



Jurnal Pendidikan Usia Dini

<http://journal.unj.ac.id/unj/index.php/jpud>

Volume 17. Number 1. April 2023

e-ISSN (Online Media): 2503-0566

P-ISSN (Print Media): 1693-1602

ECE Music Courses in Higher Education: Rhythmic Learning Based on Local Culture Through the Solfeggio Technique

Tuti Tarwiyah¹

Universitas Negeri Jakarta, Indonesia¹

DOI: <https://doi.org/10.21009/JPUD.171.10>

Accepted: January- March 2023; Published: April 30th, 2023

ABSTRACT: The lack of learning techniques used by teachers in teaching music in early childhood, especially rhythmic learning, in general teachers only teach rhythm by explaining the value of notes, not using singing, and not connecting it with singing. The purpose of this research is to describe the effectiveness of rhythmic learning using cultural-based solfeggio techniques through lecture assignments. The research method used is descriptive qualitative with an emphasis on exploration. Data collection was taken from the results of the learning value of the rhythmic ensemble which lasted for four meetings. The results showed that of the eighteen students who attended the Culture-Based Arts Education course, when it came to Rhythmic Ensemble, fifteen of them got an A and only one got an A-. All of them can read notes and show them through body rhythmic while singing folk songs. Therefore, it can be recommended that early childhood teachers for music learning, especially in discussing the value of notes/rhythmic learning, use the solfeggio technique using folk songs to introduce local culture from an early age.

Keywords: ECE program student, rhythmic learning, local culture, solfeggio technique

¹ Corresponding Author:
Universitas Negeri Jakarta
Email: tutitarwiyah@unj.ac.id

1 INTRODUCTION

Good musical hearing is the foundation for both appreciating and making music, which is the art of listening. More and more music specialists and academics are realizing the value of sight singing and ear training as fundamental music subjects. It has undergone constant development and updating in music education. Children's aesthetic and musical sense can be improved by learning solfeggio and ear training, which also helps to promote the cultural significance of music. Strengthening the teaching of sight singing and ear training and developing greater musical talent are unquestionably vital tasks in the current period when the needs of spiritual civilization cannot successfully fulfill the desires of the public (Wang, 2022). But so far in learning music for children, there are no culture-based music textbooks that can be used as a reference for teachers in teaching music, especially music theory, easily. Likewise, learning tends to be very theoretical by positioning children as if they can immediately understand the theory of music being taught. The choice of learning is generally that the class is only invited to sing or vice versa and is very focused on theoretical material so that the music class becomes a silent class without sound. Learning music that should be a fun lesson becomes scary and boring learning.

Based on data from the field that was obtained by researchers through interviews with many teachers who took part in the Teacher Professional Program, it was found that almost all the prospective teachers had backgrounds that were not music education. This has an impact on the learning process used, it is quite difficult to expect teacher creativity in learning activities. Generally, teachers only teach singing, more precisely asking children to sing as an evaluation of music learning. Teaching in class is limited to memorizing concepts without allowing understanding let alone applying them directly to singing. The root of the problem is that teachers' knowledge, abilities, and creativity are still minimal in learning music, especially music theory. According to Niland (2009), it is crucial to make learning music fun for young children because music education pedagogy for young children is frequently teacher-led and structured toward certain behavioral outcomes. Contrarily, keeping early childhood's focus and attention spans while they learn, choosing the right methods for teaching music to different kids, and dealing with constraints like a lack of resources and time constraints in the school curriculum makes teaching music to children a difficult challenge in the classroom (Ismail et al., 2021).

Music theory in the implementation of learning, such as a theory about the value of notes that will be related to rhythm, should the teacher still do it with musical experience activities. Apart from singing, reading, writing, playing, moving, or creating activities can be accompanied. It is very naive if early childhood rights get music lessons with music experience activities, while the teacher is poor from this. Bronson, (1995) explains that children aged 6-8 years have been able to learn to read music and imitate songs that are often heard accompanied by movements with varied rhythms of songs. The varied rhythm of the songs will make learning music more fun. With this background, the researchers

set out to investigate the methods that music teachers use to teach music to young children and describe the effectiveness of rhythmic learning using cultural-based solfeggio techniques through lecture assignments.

