

EMPOWERING TRADITIONAL HERITAGE THROUGH ANGKLUNG MUSICAL INSTRUMENTS: A CASE STUDY IN MALAYSIA

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ABSTRACT

Angklung is a traditional musical heritage musical instrument originating in Indonesia, but around the 1930s, angklung began to take root and was performed by the people of Ponorogo from the West Java Islands in Johor, Malaysia. Angklung is used in conjunction with horse dance for some formal events. In addition, only certain species of bamboo are used in the production of angklung. However, angklung musical instruments are still less played, just a formal program compared to other modern musical instruments. If examined in more depth, angklung musical instruments are able to produce pop songs, ballads, dangdut, jazz, traditional rhythms, and much more. There are two objectives to this study. The first objective is to identify the causes of angklung that have no place in society today. The second objective is to analyze and summarize the findings of the study. The method of this study uses content analysis through; websites, articles, theses, and newspapers for scientific information. The findings of this study found a lack of hereditary heritage of angklung production and game in Malaysia. This study can track the development of angklung musical instruments in Malaysia. In conclusion, angklung musical instruments are still accepted by the community but there are obstacles from the materials and makers of angklung.

Keywords: Angklung, traditional musical instruments, bamboo, music, history

INTRODUCTION

In general, it is known that the 21st century was the era of the globalization era. Overall economic utilization during this era poses a major threat to culture (Grazuleviciute, 2006). Thus, culture is the driving force behind the economic growth of society (Songjie & Tam, 2011). Therefore, preserving a precious ancient cultural legacy is very important to us today so that it is not eaten up in time. In addition, cultural heritage is produced as a result of national income through the tourism resources of the country.

Today, the cultural heritage of the world is very valuable and shows the identity of the nation (Yusoff, 2018). According to UNESCO (2003), culture is a complex of specific spiritual, material, intellectual and emotional characteristics that characterize a society or a social group. It actually includes letters, beliefs, value systems, human rights, traditions, art, and the way of life. In other words, Hofstede (1980) in Belshek (2006) argues that the culture of members of one group from another can be distinguished by the collective programming of the mind, which is allowed from generation to generation, as well as by changing over time as each generation adds something unique before you deliver it.

In countries all over the world, including Malaysia, art and identity have their own cultural heritage (Ishak & Nassuruddin, 2014). Pahlen (1949) stated that music is something that involves melody, harmony, and rhythm, including acoustic phenomena. The role of

music in determining the identity of a particular place in the art of cultural heritage is important. Wegst (2008) has studied musical instruments on all continents, showing the current use and archaeological findings of musical instruments that rhythm and sound are universal and complex parts of human nature. Usually, the shape and sound of a musical instrument reveals and reflects the way culture and society think about music and its performance. Thus, without a musical instrument, the sound will not produce music, and it can be concluded that music is also well received by society at that time and now.

According to Hamid (2014), the history of musical instruments can be seen from ancient times; the function of musical instruments is the way of human life from the point of view of society and culture, including social structure, belief system, and economic activity. The system used to start with a simple example-clicking, kicking, knocking, whistling, and so on. According to him, technology in traditional today is often linked by belief, elements of the natural spirit often in the worship of special and sacred ceremonies and entertainment equipment, as well as aesthetic values, before that, musical instruments were made of basic materials such as leather, stone, bamboo, metals and so on. This shows that the sound of musical instruments made from bamboo has also been well received since ancient times.

Moreover, it is difficult to distinguish between traditional and modern music other than the theories associated with the clash of western cultures of the late 19th century. Traditional music, in this case, is a combination of cultures in the archipelago, including the Middle East, China, and India. It can be adapted in Malaysia and developed to the community and found as a result of the process of cultural acculturation is finally used by the local community as a local art culture (Hamid, 2014). Therefore, in Malaysia, the art of traditional and modern music is well received by the local community.

