
THE YOUNG GENERATION INTEREST IN STUDYING TRADITIONAL MUSICAL INSTRUMENTS AS A FORM OF CULTURAL LOVE AT BUNDA MULIA UNIVERSITY SERPONG

By

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Abstract: *Traditional music is a hereditary heritage that we should support considering that Indonesia has a variety of cultures and arts that differ from region to another. One way to preserve the culture of the younger generation is to learn traditional musical instruments in general, such as gamelan, kolintang, angklung, sasando and others with the hope that these traditional musical instruments can still be used during cultural and artistic events or just for entertainment. But, with the development of technology today, many of these young generation do not even care and they do not even have a musical taste to learn this musical instrument, they even more interested in learning western music with its more interesting and modern presentation unlike traditional music which they think is outdated. This research was made with the aim first, what factors influence the interest of the younger generation or students in this era of globalization in studying traditional musical instruments at Bunda Mulia University Serpong, second, how much interest students have in learning traditional musical instruments, and three what obstacles faced by students in playing traditional musical instruments and finally to find out which traditional musical instruments are in great demand by students at the University of Bunda Mulia Serpong. The theory used in this study is the theory of interest and learning, while the research method used is a qualitative approach with data conducted through primary surveys, namely interviews and observations with Bunda Mulia University students from the hospitality and tourism study program by providing structured questions and interviews at students which were done online. As for secondary surveys such as library and journal studies to find supporting data related to the research theme. The results of the study provide an answer that the factors that underlie students' interest in learning traditional musical instruments is curiosity or eager to know of something, also student are interested in learning traditional musical instruments because they have studied these musical instruments before, as for the obstacles faced by students in learning traditional musical instruments were influenced among others,*

by not having the talents or interests of students as well as incomplete musical instruments and lack of qualified teachers, however the traditional musical instruments that interest to students is the traditional instrument of Angklung because they are familiar to its strains and melodies as well as unique musical instruments because they are played by swinging them. Thus, it can be concluded that the younger generation of Bunda Mulia University Serpong is interested in learning traditional musical instruments.

INTRODUCTION

The Indonesian nation has a diverse and unique culture, including traditional music that lives and becomes the culture of a region. According to [12] Tumbijo in (Tim Kemdikbud, 2017) traditional music is a cultural art that lives and develops in certain areas and has been passed down from generation to generation for a long time. Meanwhile, [13] Ketut Wisnawa (2020) states that traditional music has the meaning as original music of an area that is affected by customs, beliefs, and religion, so that it has its own characteristics. The uniqueness of this traditional music is the richness of Indonesian culture that should be preserved because this traditional musical instrument has its own characteristics in its shape, then how to play it and the sound produced is also different. However, it is unfortunate that regional arts have not developed because traditional art forms are no longer attractive to the surrounding area because they are considered outdated. Likewise with today's young generation or students who are reluctant to learn or know these traditional musical instruments, perhaps this is because they lack information about the arts of traditional musical instruments when they study in school. So that when foreign cultural influences enter Indonesia easily, this actually affects the younger generation to be more interested in studying culture from outside than Indonesian culture. For example, the younger generation is more interested in learning western songs or playing western music, even western lifestyles and trends that can mislead the character of the younger generation. For this, efforts are needed to build the nationalist attitude of the younger generation in terms of education and culture. According to the Chancellor of the Padang State University (UNP) Prof. Ganefri Ph.D at the 117th graduation ceremony on December 14, 2019 [16] (www.ganto.com, 2019) "There is a need for an appropriate and efficient strategy in an effort to re-develop nationalism among Indonesia's young generation Four strategies that can be done to improve nationalism first, reaffirming nationalism at the level of formal education, second, historical knowledge about heroes of Indonesian independence must be re-taught to students at all levels of formal education, third, applying character education that focuses on science, culture, and religion in an effort to expand character and humanity and fourth, popular culture approaches such as inserting elements of nationalism in sports activities , music, educational competitions, and other activities. In realizing nationalism, it is better to follow effective learning and attract students to be interested in learning traditional musical instruments and this requires careful planning from the campus if this learning is to be held, because if students are interested in learning to play musical instruments, they can add insight, knowledge, develop interests and talents while increasing the sense of Indonesian