2 THEORETICAL STUDY

2.1 *Rhythmic Learning with Solfeggio Technique*

The foundation of musical structure is rhythm, which is often referred to as the initial element of melody. The development of a feeling of rhythm is one of the most fundamental training techniques in music education and serves as the foundation for teaching pupils how to appreciate music. Teaching about rhythm is prevalent in the field of music education; examples include solfeggio ear training, instrumental music classes, vocal music lessons, and percussion lessons. Training a sense of rhythm is a crucial component of improving children's musical acuity. Rhythm is what gives music its energy. It serves as the structure of music. The heart of music is the rhythm. It forms the basis of how music flows. There are cadences in music that don't have a pitch. Not only may pitches without rhythm make up music, but so can cadence without a pitch. Since youngsters are more likely to accept rhythmic rhythm than pitch, teachers must start there to understand the music (Jing & Danprdit, 2022).

By linking different notes to specific syllables, the Solfege method is used to teach pitches. Every note in a scale is assigned a special syllable, which is then sung (and occasionally written down) when the note appears. This strengthens the link between that syllable and the note, leading to the ultimate recall of that pitch. Because syllables are simpler to sing than letters, youngsters will find Solfege easier to pick up and internalize. Children can learn the various pitches using Solfeggio's method, and the earlier the teacher introduces them to music, the more lasting the impression. Since already attempting to understand sounds, this aids in stimulating the language synapses in their brains, instructing them to preserve these learning pathways. By becoming familiar with the various notes, solfege enables kids to discern musical patterns. The child will already have the pitch foundations to build simple melodies and perhaps even add their lyrics when they start to compose their tunes. Although which one they learn depends on whether they experience Fixed Do or Movable Do, they assist in the teaching of perfect and relative pitch. They can improve their memory for tunes and even learn to compose their own. Later in life, if they decide to pursue music, it will aid with transcriptions, sight-reading, and sight-singing abilities. It's a fantastic introduction to musical theory. One of the key topics in music instruction is solfeggio, which has to do with imparting musical literacy (Zhang, 2022).

ECE teachers should have a basic understanding of the format, subject matter, and outline of the art joint entrance examination before selecting the proper teaching materials and delivery strategies based on the examination's requirements and delivering solfeggio instruction specifically to high school music majors to get twice as much done with half as much work. Hamilton (2007) emphasized that the goal of music reading, and writing

is to develop students' all-around skills, examined Kodály's teaching philosophy in-depth, and made some directive recommendations for staff members involved in school music instruction. In the solfeggio course, the practical issues with the Kodály teaching approach, although researchers have not studied the worries of beginning music teachers within a framework of official research and separately from the general field of education, music educators tend to respond to recommendations and issues identified in other fields of educational research (Mohedo & Bújez, 2012). Solfeggio's instruction and method are very important for the development of all-encompassing excellence.

In this research, the learning media is the score of rhythm and tambourine notation. Rhythm is defined as a musical feeling that moves forward as the main factor of musical form and is the result of the association of tonal patterns from the value of time differences. The basic unit of rhythm is called a beat, which is a combination of heavy and light rhythms that can be heard according to the tone color of the musical instrument used. Rhythm can also be interpreted as the short length of a note or the value of the note sounded, so rhythm is related to the value of the note and duration.

2.2 Rebana Music is Indonesian Local Culture

Rebana is one of the traditional Betawi musical instruments which is widely used to accompany various types of traditional ceremonies and other types of music. Rebana art is one of the arts that has grown and developed in Indonesia several centuries ago. It is estimated that Rebana art entered Indonesia in the 13th century along with the spread of Islam in Indonesia. Tambourine art grows, develops, and is part of people's lives in the archipelago.

According to (Banoë, 2003), Rebana is a traditional musical instrument in the form of a one-sided drum with a body that is not low according to the grip of the hand, belonging to the Frame-Drum family like the Tambourine, either with or without making a sound. The tambourine musical instrument can emit various sounds even though its shape is simple. The tambourine instrument can produce six kinds of sounds, including high sound resounding, high sound not resounding, moderate sound resounding, medium sound not resounding, low sound resounding, and low sound not resounding. It is the difference in how to hit the tambourine that causes the six sound characters. In this study, the same type of tambourine was used, namely the qasida tambourine of the Kotek type.

