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<http://journal.unnes.ac.id/sju/index.php/jed> Kitoka : an Alternative of Traditional String Instrument Instruction Andi Ihsan ?, Karta Jayadi Universitas Negeri Makassar, Indonesia
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Keywords: Traditional string instrument, Innovation, Alternative music teaching.

Abstract Kecapi **is one of the** nation's cultural products that is very popular in almost all communities in Indonesia. As a region that has various types of traditional harp (kecapi), South Sulawesi should **be able to maintain** the instrument in order to remain exist in the community. The government has made policies on local **cultural arts in the form of** curriculum by raising the local culture **as one of the** teaching materials that must be offered to the students.

The process of traditional kecapi instruction **in South Sulawesi is** still using modern methods of music theory as a supporter of traditional kecapi instruction. **The purpose of this** study is to describe and analyze the development of kitoka as a form of innovation in order to answer the challenges related to the limitations of traditional string instruments especially **in the learning process of** music in South Sulawesi. In this research there are two types of data, i.e.

primary **data obtained from observation** and direct interview with informants and secondary data as the supplement of the **primary data obtained through** literature study and documentation. The **data that have been** obtained through literature study, observation, interview and documentation are divided into categories and analyzed in order to be able to classify them and relate one class of data and the others.

The result of this study is that the kitoka musical instrument is developed through innovation by looking at some weaknesses both in the procurement and the visual design of the traditional kecapi. This is certainly able to solve the problem of teaching kecapi in school without having to leave the traditional harp as a cultural product that must be preserved.

Kitoka is part of a traditional harp developed on the basis of the needs of the people especially the popular community as it is today. © 2018 Universitas Negeri Semarang ? Correspondence: Gunungsari Baru Campus, Jl. AP Pettarani, Tidung, Rappocini, Kota Makassar, Sulawesi Selatan 90222 E-mail: andiihsanleo@yahoo.com p-ISSN 2085-4943 e-ISSN 2502-4469 Andi Ihsan & Karta Jayadi.

/ The Journal of Educational Development 6 (3) 2018 : 341 - 347 342 INTRODUCTION Kitoka is a string instrument developed from the traditional Bugis harp used in the process of music instruction, especially traditional music in schools in South Sulawesi. The development of the kitoka string instrument includes the innovation of musical element with the standard pitch accuracy so that the distance from one note to another is relatively measurable; the scales have been developed into diatonic.

The traditional aspects of kitoka are still maintained with the use of "cida" on the neck (nut) of the harp so that when the cida is released, the traditional characteristic that is typical of its musical elements returns like that of any other traditional harp. Indonesia is a country that has many traditional arts scattered in various regions in the archipelago. Each region has its own uniqueness of traditional arts.

One of the traditional arts that is possessed and known by almost all the communities is a string instrument that is called kecapi (harp). Some regions that have harps are generally located in coastal areas or waters such as Sulawesi, Kalimantan, and Java. As one of the provinces in Indonesia, South Sulawesi has a type of harp that is divided into three types according to the ethnic groups in the region, namely Makassar, Bugis, and Mandar. Each harp type has its own characteristics. Of the three types of harps, the Bugis kecapi is the most commonly used type.

Traditional kecapi is a traditional string instrument, both in processing raw materials and in the measurement of its tone. This causes the traditional harp sometimes has some inappropriate tone. In addition, traditional kecapi sometimes has a sound color that is different from that of another one.

In addition, the traditional harp is very simply designed with the color that is less

desirable by the younger generation now. In the world of education, in addition to being a means to develop musical skills, kecapi is taught to preserve cultural values in the community. Regulation of the Minister of Education and Culture of the Republic of Indonesia No.

70 of 2013 on the basic framework and curriculum structure of Vocational High School/ Madrasah Aliyah Kejuruan describes local content development at the local level as well as curriculum development guidance in Vocational High School/Madrasah Aliyah Kejuruan. Referring to the regulation, schools in South Sulawesi use many traditional types of musical instruments in the process of learning art and culture, especially traditional music, in addition to modern music commonly called non-traditional music.

Kecapi includes one of the traditional musical instruments taught in almost all schools ranging from primary school (SD) to high school (SMA/MAN). Music instruction in these schools usually uses a notation that certainly comes from modern music. The problem that arises is the contradiction between the achievements of modern music teaching that emphasizes on the musical aspect in the learning process, while the musical instruments traditionally have the tones that usually have pitches (high -low tone) that is less precise.

It interferes with the learners' ability to hear when viewed from the aspect of musicality. One of the elements of music in the musical perspective is the tone. A tone is a regular sound that has a fixed frequency vibration. Miller, as cited in Triyono Bramantyo PS, defines a tone as a raw material of all music. Distinguishable from sound in general, the tone is a sound produced by regular air vibrations.