Since the world-famous traditional musical instruments have allowed the introduction of a variety of musical instruments, as a result, the material in musical instruments has a variety of sound qualities desired in the evolution of music. Traditional musical instruments have been developed to allow the introduction of a variety of musical instruments and the creation of distinctive musical instruments (Von Hornboste & Sachs, 1914). According to him, there is a class of traditional musical groups, i.e., idiophones: musical instruments that emit sound by vibrating themselves, without the use of membranes or strings, such as xylophones, clapper bells, and noise. Next, a membranophone: a musical instrument that uses a tapping membrane to make sound, such as a drum. A chord: a musical instrument that relies on stringed instruments, such as the violin and the guitar. Finally, an aerophone: a musical instrument that relies on vibrating columns of air for sound creation, like a flute.

In addition, angklung is also a local heritage art performed in the dance of braided horses in Johor (Ishak & Nassuruddin, 2014). There is, however, a problem with this musical instrument in Malaysia. Angklung does not have a place in the community and is not the main choice of local musical instruments. Although this angklung musical instrument has begun to exist in Indonesia, this musical instrument has spread throughout the Johor area and is often performed at dance events such as zapin dance, kuda kepang, and so on. Angklung musical instruments are capable of producing pop songs, ballads, dangdut, jazz, traditional rhythms, and much more (Asyraf Entertainment, 2021). Tumian Muridan, an angklung manufacturer in Malaysia, said that angklung is used in conferences, PTA school meetings, formal events such as big day events in the state of Johor; in fact, angklung not only produces sounds like traditional music, such as gamelan with limited tones, but angklung sounds also have something international that consists of piano keyboard tones or Melodica Pianica Musical and the current circulation of music. After modernization, angklung turned to

entertainment, such as playing it orchestrally with modern musical instruments. This is because this angklung musical instrument is only played as a program and very little compared to other modern musical instruments (Asyraf Entertainment, 2021; Mohd Bakri, 2021).

According to Siswanto, Tam, and Kasron (2012), the basic material for making angklung is bamboo. Idiophone is an angklung class of musical instruments (Zainal, Samad, Hussain & Azhari, 2009). Muridan in Asyraf Entertainment (2021) and Mohd Bakri, Surip, & Sabran (2021), *G. Atroviolaceae widjaja* (black bamboo) is the main choice, but the number is small in Malaysia, but the second choice is *G. Scortechinii* (semantan bamboo), *B. Vulgaris* (oil bamboo), bamboo crackers (local name in Johor), bamboo rod (local name in Johor), as well as its hard and quality physical properties can be used. There are also problems with raw material sources. This is because the material to be used is limited to a specific bamboo that is suitable, namely bamboo species *G. Atroviolaceae widjaja* (black bamboo) is only most suitable for use as indicated by angklung makers (Khadijah Ibrahim, 2010). Lately, the creators of these musical instruments have become increasingly extinct from the current developments resulting in less local artwork, and most of the sellers and suppliers of these musical instruments have taken or ordered these musical instruments from the neighboring country of Indonesia. According to information from the public, there is only one angklung maker in Johor, which makes it difficult to find information and the lack of creators of this musical instrument. The number of angklung makers is declining, and they are worried that the angklung industry will be buried, leaving the younger generation unfamiliar with this traditional game. This is because it is proven that the International Islamic University of Malaysia (IIUM) is using expertise from Indonesia (Mohd Bakri, 2021). According to him, only Tumian Muridan alone is an angklung maker who is still active in Malaysia.

This study seeks to relate the special features of traditional angklung musical instruments in Johor, Malaysia. This study was conducted focusing on two objectives, namely: to identifying the cause of angklung has no place in society today, next, to analyzing and formulating the findings of the study.

REVIEW OF LITERATURE

Origin of Angklung

According to Rosyadi (2012), the definition of angklung has two different meanings, such as the form of performing arts and the musical instrument. Angklung is made from bamboo and is played using the shaking method. The benefits of the value of this musical instrument are social, ethical, educational, moral, economic, cultural, and so on related to the creative industry.