There are many types of Rebana (tambourines), including Kasidah tambourines, Maulid tambourines, Biang tambourines, Ketimpring tambourines, and others. The tambourine used in this study is the Kasidah tambourine, which has a moderate sound, not high-pitched (like the timbre of the tambourine) and not too loud (like the sound of the bang tambourine). The shape and weight are still comfortable to hold to play while performing. The tambourine music playing is an embodiment of the expression of feelings or expressions of the human soul which is planned and realized through media (tones or other sounds) using the Tambourine chord which contains elements of rhythm, melody, and harmony.

The distinctive sound between the strokes on the edge and in the middle makes this instrument very suitable for learning the rhythm. Not only for one accompaniment but also can be a beautiful composition of various types of accompaniment strokes/patterns. Through this tambourine, students will be able to feel the swing of the bar, and read the rhythm/rhythm, but can also feel the beauty of harmony. The combination of hitting with motion also adds to learning rhythm which will be even more interesting. Rhythmic learning activities using tambourines will also stimulate creativity in producing beautiful and enjoyable sound blends and harmonization.

3 METHOD

This research method uses a qualitative descriptive approach based on post positivism philosophy used to examine natural object conditions (as opposed to experiments) where the researcher is the key instrument. Data collection techniques are carried out in triangulation (combined), data analysis is inductive/qualitative, and qualitative research results emphasize meaning rather than generalization. Qualitative descriptive research aims to describe, describe, explain, explain, and answer in more detail the problems to be studied by studying as much as possible an individual, a group, or an event. In qualitative research, humans are research instruments, and the writing results are in the form of words or statements that are by the actual situation.

Data analysis in qualitative descriptive research is data-driven and does not employ a methodology that was developed from an earlier philosophical or epistemological standpoint. It's crucial to keep analysis in qualitative descriptive research at a level that those to whom it applies may easily understand and apply the findings. The goals of the study determine the analytical strategy to be utilized, and since qualitative descriptive research is typically exploratory, inductive approaches are frequently required, however, deductive approaches can also be used (Kim et al., 2017).

3.1 *Procedure*

In this method, the researcher tries to make teaching materials in the form of short etudes for rhythmic ensembles, both in the form of accompaniment patterns and those broken down from song melodies. Students who take part in lecture material are given a rhythmic ensemble using the solfeggio technique based on Betawi folk songs. The first step is to introduce pulse clap, time clap, and rhythm clap. All activities use song media. At this stage, students pay to do pulse clapping, rhythm, and time in one song. The next step introduces the non-quarter and eighth values in measures 2, 3, and 4 with symbols. Furthermore, every time they played a rhythm by clapping, the students also silently sang/sounded the applause using the culture-based solfeggio technique. The culture in this study is devoted to Betawi folk songs with 4 bars and the use of tambourine media as one of Betawi traditional music. The final step is for students to play a rhythmic ensemble using a tambourine while singing the song. The analysis technique used to process the data uses content analysis techniques.

3.2 Participant

The participants were students taking the Arts and Culture Education course for Children at Jakarta State University. The Betawi culture-based rhythmic learning process uses the solfeggio technique which includes learning materials, student abilities, available environmental facilities, and resources. Documents, including teaching materials, were prepared. The data source for finding Betawi culture-based Rhythmic Learning uses the solfeggio technique through direct observation even as participant observers and direct interviews addressed to practitioners of Betawi traditional music teaching in Jakarta. The observation guide will explore the techniques used in rhythmic learning using tambourines in learning existing traditional music. To be more valid the data collected, then every lesson in which it is devoted to rhythmic learning, an image recording technique as well as sound partners and note-taking techniques will be carried out. Rhythmic learning in this study is a series of rhythmic notation learning in the form of rhythmic ensembles that students must master starting from pulse clap, bar clap, and rhythm clap in the folk song "*Lenggang Kangkung*" and can play the accompaniment pattern together in the form of an ensemble by reading the notation music.

4 RESULT AND DISCUSSION

4.1 Result

Based on the process of implementing rhythmic learning research using the culture-based solfeggio technique for ECE program students, very satisfactory results were obtained with an average value of A. After receiving the cultural-based rhythmic ensemble learning intervention using the solfeggio technique, out of eighteen students, who received the grade (A) a total of seventeen students and grade (A-) one student. The results of student responses related to aspects, 1) The benefits of providing material equipped with video, 2) The level of ease of learning material, and 3) The level of ease of mastering material. The difference between the second and third aspects is in the second aspect is related to mastery from a cognitive perspective, while the third aspect is related to motor skills in playing it.