nationalism. Based on the description above, the researcher is interested in researching "*The Interest of the Young Generation in Studying Traditional Musical Instruments as a Form of Cultural Love at Bunda Mulia University Serpong*". The formulation of the problem in this study is as follows:

1. What factors influence the interest of the younger generation in this globalization era in studying traditional musical instruments at Bunda Mulia University, Serpong?
2. How much interest are students in learning traditional musical instruments at Bunda Mulia University Serpong?
3. What are the obstacles faced by students in playing traditional musical instruments at Bunda Mulia University, Serpong?
4. If Gamelan, Angklung, Kolintang, and Sasando musical instruments are provided, what musical instruments will the students of Bunda Mulia University Serpong learn?

LITERATURE REVIEW

Art

Art is an aspect of life that refers to beauty or is aesthetic [10] (Ana, 2018). Furthermore, [10] Ana (2018), also mentions that Monroe Beardsley, a modern esthetician in the 20th century, revealed that there are three elements that are the basic nature of making something good and beautiful in art. Among them are unity (unity), complexity (complexity), and seriousness (intensity). Art is a cultural product of human civilization, a representation of culture created by an association of people or nations. Theoretically, art or art is defined as a cultural manifestation (thoughts and feelings, will, and works) of humans that meet aesthetic requirements [10] (Ana, 2018).

Furthermore, Lasmawanti [5] (2013), argues that art is an element of culture which is a form of expression of beauty to fulfill the needs of the soul whose presence cannot be separated from human life because art is a form of community creativity to convey ideas, as a means of communication and as a means of channeling talent. Thus, it can be concluded that art is part of cultural elements as a form of expression of beauty.

Traditional Music

According to Sedyawati in Setyawan [7](2018), traditional music is music that is used as an embodiment and cultural value in accordance with tradition. Furthermore, Purba in Setyawan [7](2018), explains that traditional music does not mean that a piece of music and the various elements in it are old-fashioned, ancient, or outdated. However, traditional music is music that is unique and reflects the culture of an ethnic or community. Thus, it can be concluded that traditional music is music that reflects the traditions of a society that have been passed down from generation to generation. been passed down from generation to generation.

Musical Elements

In the formation of music as a whole, the elements and structures of music have an important role and a strong relationship between one another. According to Jamalus, basically musical elements can be grouped into main elements and elements of expression.

a. The main elements include: rhythm, melody, harmony and form or structure of the song.

b. Elements of expression include: tempo, dynamics and tone color [3] (in Khoiriyah & Sinaga, 2017).

Traditional Musical Instruments

Traditional musical instruments are local community musical instruments that are made and passed down from generation to generation, and are sustainable in the community of an area [13] (Wisnawa, 2020). Traditional music does not mean that a piece of music and the various elements in it are old-fashioned, old-fashioned, or out of date. According to Purba [13] (in Wisnawa, 2020) traditional music has the following characteristics:

1. Learned orally
2. Have no notation,
3. Is informal,
4. The players are unspecialized,
5. Local language song lyrics,
6. More involving regional musical instruments,
7. Is part of the culture of society.