Soepandi (1983) studied angklung as a popular West Java musical instrument. The sound tube, the frame, and the base are all three elements of the angklung musical instrument. According to him, etymologically, angklung comes from the word "angk" which means tone, while "lung" has the meaning of lost or broken so that angklung is said to be an incomplete tone or a broken tone that requires the group to be able to play an angklung song.

Angklung has two different tones, diatonic and pentatonic. These different types of tones have different shapes and functions. Pentaton angklung is a traditional angklung. While the angklung diatonic tone is a modern angklung (Rosyadi, 2012).

The angklung frequency can be predicted as several cycles per unit of time, and the 'pitch' is determined by the frequency content of the waves produced. In an independent natural environment, the sound tone can be identified when the sound source reaches the ear of the observer directly and also when it is reflected against the surface reflecting the sound (Siswanto et al., 2012).

History of Angklung Development

Angklung has been known in ancient Sundanese society as a traditional musical instrument that is not only entertainment but also plays an important role in traditional farming rituals. The existence of angklung art in a tidal state even experienced a dramatic decline in further development. For example, at that time, these musical instruments were not played as entertainment or sacred art but were used by beggars to travel from place to place, such as home (Rosyadi, 2012).

However, UNESCO recognized and acknowledged that, on 18 January 2011, this angklung musical instrument was the Representative List of the Intangible Cultural Heritage of Humanity Angklung Cultural Heritage. This musical instrument is part of the country of Indonesia. (Rosyadi, 2012).

The development of the art world as a result of advances in the field of education can open up and develop thinking, foster creativity, and innovation-the art of angklung, which was initially just a traditional art with a rhythm and simplicity. As a result, the creativity of this musical instrument has changed into a modern art that is competitive and in line with global progress (Rosyadi, 2012).

Angklung was one of UNESCO's cultural heritage objects or musical instruments in 2010. (UNESCO, 2010). According to Asyraf Entertainment (2021) and angklung maker in Malaysia, Tumian Muridan, angklung is a musical instrument made of bamboo, consisting of 2-4 tubes, bamboo poles arranged in one unit, and bound with rattan. The bamboo material that is the main choice for angklung is *G. Atroviolaceae widjaja* (black bamboo), with unique manufacture of natural materials (Mohd Bakri, Surip, & Sabran, 2021; Nuriyatin, 2000).

Angklung is more than just a musical instrument. In some places in Indonesia, angklung is used to signify the prayers of the time and is used to build the spirit of the community during the Bubat War in the colonial era (Dutch East Indies). Later, the Dutch East Indies government was banned, which caused the popularity of this traditional musical instrument to decline (Siswanto et al., 2012).

The popularity of angklung, however, was reborn in 1938 by a musician named Daeng Soetigna from Bandung. This historical story was documented and published by Daeng Soetigna, a man from Bandung, who brought the popularity of musical instruments to the international community by introducing angklung that not only can play songs-traditional songs but can also play diatonic songs. After that, this musical instrument is played together in an orchestra with modern musical instruments. Angklung is no longer seen in the traditional slendro and pelogon scales found in many Javanese gamelans (Siswanto et al., 2012).

There are several types of angklung in certain areas in Indonesia. All types of angklung, including Angklung Baduy, Angklung Dongdong Lojor, Angklung Gubraj and Angklung Badeng, were initially used for ritual activities related to traditional rice cultivation (Siswanto et al., 2012). According to him, after the modern harvest was introduced, the public turned to the purpose of entertainment, namely the percussion of musical instruments,

and is also played in the musical orchestra of modern musical instruments. The size of the angklung ranges from a small palm to a height of 60 cm, which corresponds to the frequency produced when shaken. Small angklung generally produces higher frequencies. The greater the size of the angklung, the lower the frequency it produces (Siswanto et al., 2012). Table 1 below shows types of angklung music in West Java, Indonesia.