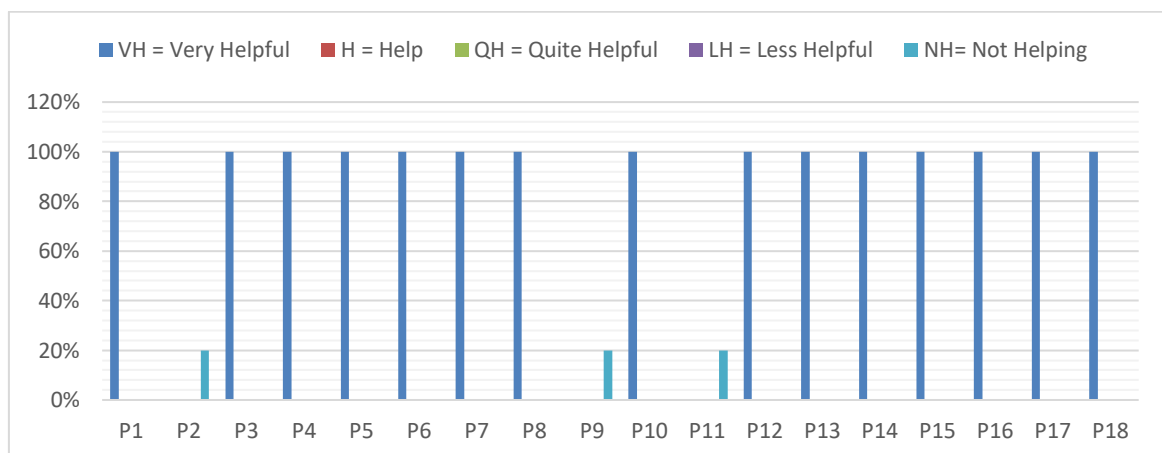


Figure 1. Benefits of Providing Material with Video

Figure 1 shows that fifteen students conveyed the benefits of providing material equipped with video and three students did not provide comments. It can be concluded that students can experience the benefits of cultural-based rhythmic ensemble learning intervention using the solfeggio technique through videos.

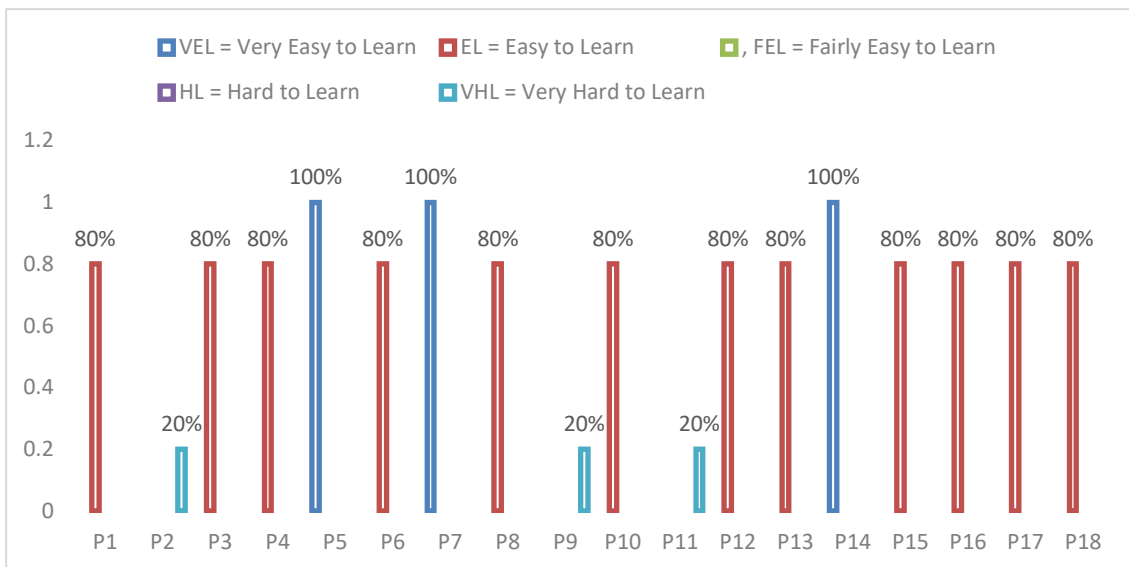


Figure 2. Level The level of ease of learning material

Figure 2 shows the level of ease of learning material felt by students who take the cultural-based rhythmic ensemble learning lectures. The results of the student attitude observation graph show that almost all students consider material using the solfeggio method for early childhood music learning easy to understand and practice.