All musical tones consist of four elements of tones: high-low tones, short -long tone, loud -weak tones, and color of sound. The pitch indicates the height or lowness of a tone; each tone has a fixed and stable vibration frequency level (1995, p.19). Music lessons by ensemble will of course be constrained if traditional harps are combined with other modern musical instruments.

Modern musical instruments that have the right pitch will collide with the notes on traditional harps that may be less precise so that when combined with sound harmony, the tone will interfere with the students' musical hearing. If done continuously, this will surely cause the students' hearing ability to worsen. The problem is a factor inhibiting the use of kecapi as an instructional medium in schools, especially if it is associated with the Andi Ihsan & Karta Jayadi.

/ The Journal of Educational Development 6 (3) 2018 : 341 - 347 343 achievements of

western music instruction. In learning western music, the musical ability, especially in capturing the right tone is the main thing that students can easily create. This ability can be achieved if in listening to music the students are always given the right sound or tones so that they are more sensitive in catching the tones.

In the development of traditional music, **Innovation is very important** to maintain the sustainability of traditional art as a cultural product that must be preserved. According to Koentjaraningrat (2002, p.256), innovation is a process of renewal in the **use of natural resources**, energy, and capital, new arrangements of labor and the **use of new technologies** that can lead to the production system, and the manufacture of new products.

In other words, **innovation is related to** cultural renewals that are specific to the technological and economic elements. Based on the problem, a traditional kecap musical instrument has been developed with a diatonic concept called Kitoka. This particular string instrument **is a type of** harp originated from a type of traditional Bugis harp development and is an abbreviation of "Kecapi Diatonis Karsin" ("Karsin's Diatonic Harp").

The name "Karsin" is attached to this typical harp because it is he who develops the kind of harp to become Kecapi that has diatonic scales but does not remove the pentatonic notes like those of other traditional Bugis harp types. METHODS The data used in this study is categorized into primary data and secondary data. Primary data is **data obtained from observation** and direct interviews with informants and searching about kitoka as comprehensive as possible especially related to its use in **learning process of the traditional music** in South Sulawesi.

Secondary data is data as the primary data amplifier obtained through literature study and documentation. This research uses interdisciplinary approach considering that this research is holistic which emphasizes on the importance of the whole and its relation with its parts. This is because in examining a phenomenon in society related to art, some theoretical approach can need each other between one another.

In this study, data sources **are divided into two types, namely primary data** sources and secondary data sources. According to Sugiyono (2006, p.308), primary data sources are data sources that directly provide data to data gatherers, while secondary data sources are data sources that do not directly provide data to data gatherers.

The primary **data sources in this** study were explored through direct observation in the field including key sources of kitoka kecap makers and art and cultural teachers in

some areas that became the sample of this study. In addition, there are some other resource persons who are considered to know the issues that are the focus of this research, namely principals, supervisors of education offices, government officials associated with traditional artistic policies, traditional art researchers, art teachers, and students as learners in the kecapi learning process. The secondary data are in the form of supporting data of primary data.

In this study, the supporting data includes relevant documents, tapes in the presentation of Kitoka, as well as some audio and videos related to this research. Data were drawn through several data collection techniques that supported each other so that the accuracy or validity of the data can be accounted for. The data in this study were drawn through is a literature study.

The purpose is to collect data about the history of music related to instruments of kecapi, especially kitoka, the link between traditional art and artwork, music as human behavior, music function, values in art, and artistic innovation. Furthermore, observations produce systematic pictures of the events, behaviors, objects or works produced, and the equipment being used.

The method of observation was used for observing some things, persons, neighborhood, or situation in a sharp and detailed manner, and accurately record it in several ways (Rohidi, 2011, p.181). Observation techniques are used to portray the conditions that occur in the field. In Andi Ihsan & Karta Jayadi. / *The Journal of Educational Development* 6 (3) 2018 : 341 - 347 344 this study, various activities related to kitoka were observed directly including the performance activities, the making of kacapi, the learning process, and conditions at the site of the research activities.

The researchers used the participant and non-participant observation techniques. This observation is intended to portray some activities such as Kitoka performances and activities involving kacapi in the learning process both at school and beyond. With this observation, the researchers can directly see the events or conditions associated with kitoka through performances, usage, and environmental conditions that affect the existence of Kitoka in the research site.