Table 1: Types of angklung music in West Java, Indonesia.

| Types Angklung | Area | Type of Equipment | Function | Features music |
|--|-------------------------------|---|---|---|
| Angklung Dogdog Lojor | Ciptarasa Sukabumi | Cisolok 2 pieces Dogdog Lojor, 4 pieces Angklung | Rituals in the context of agriculture | -Nyalendro -Ostinato -Interlocking technique -Vocal elements |
| Angklung Badeng | Desa Sanding Malangbong Garut | 3 vocalists, 9 pieces Angklung, 1 pieces kecrek 4 pieces Dogdog lojor, 2 pieces Terbang | Medium description of Art of viewing | -Nyalendro -Ostinato -Interlocking technique -more independent vowels |
| Angklung Badud | Cijulang Ciamis | 6 pieces Dodog, 8 pieces Angklung, 1 pieces Kempul | Theatrical performance art | -Nyalendro -Ostinato -Interlocking technique with more melodic results |
| Angklung Buncis | Desa Baros Arjarsari Bandung | 3 pieces Dogdog, 1 pieces Trumpet, 9 pieces Angklung Kecrek, Kempul, Gong, Sinden | Performing arts entertainment | -The vocals are more free, have the trumpet melody, the dogdog punch is even brighter |
| Angklung Sunda Modern (angklung Padaeng) | Saung Udjo Padasuka Bandung | Angklung Ngalagena at Some types of Ensembles, the number of Angklung Tools 17-100 more, plus other tools -Angklung with Gamelan instrument -Angklung with Western musical instruments | Performing arts Adaptation to Modern perception | -Using several types of barrels -Melody elements are preferred -More orchestras |

Source: Juju Masunah (1999)

According to Rosyadi (2012), Daeng Soetigna's traditional angklung was improved into a diatonic angklung in 1938 and is known as Padaeng angklung. Angklung Padaeng can compete with western musical instruments because of its rhythm, which refers to the tone of western music (do, re, mi, fa, so, la, ti. do). According to him, the difference between the traditional angklung and the Padaeng angklung is on the scale of the tone ladder, and the way in which the Padaeng angklung is played can be played together, and one player has a tone or choir shape, while the traditional angklung can be played with a total of only one player.

History of Angklung in Malaysia

According to Mohd Bakri (2021), around the 1930s, angklung in Malaysia was established and played in oil palm plantations and rubber plantations by the Ponorogo community from the West Java Islands who performed Reog, a traditional dance from the island to the homeland.

Matusky (1985), Ang (2011), and Nasuruddin (1992) have studied that angklung is found in the state of Johor in Malaysia when used in conjunction with the horse dance as documented by Matusky, Ang, and the official government publications written by Nasuruddin. Angklung maker Tumian Muridan says in Asyraf Entertainment (2021) angklung is also used in formal events such as big day events in the state of Johor. In addition, there are two types of angklung in Malaysia that are associated with the number of tubes, namely two tubes (two tubes) and three tubes (three tubes). The most popular three-tube angklung (three tubes) is used by the community in Johor, Malaysia (Siswanto et al., 2012).

According to Ishak and Nassuruddin (2014), the local heritage of the art of braided horse dance using angklung musical instruments to produce background music. Moreover, the angklung instruments are played only as a program, and very few are played compared to other modern musical instruments. Angklung maker Tumian Muridan says in Asyraf Entertainment (2021) angklung musical instruments are capable of producing pop songs, ballads, dangdut, jazz, traditional rhythms, and more. It can be conveyed as well as more clearly.

Angklung Design

There are distinctive features of the angklung design section. Figure 1 shows the parts of the angklung unit, while table 1 and table 2 explain the advantages of angklung parts.

Figure 1: Parts of angklung unit (i) 3 tube angklung unit, (ii) 2 tube angklung unit, and (iii) tube child