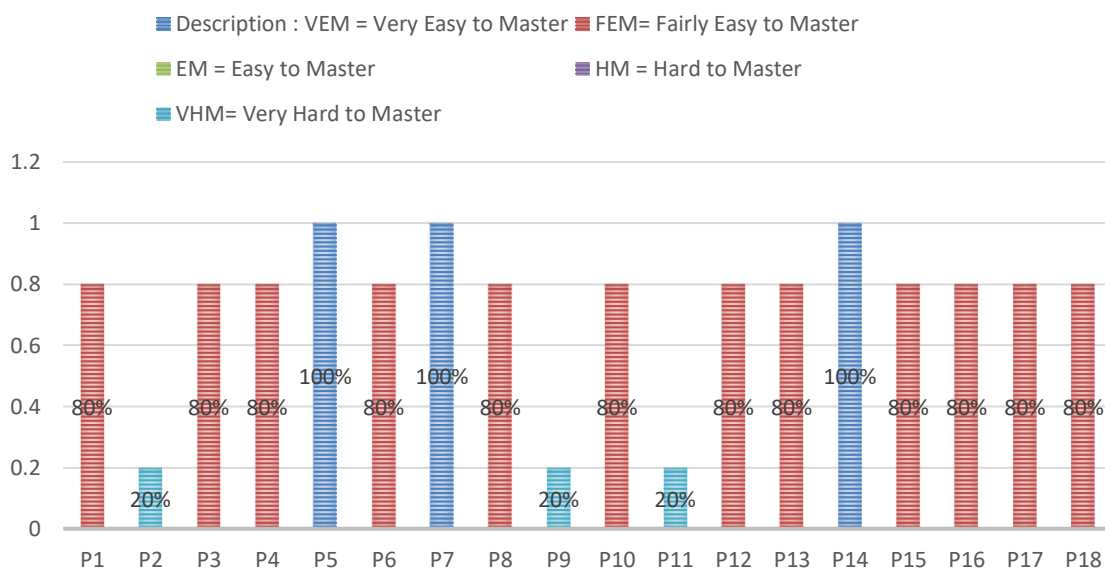


Figure 3. Mastery Level of Ease of Materials

Likewise, in Figure 3 which shows the level of ease of mastering material, the value on the graph states that mastery of the solfeggio method material for early childhood music learning is easy to master and implement.

4.2 Discussion

The research findings show that students can experience the benefits of cultural-based rhythmic ensemble learning interventions using solfeggio techniques through videos. Unfortunately, many musicians, professors, and students fail to approach this topic effectively. Since the focus of the course is richness in learning, the teaching procedure usually incorporates educational techniques including theory, singing to the tune, enhancing listening comprehension, musical dictation, creative assignments, and metric work (Duțică, 2018). Solfeggio learning allows students to connect notation with sound and rhythm as well as recognize and understand the meaning of signs and symbols in musical notation vocabulary. Conventional solfeggio teaching methods involve the teacher playing an instrument while students practice or repeat rhythms under their supervision (Carrillo et al., 2015). According to several studies, interactive education systems for teaching music theory are being developed and used with great relevance in the educational systems (Eyles, 2018).

The next finding is the observation results on the level of ease of learning material felt by students who take cultural-based rhythmic ensemble learning lectures, showing the same results as the findings of the previous category, namely most students (83%) said that lecture material that explored the solfeggio method for learning music early childhood easy to understand and implement. These teacher candidates must have a solid set of techniques so they can teach with confidence, enjoy what they do, and feel as though every day they spend teaching is a day they learn something new. They gradually come to understand the complexities of education, particularly in the context of music, where it is so important to educate about individual differences (Mohedo & Bújez, 2012).