Gamelan Traditional Musical Instruments

Gamelan is a musical ensemble that usually features metallophones, xylophones, drums, and gongs. The term Gamelan refers to the instrument or tool, which is a unified whole that is realized and sounded together. In the past, Gamelan traditional musical instruments were used to accompany performances of Wayang Orang, Ketoprak, Ludruk, and several types of traditional theater in Java and Yogyakarta. In those show, elements of music, sound, and visual arts were added to add to the dramatic content of theatrical performances. In subsequent developments, Gamelan traditional musical instruments began to be played separately as song accompaniments. Gamelan itself actually has several types based on where this traditional musical instrument was developed. Such as, the Gamelan known in Javanese customs is called Javanese Gamelan. Javanese Gamelan art is not only played to accompany the art of sound, dance, and wayang attractions. When an official royal event is held at the Palace, Gamelan music is used as an accompaniment. Especially, if there are members of the Palace who hold Javanese tradition weddings. Javanese people also use Gamelan music when holding wedding receptions.

Angklung Traditional Musical Instrument

Angklung is a type of percussion instrument, made of bamboo which is sounded by shaking it. When viewed from the shape of the design, how to shake it is a process of competition (clash) between the legs of the angklung (pitched) and the bamboo segments that are the basis.

According to Kubarsah, Angklung comes from the words number (tone) and lung (broken/lost). Angklung is a missing tone, or missing parts. That is why Angklung consists of 4 clumps. The smallest (ancak) clump is called King-king, the second is called Inco, the third is called Jongjrong, and the fourth (largest) is called Gong-gong. According to Syahroni, Angklung is the name of a musical instrument made of bamboo, whose sound tube is the source of sound and is sounded by shaking it. Ningsih clarified this understanding that Angklung is a traditional Sundanese musical instrument, made of bamboo, which is sounded by shaking (the sound is caused by the impact of the bamboo pipe body) so that it produces

a vibrating sound in the order of 2, 3, to 4 tones in each size. , both large and small. Safrina explained that the art of music is a work of art, sound in the form of a song or musical composition, which expresses the thoughts and feelings of the creator through musical elements, namely rhythm, melody, harmony, song form or song structure, and expression. Based on some of these understandings, it can be concluded that playing musical instruments is the activity of playing instruments that are made or modified for the purpose of producing music [8] (in Setyawati, 2017).

Kolintang Traditional Musical Instruments

Kolintang is a percussion instrument originating from Minahasa (North Sulawesi), and belongs to the pitched percussion group. As an *idiophonic* instrument, the source of Kolintang sound comes from its area (bar) which vibrates when struck. Judging from the origin of the word, Kolintang comes from the sounds: Tong (low tone), Ting (high tone), and Tang (middle tone). At first, Kolintang only consisted of a few pieces of wood placed in a row on top of the players' feet in a sitting position on the ground, with both legs stretched out straight in front. Over time, the players' legs were replaced with two banana sticks, or sometimes with ropes like Arumba from West Java. Meanwhile, the use of resonator chests began since Prince Diponegoro was in Minahasa (1830). At that time, it is said that the Gamelan and Gambang equipment were also brought by his entourage. The use of Kolintang is closely related to the traditional beliefs of the Minahasa people, such as in ritual ceremonies related to the worship of the spirits of the ancestors. That is why with the entry of Christianity in Minahasa, the existence of such a kolintang was pushed and even almost disappeared altogether for approximately 100 years. After World War II, then Kolintang reappeared which was pioneered by Nelwan Katuuk (a person who composes kolintang notes according to diatonic scales).

Initially, Kolintang consisted of only one melodic instrument with a diatonic tone, with a 2 octave scale range, which was collaborated with string instruments such as guitar, ukulele, and string bass. Currently, Kolintang is able to form its own orchestra without having to collaborate with other musical instruments, because of its ability to reach a full chromatic 6 octave scale range.