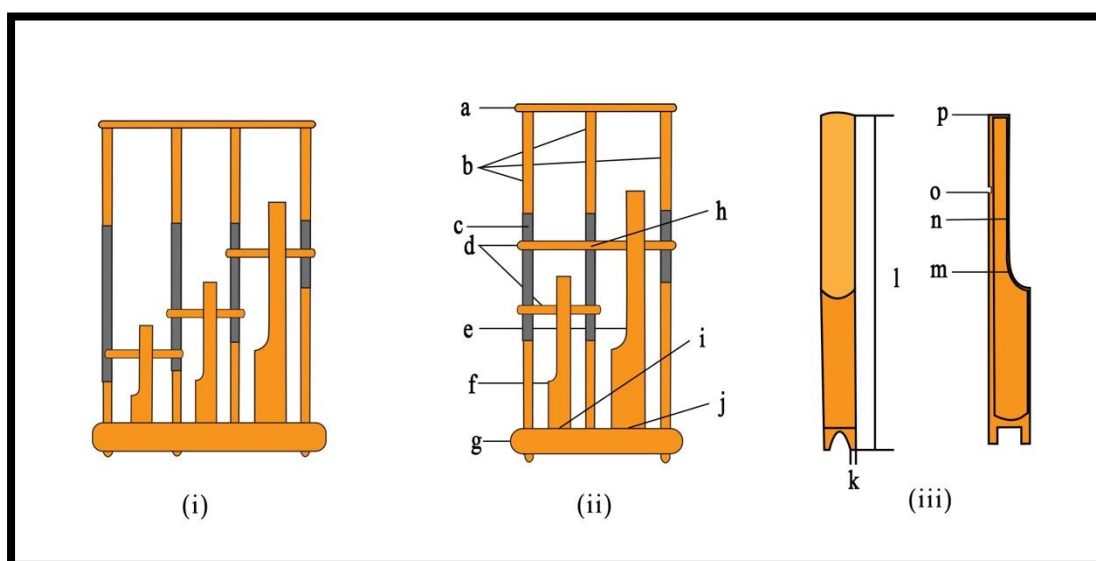
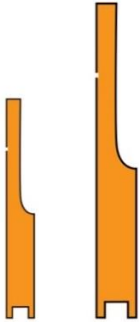

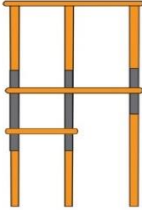


Table 2: Description of angklung unit parts according to angklung makers in Malaysia and Indonesia.

| Alphabet | Description | Alphabet | Description |
|----------|--|----------|--------------------------------|
| a | Cross | i | Bottom hole |
| b | Pillars | j | Bottom hole |
| c | Rattan | k | Tube / leg resonance tube foot |
| d | Carrier / hanging bar | l | Child tubes / resonance tubes |
| e | Large tube / large tube | m | Engraving position |
| f | Small tube / small tube | n | Engraving position |
| g | <i>Celupak</i> / tube base / produce resonator | o | Nod |
| h | Holder position | p | Engraving position |

Source: Asyraf Entertainment (2021) and Masiswo, Mandegani & Atika (2015)

Table 3: Description of the main parts of the angklung unit according to angklung makers in Malaysia and Indonesia.

| No | Figure | Part | Description |
|----|---|--|---|
| 1. |  | Tube -Small savings -Large savings | <p>1. This part is the most important thing on angklung.</p> <p>2. The sound tube consists of a small tube and a large tube, where the large tubes are located on the right, and the small tubes are located on the left.</p> <p>3. Inside the tube, there is a resonator located on a large tube that can determine the high base tone of the angklung. The resonator produced at the bottom of the angklung is a type of pipe. The air inside the tube is not free to move, so that at the end of the tube, there is always a knot.</p> <p>4. At the bottom of the tube has a child foot tube will collide with <i>celupak</i> when shaken.</p> |
| 2. |  | Tubes policy / <i>celupak</i> | <p>1. Tubes policy / <i>celupak</i> located at the bottom as well as the basic frame of the sound tube.</p> |
| 3. |  | Frames -Handler / hanging bar -Handle position -Cross | <p>1. This frame consists of a bamboo blade that arranges the sound tube and the base tube so that it serves as a place to hold and play the angklung.</p> <p>2. The position of the holder and the bearer/hanging bar is combined with a bond using rattan.</p> |

Source: M. Masiswo et al., (2015) and Asyraf Entertainment (2021)

Types of angklung in Malaysia

There are two differences in the number of angklung tubes in Malaysia, namely two tubes and three tubes. The most popular three-tube angklung is used by the community in Johor, Malaysia (Siswanto et al., 2012).