According to Burak's (2019) research, students' self-efficacy in musical talent and music learning is a critical component in enhancing the quality of learning and is dependent on the year they start their studies. Therefore, it is pertinent and crucial to create an interactive visual teaching strategy for use with preschoolers. This approach enables students to gain a substantial amount of musical information, gradually teach and develop their independence in reading and singing and develop their capacity to perceive and comprehend music. It was demonstrated that studying music with this program focused on learning through experience and discoveries is more effective than traditional music education using Solfeggio in the work of Kiraly (2003) as an example of utilizing computer-assisted studying material. However, this curriculum leaves out a lot of the age group's crucial characteristics. The current solfeggio software programs are made for students in high school and college, who are educated in reading comprehension, the complexity of theoretical ideas, and the structuring of each lesson according to its level of complexity. However, preschoolers may find such instructional activities tedious and difficult, which causes them to lose interest in the learning process quickly (Lubkov, 2020).

The final finding can be seen in the value on the graph which states that mastery of the solfeggio method material for early childhood music learning in the ECE program

lectures is easy to master and implement. This is also in line with the research conducted by Zhang, (2022), which states that the solfeggio specification requirements, the developed simulator enables auditory training and develops creative skills that can be used in the training methodology for preschoolers. There are useful applications for solfeggio training in educational institutions, even for preschoolers, and can be used as a basis for other music subjects.

5 CONCLUSION

Based on the results and discussion of research on the use of solfeggio in learning culture-based rhythmic ensembles, it can be concluded that its implementation is very helpful for students in instilling an understanding of the value of notes. The use of techniques helps students understand the value of notes and master them in the practice of playing rhythmic ensembles, making music learning for children easy to learn and master. It is recommended for several things, among others, for prospective ECE music teachers to be able to use the solfeggio technique in music lessons, especially when discussing pitch forms and values as well as break marks, including when studying ensemble lessons. It is better to make examples of sounds using the solfeggio method from the notation being taught, both in the form of audio and video for easier learning. It is hoped that it can also use model songs whose rhythm uses the solfeggio method to introduce culture-based songs so that the benefits of learning also have an impact on contributing to the preservation of the wealth of local wisdom.

6 REFERENCES

- Banoe, P. (2003). *Kamus musik*. Kanisius.
- Bronson, M. B. (1995). *The right stuff for children birth to 8: Selecting play materials to support development*. Natl Assn for the Education.
- Burak, S. (2019). Self-efficacy of pre-school and primary school pre-service teachers in musical ability and music teaching. *International Journal of Music Education*, 37(2), 257–271. <https://doi.org/10.1177/0255761419833083>
- Carrillo, C., Baguley, M., & Vilar, M. (2015). The Influence of Professional Identity on Teaching Practice: Experiences of Four Music Educators. *International Journal of Music Education*, 33(4), 451–462. <https://doi.org/10.1177/0255761415582348>
- Duțică, L. (2018). Assessment Typologies Used Within the Discipline Theory, Solfeggio, Musical Dictation. *Review of Artistic Education*, 15(1), 37–43. <https://doi.org/doi:10.2478/rae-2018-0004>
- Eyles, A.-M. (2018). Teachers' Perspectives about Implementing ICT in Music Education. *Australian Journal of Teacher Education*, 43(5), 110–131. <https://doi.org/10.14221/ajte.2018v43n5.8>

- Hamilton, A. (2007). Music and the Aural Arts. *The British Journal of Aesthetics*, 47(1), 46–63. <https://doi.org/10.1093/aesthj/ay1038>
- Ismail, M. J., Fung Chiat, L., & Anuar, A. F. (2021). Learning Music Through Rhythmic Movements in Malaysia. *Malaysian Journal of Learning and Instruction*, 18(Number 1), 241–263. <https://doi.org/10.32890/mjli2021.18.1.10>
- Jing, W., & Danprdit, P. (2022). Piano Rhythmic Exercise for Preschool Education Major Teaching at Taiyuan Teacher College. *Journal of Green Learning*, 2(2), 100–105. <https://doi.org/10.53889/jgl.v2i2.120>
- Kim, H., Sefcik, J. S., & Bradway, C. (2017). Characteristics of Qualitative Descriptive Studies: A Systematic Review. *Research in Nursing & Health*, 40(1), 23–42. <https://doi.org/10.1002/nur.21768>
- Kiraly, Z. (2003). Solfeggio 1: A Vertical Ear Training Instruction Assisted by the Computer. *International Journal of Music Education*, 40(1), 41–58. <https://doi.org/10.1177/025576140304000105>
- Lubkov, A. V. (2020). Modern Problems of Pedagogical Education. *The Education and Science Journal*, 22(3). <https://doi.org/10.17853/1994-5639-2020-3-36-54>
- Mohedo, M. T. D., & