Motivation of Some Students**

Not all students possess high intrinsic motivation. Academic workload or lack of self-confidence can reduce consistency in practice and overall group performance.

## **4. CONCLUSION AND SUGGESTION**

### **4.1 Conclusion**

Based on the results of the study on Kolintang extracurricular learning at SMA Negeri 2 Kediri, several conclusions can be drawn as follows:

#### **4.1.1 Kolintang Learning Process**

Kolintang learning at SMA Negeri 2 Kediri is conducted systematically, starting from the introduction of the instruments, proper stick-holding techniques, individual instrument practice, and culminating in full ensemble rehearsals. The methods used include demonstrations, drill exercises, repetition of material, and hands-on practice, with an adaptive approach tailored to students' abilities. This process not only develops technical skills but also enhances teamwork, musicality, and students' self-confidence.

#### **4.1.2 Supporting and Inhibiting Factors in Learning**

The factors supporting the success of Kolintang learning include:

1. Full support from the school, including the provision of an official coach and practice space.
2. High interest and enthusiasm from students actively participating in the extracurricular activities.
3. The coach's skills and experience in effectively guiding students.

4. A conducive and harmonious learning environment.
5. Opportunities for group practice, which improve coordination and ensemble musicality.

The inhibiting factors affecting the effectiveness of Kolintang learning include:

1. Limited practice time due to a busy academic schedule.
2. Limited facilities, particularly having only one set of Kolintang instruments.
3. Differences in students' abilities to understand the material and play the Kolintang.
4. Low internal motivation among some students.

## 4.2 Suggestion

Based on the research findings and conclusions, several recommendations can be made for the development of Kolintang learning at SMA Negeri 2 Kediri:

### 1. Increase Practice Time and Frequency

It is recommended that the school increase the number of practice sessions, for example, to twice a week, so that students have more opportunities to review material and refine their technical skills to the fullest.

### 2. Enhancement of Facilities and Infrastructure

The school should consider adding more sets of Kolintang instruments so that each student has the chance to practice directly, thereby improving the quality of practice and musical understanding.

### 3. Individual Guidance for Students with Different Abilities

Coaches can provide additional attention to students with lower skill levels through individual or small-group learning methods to help them reach the average ensemble performance level.

### 4. Improvement of Student Motivation

The school and coaches need to provide extra motivation, such as awards for high-achieving students, to increase learning interest and consistency in practice.

### 5. Development of Cross-Art Kolintang Collaboration

Coaches are encouraged to collaborate with other art forms, such as integrating Kolintang as accompaniment for dance, or collaborating with other musical genres like keroncong, bands, and various forms of music.

## REFERENCE

- Amri, S. (2013). *Pengembangan & model pembelajaran dalam Kurikulum 2013*. Jakarta: Prestasi Pustakarya.
- Arifin, Z. (2016a). *Evaluasi pembelajaran: Prinsip, teknik, dan prosedur*. Bandung: Remaja Rosdakarya.
- Arifin, Z. (2016b). *Pembelajaran dalam perspektif teori dan praktik*. Bandung: Remaja Rosdakarya.
- Astawa, I. N., & Adnyana, I. G. A. P. (2018). *Belajar dan pembelajaran*. Depok: Rajawali Pers.
- Bogdan, R. C., & Biklen, S. K. (1990). *Qualitative research for education: An introduction to theory and methods* (3rd ed.). Boston, MA: Allyn and Bacon.
- Creswell, J. W. (2014). *Research design: Qualitative, quantitative, and mixed methods approaches* (4th ed.). Thousand Oaks, CA: Sage Publications.
- Diawati, C. (2019). *Dasar-dasar perancangan dan evaluasi pembelajaran* (Edisi 2). Yogyakarta: Graha Ilmu.
- Direktorat Kesenian Kemendikbud. (2019). *Pedoman pembelajaran musik tradisional di sekolah menengah*. Jakarta: Kemendikbud.
- Fathurrohman, M., & Sulistyorini, N. (2012). *Belajar dan pembelajaran: Meningkatkan mutu pembelajaran sesuai standar nasional*. Jakarta: Falah Production.
- Fathurrohman, M., & Sulistyorini, E. (2012). *Psikologi pendidikan*. Jakarta: Kencana.
- Haidir, M., & Lubis, A. (2019). *Manajemen pendidikan*. Medan: Pustaka Prima.
- Hamalik, O. (2012). *Proses belajar mengajar*. Bandung: Sinar Baru Algensindo.
- Hapudin. (2021). *Evaluasi pembelajaran*. Bandung: Alfabeta.
- Lumentut, F. (2010). *Kolintang: Identitas budaya dalam nada*. Jakarta: Balai Pustaka.
- Mahendra, S., & Suwahyono, A. (2021). Pembelajaran ekstrakurikuler Karawitan Banyuwangi di SMPN 2 Rogojampi. *Jurnal Pendidikan Sendratasik*, 9(2), 244–260. <https://doi.org/10.26740/jps.v9n2.p244-260>
- Marno, & Idris, M. (2008a). *Psikologi pendidikan*. Jakarta:

Rajawali Pers.

- Marno, & Idris, M. (2008b). *Strategi dan metode pembelajaran di sekolah*. Jakarta: Prestasi Pustaka.
- Moleong, L. J. (2004). *Metodologi penelitian kualitatif (Revisi)*. Bandung: Remaja Rosdakarya.
- Mukrima, S. S. (2014). *Metode pembelajaran inovatif*. Yogyakarta: Graha Ilmu.
- Nasution, S. (1992). *Metode research*. Jakarta: Bumi Aksara.
- Nugrahani, A. (2014). *Metode penelitian kualitatif: Pemahaman, desain, dan teknik pengumpulan data*. Yogyakarta: Pustaka Pelajar.
- Octavia, S. A. (2020). *Model-model pembelajaran*. Yogyakarta: Deepublish.
- Pane, A. (2017). *Psikologi belajar dan pembelajaran*. Bandung: Refika Aditama.
- Rukajat, R. (2018). *Metode penelitian kualitatif dan kuantitatif*. Bandung: Alfabeta.
- Saputra, A. D. (2018). *Strategi pembelajaran musik kolintang pada grup Bapontar Ladies di Sanggar Bapontar Jakarta* (Skripsi, Institut Seni Indonesia Yogyakarta). UPT Perpustakaan ISI Yogyakarta. <https://repositori.isi.ac.id>
- Setiaji, B. (2019). *Metode dan teknik pembelajaran*. Jakarta: Prenadamedia Group.
- Sormin, D., dkk. (2022). *Manajemen kegiatan ekstrakurikuler*. Medan: Medan Press.
- Sumolang, J. (2019). *Musik tradisional kolintang*. Manado: Pustaka Minahasa.
- Sylvia, I. Luh A. (2021). *Guru hebat di era milenial*. Indramayu: Penerbit Adab.
- Waworuntu, L. (2001). *Kolintang: Warisan budaya Minahasa*. Manado: Dinas Kebudayaan Sulawesi Utara.
- Widodo, S. (2018). *Belajar dan pembelajaran*. Yogyakarta: Graha Ilmu.