Sasando Traditional Musical Instrument

Based on its type, Sasando is classified as a chordophone musical instrument that is played by plucking. Etymologically, the name Sasando comes from the Rote language, sasandu, which means to sound or vibrate [4][6] (Koehuan, 2016; Murdowo & Riski, 2017). This instrument has more strings than other chordophone instruments such as guitar and violin. Sasando is seen as one of the local wisdoms of the Rote community which was born from the ideas of the local community of the Rote community which is full of wisdom and good values [1] (Gelu, Marwoto, & Aji, 2020). According to the Rote community, Sasando is basically a family musical instrument that is played and passed down from generation to generation. This is in accordance with the nature of traditional music art in the archipelago which is generally an art that has developed from generation to generation [2] (Kautzar, 2017). This causes there are several different versions both about the history of the creation of Sasando, tuning techniques or techniques to play Sasando.

Theory of Interest

According to Holland, interest is an activity or work that arouses feelings of curiosity and

understanding, and provides pleasure and joy. The nature and strength of interests and attitudes are important aspects of personality that can affect academic and work performance, relationships, and hobbies in everyday life [14] (in Hapsari & Herdiyan, 2013). The factors that influence interest according to Crow and Crow [17] (in H. Makmum Khairani, 2013) are as follows:

1) The Factor Inner Urge

Stimuli that come from the environment or scope that is in accordance with one's desires and needs will easily make people curious (interest). For example, learning, in this case someone feels like it and is curious about science.

2) The Factor of Social Motive

Human interest in an object. It is also influenced by factors from within humans. For example, social motives, someone is interested in high achievement to get a high social status.

3) Emotional Factor

These emotions and feeling factors affect the object. For example, a successful journey (effort) used by an individual in a particular activity can arouse feelings of pleasure and increase enthusiasm and strong interest in the activity.

Learning Theory

Learning is a change in behavior, experience and practice. So learning brings a change for those who learn. The change is not only about a number of experiences and knowledge, but also a form of skills, habits, attitudes, understanding, interests, and adjustment. In this case, it covers all aspects of the organization or person who learns [9] (S. Nasution M.A., in Feida, 2020). The principles of learning [15] (E-jurnal, 2013) are as follows:

1. Learning is part of development.
2. Learning will last a lifetime.
3. Learning success is influenced by innate factors, environment, maturity, and individual effort.
4. Learning involves all aspects of life.
5. Learning activities take place in every place and time.
6. Learning activities are carried out with or without a teacher.
7. Planned and intentional learning requires high motivation.
8. The act of learning can vary from simple to very complex.
9. Learning activities are not always smooth because there can be various obstacles in the learning
10. process.
11. Certain learning activities require the support or guidance of others.

METHODS

Data

The research approach used by the researcher is qualitative research. Qualitative research is a scientific research that aims to understand a phenomenon in a natural social context by prioritizing a process of deep communication interaction between researchers and the phenomenon under study [11](Soegiono, 2015). The type of data used in this study consisted of primary and secondary data. Primary data is data obtained through interviews

and observations to find solutions to the research problems found. Secondary data is information obtained from existing sources, such as literature studies (books, journals, scientific works and related documents) and data from agencies.

Method

This study uses a qualitative descriptive method with a phenomenological approach with the object of research the student of Universitas Bunda Mulia Serpong. Phenomenological research explains the meaning of experience that is realized by a number of individuals about a concept or phenomenon. The meaning is obtained from the point of view of individuals who are used as research informants. The researcher as a research instrument, does not assume anything to the person being studied, but tries to string the experiences of the informants under study into a reality that is found according to their point of view. The research data was obtained through in-depth interviews with informants, observations and reviewing documents related to the activities carried out by the.

Informants in this study were conducted on 16 students of the hospitality and tourism study program. The first research implementation phase in March 2022 with a discussion of what to be done in this study. Then next stage in April 2022 the preparation of collecting data on students from the hospitality and tourism study program who are willing to be interviewed and preparing several questions that are in accordance with the formulation of the problem in this study. Furthermore in the same month in April 2022 the research team succeeded in conducting observations and interviews with 16 student representatives which were carried out according to the specified schedule. In the interview session, the research team asked four questions in the form of open-ended questions in accordance with the research objectives. After one week of completing the interviews, the research team collected documentation and recorded the results of observations and interviews and triangulation by comparing data collection was carried out by researchers to test the credibility of the data with data collection techniques and various data sources.