In this research, interview was conducted in two types, namely the interview conducted in depth where the researchers used the emic approach to keep the knowledge remains constructed based on the perspective of the resource persons. Information extracted through these interviews are important phenomena related to the development of kecapi music, the creative processes of kitoka artists, the general views of artists or traditional art practitioners, especially Bugis, principals, and art and cultural teachers,

especially music.

In -depth interviews consisted of three types: structured interviews using interview format, semi -structured interviews using the format but the interviews developed according to the conditions, and open interviews adapted to field conditions based on the research focus. The documentation study was used to examine various forms of documents both **in the form of** writings and pictures that discuss kitoka.

Furthermore, the researchers also create new documents **in the form of** photographs as a complement to the data. The **data that have been** obtained through the literature study, observation, interview, and documentation were analyzed and divided into categories, and linked between data one and the others. The data were subcategorized in more detail so that they could be processed for analysis comprehensively.

This data analysis technique is intended to describe the data components associated with kitoka as an alternative to traditional music teaching in schools in South Sulawesi. RESULTS AND DISCUSSION The fact has proved that music has a tremendous effect on human beings both psychologically and physiologically. Psychologically, music can increase the intelligence of children since they were in the womb.

One study concluded that music, including traditional music, is physiologically capable of improving human heart rates (see Behzad Abedi, Ataollah Abbasi ', **Atefeh Goshvarpour, Hamid Tayebi Khosroshai, Elnaz** Javanshir, 2017). Therefore, music is not only used in performance activities but also serves as a medium of instruction in formal and non - formal institutions.

In formal institutions, music is included in a group of cultural arts subjects consisting of four sub-areas of art. Traditional music **is one of the** cultural aspects that should be preserved **from generation to generation** because it **is one of the** supporting community's identity including traditional kecapi in South Sulawesi. Inheritance can also be done in various ways including through educational institutions.

As expressed in Tzanakis (2011, p.107), in the interaction process culture can be inherited through three ways, namely through the school environment, family environment, and community environment. The education of art and culture has special characteristics that cause art and culture education have a specific purpose to achieve **the goals of education in** general.

There are three attributes of art and culture education, namely multilingual, multi-dimensional, and multicultural. Multilingual nature means that in the development of

education it can be implemented in various ways and media such as art, sound, motion, role, and fusion of the media.

The multi-dimensional nature of competence development involves conception, appreciation, and creation by harmoniously combining aesthetic, logical, kinesthetic, and ethical elements. Multicultural nature means that competence can be developed through activities that give appreciation to the cultural diversity of the archipelago and abroad.

Art and culture Education, among others, forms a person and character of being soft, Andi Ihsan & Karta Jayadi. / *The Journal of Educational Development* 6 (3) 2018 : 341 - 347 smooth, innovative, and creative that can support other types of educational objectives that lead to intelligence such as logic and analysis.

The traits that arise from art education in the school are intended to achieve **the goals of education in general** (Suharto, 2013). As a universal language, music has local and universal aesthetic values that can be accepted by all communities in the world. The growth and development of Nusantara music can not be separated from the history of Indonesia (GR Lono L. Simatupang, Timbul Haryono, & Victor Ganap, 2016).

Kecapi is one form of traditional music that grew and developed as **a community cultural art** in South Sulawesi. This traditional musical instrument is a stringed instrument that belongs to a group of chordophone musical instruments, which **is a musical instrument** whose source of sound comes from a string. According to Aris Puriandik (2011, p.1) "so many traditional arts are owned by the Indonesian people so that in order to more easily recognize the music it can be grouped into several groups of musical instruments: percussion, string, and friction". From the classification, according to the technique of playing it, the harp can **be classified as a** stringed instrument.

As **one of the traditional** musical instruments, kecapi is taught in schools for the preservation of traditional arts in South Sulawesi. However, in the process of teaching there are still many obstacles that are found especially related to the musical elements and the visual forms that cause the students' interest to learn to decline. According to Koentjaraningrat (2002, p.256), innovation is a process of renewal in the **use of natural resources**, energy and capital, new labor arrangements, and the **use of new technologies** that will all lead to the emergence of production systems, and the yielding of new products.

Thus, innovation involves a special cultural renewal of the technological and economic

elements. According to Koentjaraningrat (2002), the factors driving individuals in a society to start and develop new discoveries include (1) individual awareness of cultural deficiencies; (2) quality of the expertise in a culture; (3) stimulant system for creating activity in society.

Some of the above-mentioned driving factors have led to the emergence of community group initiatives in South Sulawesi to develop traditional kecapi into musical instruments that can be sought by various groups, especially students in schools. Kitoka is a typical harp that has a range of tones that are much more complex than the traditional harp.