Angklung Melody

The melodic angklung is based on piano tones, which are actually 12 chromatic stair tones with a distance of two or half and a half (100 Cents), with a sound area of up to three and a half octaves, from E to C3 starting with Phys, but generally what is used in society today using G note tone to C3 note tone (Supriadi, 2006). Figure 2 shows the type of angklung melodic in Malaysia.

Figure 2: Angklung melody found in Malaysia



According to Supriadi (2006), to facilitate student learning, each angle will be calculated from number 0 (note G) to number 30 (note C3). However, there are also angklung that are not marked according to their absolute note tone, such as F, Fis/Ges, G, Gis/A, A next, numbered angklung melodies are grouped together as small angklung melodies and large angklung melodies (marked with absolute tone names) (Supriadi, 2006). Table 4 below shows type angklung melody information.

Table 4: Type angklung melody information

| No | Type angklung melody | Description |
|----|--------------------------|---|
| 1 | Angklung small melody | This small melody angklung consists of 28 pieces or 31 pieces with sequence numbers from 0 to 27 or up to 30. |
| 2 | Angklung is a big melody | Angklung is not given a number, but it is marked according to its absolute tone, with a total of 11 to 14 pieces. |

Source: Supriadi (2006)

Angklung Accompaniment

According to Supriadi (2006), there are three types of escort angklung, namely minor escort angklung, major escort angklung, and accompaniment angklung. The three accompanying angklung have different classes and notes of volume. Below is figure 3 showing the types of angklung accompaniment available in Malaysia, while table 4 and table 5 provide a detailed description of the accompanying angklung.

Figure 3: Angklung accompaniment available in Malaysia



Table 5: Type angklung accompaniment information

| No | Type angklung accompaniment | Description |
|----|------------------------------|--|
| 1. | Major accompaniment angklung | Major accompaniment angklung (major chord) consists of four tubes, for example, absolute note tone (C-E-G-Bes). |
| 2. | Minor accompaniment angklung | Minor accompaniment angklung (minor chords) consists of three tubes, for example, absolute note tone (C-Es-G). |
| 3. | Angklung accompaniment | Accompanied angklung is an angklung whose note tone is one octave higher than the accompanying angklung tone. Its function is only to sharpen (decorate) only. |

Source: Supriadi (2006)

Table 6: Type angklung accompanying information according to the number of tones

| No | Types of angklung note tone accompaniment | Description |
|----|---|--|
| 1. | Angklung accompaniment 9 tones | Major accompaniment angklung (C7, E7, G7, A7, and Bes 7), the minors there are three namely (Am, Dm, and Em) called a small set. |
| 2. | Angklung accompaniment 13 tones | 8 major accompaniment angklung (C7, D7, E7, F7, G7, A7, B7 Bass), while the minor has 5 is (Am, Bm, Dm, Em, and Gm) is called a simple set. |
| 3. | Angklung accompaniment 24 tones | 12 major accompaniment angklung (C7, Cis7, Des 7, D7, Dis 7, E7, F7, Fis &, G7, Gis 7, A7, Ais 7, B7) and 12 minor accompaniment angklung (Cm, Cism, Dm, Esm, Em, Fm, Fism, Gm, Asm, Besm, and Bm), are also called a large set. |

Source: Supriadi (2006)

(i) *Unit angklung*

Angklung has a category of units, including small units, medium units, and large units. Table 7 shows the angklung unit information.