Flowchart Format

Below is the flowchart format of research:

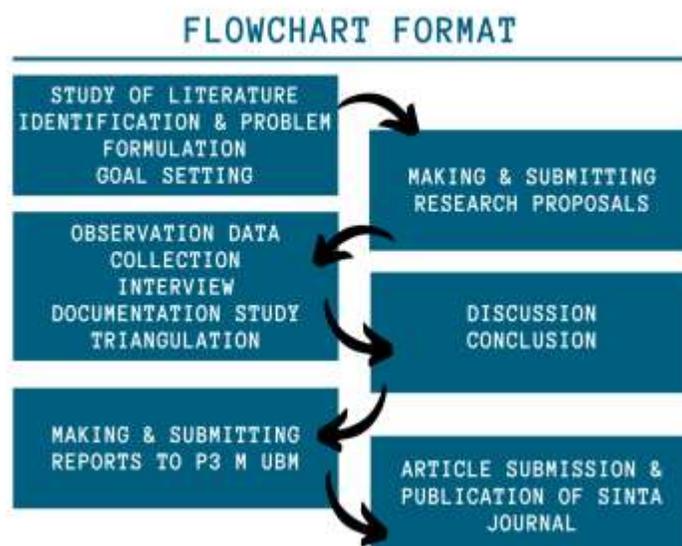


Figure 1. Flowchart format

RESULTS AND DISCUSSION

Factors that can influence the interest of the younger generation in studying traditional musical instruments.

There are four factors that can influence the interest of the younger generation in learning traditional musical instruments, first, *sharpening skills*, by learning traditional musical instruments, can help someone to hone their skills and if the person has the qualified skill then he or she able to introduce traditional musical instruments to many people. Second, *Pride*, if someone can play it, there will be a sense of pride, because they can play this traditional musical instrument whose term is rare, because not many people can play it. Third, *wanting to learn culture*, the desire to learn traditional culture becomes the basis for someone to learn traditional musical instruments, this desire can grow from hearing the strains of traditional music that is distinctive and pleasant to hear. Furthermore if a person studying culture, it also means that someone have contributed to preserving Indonesian culture. Finally Fourth, *Curiosity*, this curious factor is the most basic thing in wanting to learn traditional musical instruments, starting from being curious about its unique shape, liking its distinctive strains, wanting to be proficient, liking the whole musical instrument itself, to assuming that traditional musical instruments are cooler compared to modern musical instruments.

The interest of students in learning traditional musical instruments.

Most of the students were very interested in learning traditional musical instruments. The reasons they are interested in learning traditional musical instruments are *first*, because they want to preserve and introduce traditional musical instruments, *second* a unique musical instruments with quite complicated playing techniques and have their own challenges, *third*, having a musical background that comes from the family which then increases the interest in playing musical instruments, making a person have an interest in learning the instrument traditional music, *fourth*, if a person likes traditional music and has studied traditional dance since childhood, and also has studied traditional musical instruments, it is highly likely that an interest in them will grow, because basically they like music whether it's a traditional musical instrument or a modern musical instrument, there will definitely be interest in them.

Obstacles faced by students in playing traditional musical instruments.

Some students have constraints from internal factors and other students face obstacles from external factors. The two factors are, First Internal factors, namely; not confident, not talented, not interested in learning notation, difficult to remember how to play a musical instrument, and personal factors such as a bad mood so there is no desire to learn a musical instrument at all. While the second external factors are; insufficient availability of tools, shortage of experienced teachers, pronunciation of different regional languages and difficult to pronounce, learning media or tools that are difficult to find, lack of support from parents or friends around them, difficulty in harmonizing musical rhythms, few sources or information, tone/not/intonation that is difficult to understand.