In kitoka there are two types of scales namely the major scale diatonic nonchromatic and pentatonic scales. Diatonic tones are scales that can be collaborated with instruments that have a broader range of tones, such as modern musical instruments such as keyboards, violins, guitars, and other types of instruments from the West. While the pentatonic tones are the scales used in traditional harps.

The very detailed manufacturing process - from material selection, manufacture, to being a harp - has enabled kitoka to have good sound resistance and quality. The sound quality (color) possessed by kitoka remains stable and evenly over the long period of time. It is in contrast to the sound quality of the traditional harp that is getting better and better so it cannot be equated between the harps with each other.

There is no uniformity of sounds between the harps with each other. Traditional art lessons at school can be a vehicle for multicultural learning. This multicultural learning is important for students to be ready and aware as a plural society member (Sri Ambarwangi, 2013). As a result of the traditional forms of kecapi development, kitoka can be an alternative medium in the learning of traditional stringed instruments that can be accepted by the younger generation who are mostly less interested in traditional harps used in schools.

Besides caused by the increasingly modern tastes, this lack of interest is also due to the lack of regularity in traditional kecapi playing systems, whereas regularity or standardization is very important in the collective learning process. This can cause the vagueness of the correct playing pattern. In addition, improper tones can affect the destruction of the students' ability to hear music.

Research on traditional music (vocal) shows that about 41% of respondents do not have vocal training, while about 34% of respondents have some form of formal vocal training in the form Andi Ihsan & Karta Jayadi. / The Journal of Educational Development 6 (3)

2018 : 341 - 347 346 of private lessons or group instruction (Molly L. Erickson, 2012).

The study concludes that traditional/acoustic musicians are populations at risk of sound impairment **as a result of the** lack of a proper system or way of affecting the technical ability of playing and listening ability that **is the most important** capital in playing music. This is different from kitoka which has the same musical standardization so it can be played collaboratively and certainly gives cognitive, affective, and social effects among students in the learning process.

The results of research on the influence of music -based collaborations show that in the non -musical context non - musicians can learn from the metaphors and musical concepts associated with the making of ensemble music and that the **cognitive, affective, and behavioral** aspects of such behavior become changed and more effective behavior in practice.

Engagement with music seems to reconnect people with their creative potential and thus lead them to see the value of hiring creative thinking in a professional setting that has traditionally overstated analytical and critical thinking. **Such music-based collaborative approaches** seem **to have the potential to** change **traditional norms and behaviors** (Linda M., Ippolitoa, Nancy, & Adlerb J., 2018).

The work of art in science is not only to be appraised but also to be understood rationally. Rational understanding can be obtained through a clear benchmark. According to Mudji Sutrisno (2009, p.109), the traditional art must be freed from the contrast between modern art and traditional art, meaning that the traditional art **should be regarded as** art supported and developed by traditional communities.

Therefore, by referring to traditional art, especially traditional kecapi, kitoka tries to enter into educational institutions as a representation of traditional stringed instrument which is scientifically considered as a benchmark to **be taught to students** of the next generation with the target to stimulate a sense of love and curiosity towards traditional art that may have already begun or even been forgotten by most of the younger generation.

Thus, kitoka can be juxtaposed with other modern musical instruments because it has the power both in terms of traditional values and in terms of musical strength and able to reestablish traditional art at local, national, and international levels. CONCLUSION Kitoka **is a type of** harp resulted from the development of diversifying traditional Bugis kecapi as a traditional kecapi species in South Sulawesi.

Historically, the traditional Bugis harp has undergone various developments. Kitoka is a form of innovation that is done in order to answer the challenges about musical notes that are considered new and cannot be reached by traditional harps. The purpose of the innovation is to add an alternative to the stringed music instrument that is deliberately made for things that are popular.

Traditional kecapi is still used in accordance with the spirit of the supporting community, while kitoka is played to show the development of more factual music both in terms of musicality and form of presentation. Kitoka was created as one of the efforts in preserving traditional arts through educational approaches in schools.

In other words, the instrument is a stimulant or trigger for many young people who have forgotten artistic traditions. The introduction of kitoka as an alternative to teaching traditional music in schools is a positive thing considering that in education everything should have benchmarks and standardization that can be used as a benchmark in learning.

Kitoka is standardized in terms of quantity, quality of materials, as well as musical elements (technique, position, sound color, and tone range). REFERENCES Ali, M. (1985). Penelitian Kependidikan Prosedur dan Strategi. Bandung: Aneka Ilmu. Ambarwangi, S. (2013). Pendidikan Multikultural di Sekolah Melalui Pendidikan Seni Tradisi . Jurnal Harmonia, 13(1), 78 - 85. Balasubramaniana, G., Kanagasabaib, A., Mohan, J.

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