Table 7: Information on small, medium, and large angklung units

| No | Unit angklung | Description |
|----|---------------|--|
| 1. | Small unit | Two sets of 28 small melody angklung with a sequence of numbers 0 to 27, plus a set of 6 big melodic angklung with absolute tones C to F and a small set of 9 accompaniment. |
| 2. | Medium unit | Two sets of small melody angklung number 28 pieces, namely one set of large melody angklung with absolute tone G to F of 11 pieces, and a set of medium accompaniment numbering 13 pieces. |
| 3. | Large unit | Three sets of 31 small melody angklung, two sets of large melodic angklung with absolute tones G to F of 11 pieces, and 24 large accompaniment angklung, plus accompanying angklung with accompanying angklung. This large unit angklung, is arguably the most complete. |

Source: Supriadi (2006)

How to play Angklung

An angklung performance requires a group of people to sing, just like a choir performance. Everyone has one or more tones. In turn, they vibrate the angklung together in chronological order. In each variation, angklung techniques are played by humans: 'kurulung' is the most common technique in which angklung is constantly shaken as long as the length of the note tone is indicated, 'centok' is played by tapping the basic tube once, producing staccato tones and 'tengkep' is 'kurulung,' holding one of the sound tubes, thus producing a pure pitch (Budi, Suhada, Dipojono, Handojo, & Sarwono, 2013).

Several angklung has to be played together as a multi-voice system. The main melody of the song is usually the highest note, followed by the addition of additional note tones to create harmony. The normal tone is therefore played using the 'kerulung' technique, while the staccato note tone is played as a 'centok' technique, while the 'kerulung' and 'centok' techniques can be used in any combination (all 'kerulung', all 'centok', 'centok' as the main melody supported by 'kerulung', or vice versa). The angklung choir can perform as a large orchestra with the right arrangement. The biggest difference is that the different musical instruments involved in the orchestra produce music rich in polyphonic. Angklung choirs, on the other hand, are mostly homophonic, consisting only of melodic angklung, angklung accompaniment, acoustic bass, and some percussion (Budi et al., 2013). Actually, the neat bamboo sound is so beautiful.

RESEARCH METHODOLOGY

This qualitative study uses reading information sources, namely content analysis: articles, websites, theses, and newspapers. The procedure is carried out by analyzing the information material and then taking only the necessary data. It is hoped that the information collected

will be very useful in understanding the current situation or position of traditional angklung musical instruments accepted by the local community. Structured interview methods were used to gather information on local perceptions of angklung instruments. This procedure was performed at the Angklung Workshop, Skudai Johor, on 14 April 2019 for Tumian Muridan, the sole angklung maker and active angklung activist in Malaysia. The qualitative approach used clearly shows that the purpose of this study is to identify the causes of angklung that have no place in today's society and to analyze and summarize the results of the study.

RESEARCH FINDINGS

The study found that the use of traditional angklung musical instruments in Malaysia consists of several factors, including only certain events, the selection of angklung music through formal events, and traditional dance events. According to Ishak and Nassuruddin (2014), local heritage art is a braided horse dance that uses angklung musical instruments to produce background music. In addition, the angklung instruments are only played as a program, and very few are played compared to other modern musical instruments. If examined more deeply, angklung musical instruments are capable of producing pop songs, ballads, dangdut, jazz, traditional rhythms, and many more (Asyraf Entertainment, 2021). Research on angklung music activities needs to be carried out in such a way that this art can be well received by the community through and more clearly conveyed information on it.

Matusky (1985), Ang (2011), and Nasuruddin (1992) have studied that angklung was found in the state of Johor in Malaysia when used in conjunction with kuda kepang as documented by Matusky, Ang and also by official government publications written by Nasuruddin. Angklung is also used for conferences, PTA meetings in schools, formal events such as big day events in the state of Johor (Asyraf Entertainment, 2021). In addition, there are two types of angklung in Malaysia associated with the number of tubes, namely two tubes (two tubes) and three tubes (three tubes). The most popular three-tube angklung (three tubes) is used by the community in Johor, Malaysia (Siswanto et al., 2012).

In addition, there is a lack of knowledge and teaching staff in Malaysia. According to Mohd Bakri (2021), the lack of teaching staff using angklung musical instruments has led the International Islamic University of Malaysia (IIUM) to hire teachers from Indonesia, namely Mochamad Dadang Soleh. In fact, this process requires a number of teachers who are active and numerous so that the knowledge provided is widespread and can reach the public. In this regard, in order to attract the public's interest in angklung musical instruments, it needs to be stepped up today so that knowledge can be passed on to the next generation, which is to enliven the angklung musicians.