Angklung is the most interest musical instruments students willing to learn.

Students were more interested in learning Angklung the Sundanese traditional musical instruments because they are already familiar with the melodies and strains they get in school, some have even seen live performances. Another reason is that they think that

Angklung is a unique musical instrument because of the way it is played by swinging it.

CONCLUSION

Based on the results of research on the interest of the younger generation in learning traditional musical instruments as a form of cultural affection at Bunda Mulia University Serpong, some conclusions can be drawn as follows:

1. Factors that influence the interest of the younger generation in the era of globalization in studying traditional musical instruments, according to the opinion of most of the students of Bunda Mulia University Serpong, there are four factors that can influence the interest of the younger generation in learning traditional musical instruments. The first is to hone skills; second is pride; third is wanting to learn culture; and fourth is curiosity.
2. Students who express their interest in learning traditional musical instruments are based on the desire to preserve and introduce traditional musical instruments, unique musical instruments with fairly complicated playing techniques have their own challenges, have a musical background that comes from the family, like something that has element of culture, since childhood someone has studied traditional dance, likes traditional music, and has studied traditional musical instruments.
3. The obstacles faced by students in playing traditional musical instruments are based on internal and external factors. Internal factors are caused by lack of confidence, lack of talent, lack of interest in learning notation, difficulty in remembering how to play a musical instrument, and personal factor such as mood swings. Meanwhile, external factors are caused by insufficient equipment availability, shortage of teaching staff, pronunciation of regional languages that are difficult to pronounce, learning media that are difficult to find, lack of support from parents or friends around, and limited information about learning traditional musical instruments.
4. Some students are more interested in learning the *Angklung Musical Instrument*, followed by Kolintang, Gamelan, then Sasando. The reason why they are interested in learning Angklung is because they are already familiar with the melodies and strains they get in school, some have even
5. seen live performances. Another reason is that they think that Angklung is a unique musical instrument because of the way it is played by swinging it.

RECOMMENDATION

Based on the results of research on Bunda Mulia University Serpong Students, then:

1. Bunda Mulia University Serpong Campus is expected to be able to re-organize traditional music extracurricular activities as a vehicle to facilitate the development of students' talents and interests in learning traditional musical instruments and continue to develop existing facilities and tools, so that activities can run well. Furthermore, it can be more interactive by working with related parties or organizations. For example, collaborating with art studios in the Tangerang area and outside the region, as well as other parties who are able to provide sponsors to support training or when participating in competitions. It is recommend that the Bunda Mulia University Campus Serpong able to provide experienced teachers to teach the angklung musical instrument which the students most are interested in so,

the student able to sharpening their skill in playing traditional musical instruments, have a better insight of traditional musical instruments itself and likewise able to love of the Indonesian culture more deeply.

2. Serpong Campus students are expected to be able to participate in extracurricular activities in traditional music, which can be started from the most popular instrument, namely learning the Angklung musical instrument as a means of developing a love for traditional musical instruments, in addition to regularly holding traditional music recital events in or outside the campus. Especially in cultural tourism events to introduce traditional music and at the same time preserve Indonesian culture in a sustainable manner.
3. The implementation and completion of this research did not escape the obstacles that researchers faced. The obstacles that researchers faced in this study were obstacles due to the Covid-19 pandemic, which made it difficult to determine the right schedule with students (respondents), due to differences in activities, such as being busy with work or ongoing lecture activities (classes).
4. Then the obstacles due to the internet connection which is sometimes not supported during the interview process, such as disconnected voice and slow internet connection. So, it is recommended to perform the research in a plan manner with solid network.
5. Suggestions for other higher education institutions are expected that campuses can add extracurricular activities to learn traditional musical instruments for the younger generation or students who are interested in learning and furthermore it is recommended to do future research to find out whether students really have a *sense of love for Indonesian culture* after attending 3-5 terms of the extracurricular and its future development among the young generation.

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