In addition, only certain species are a choice as well as a complicated process of material production. The angklung manufacturer had to buy or grow supplies in Batu Pahat alone. This is because the material to be used is limited to a specific bamboo that is only suitable. Therefore, this study should be done to find a solution so that other bamboo species can afford or other alternatives to avoid *G. Atroviolaceae widjaja* (black bamboo) is only suitable for use as indicated by angklung makers (Khadijah Ibrahim, 2010). Ekawati, Budi, Putra, Mahachandra, and Widyotriatmo (2014) have studied their types and properties; conservation methods will determine the acoustic properties (notes, timbre, clarity, and frequency) longevity, and purpose of musical instruments. If angklung is a high-quality musical instrument, then the material must be made of the best species known as ('black,' 'string' and 'gombong') or growing in dry climates. According to the manufacturer of

angklung in Malaysia, Tumian Muridan in Asyraf Entertainment (2021), the bamboo cut for use must be in a dry season and takes 2-3 months so that it is good to make angklung so that the sound and the material are not damaged. For the production of angklung, only species of bamboo stems that are thin-walled or of the desired size are used. The age of the bamboo used must be mature enough and soaked in soda for 1 week. After that, it is dried and cut, and shaped to fit the angklung musical instruments (Asyraf Entertainment, 2021). *B. Vulgaris* (oil bamboo) is also used for the production of angklung, but less than *G. Widjaja atroviolaceae* (black bamboo) (Widjaja, 1980).

DISCUSSION

This study explored a field of research that is rarely carried out, namely the identification of causes of angklung, which does not have a place in society today in Malaysia. This study identified the factors that make this musical instrument less popular in Malaysia.

Referring to the first objective, the researchers focused on the root cause of the problem that traditional angklung musical instruments do not have a place in them. The findings of the study show that there is less support from the authorities throughout the country, and only development efforts are being made in the state of Johor, but only certain events are taking place. Innovation is an important aspect so that current acceptance can enable the musical instrument to compete with the latest modern musical instruments. Marketing also needs to be done so that this musical instrument has a place, and there are many people in Malaysia who still don't know this musical instrument.

The analysis found that there was a shortage of raw materials for the production of angklung musical instruments. This is because the bamboo material of the species *G. Atroviolaceae widjaja* (black bamboo) alone is the main choice, in fact, this species is a plant native to the neighboring country of Indonesia, but there is an effort on the part of angklung makers to plant it in small quantities as in Johor. Innovation needs to be done by researchers to find a solution to other raw materials that are fiber because there are many bamboo species in Malaysia.

Low production of angklung in Malaysia has resulted in this angklung not being well received and not being made a major source of income by angklung activists through business, as well as less demand from fans of this musical instrument. That's because musical instrument vendors in Malaysia don't help local angklung instrument manufacturers because they buy it in neighboring countries. Moreover, there is only one angklung maker in Malaysia because producing this musical instrument takes a long and complicated time to learn and less interest from the younger generation and causes more and more local angklung activists in Malaysia. Only Tumian Muridan is left because the generation of the creator of an angklung musical instrument has died (Asyraf Entertainment, 2021). This caused a decline in knowledge of the production of angklung musical instruments for the younger generation. To solve this problem, researchers have identified the need to produce accurate books and information on how this musical instrument can be produced so that the next generation of young people will have information on angklung.

CONCLUSION

What can be summed up, traditional angklung musical instruments are less popular in Malaysia, except for the state of Johor. The state of Johor alone received a response but was unable to compete with modern musical instruments. Angklung musical instruments are only an option in traditional music and certain formal events, although they can be matched by other modern musical instruments. In addition, there are problems in the production of angklung musical instruments in terms of raw materials and skilled personnel. It is hoped that this study will help the authorities to understand the position of acceptance and problems of the angklung musical instruments to be improved in the future and to attract researchers in the field of angklung music to help angklung makers and angklung musicians in Malaysia.

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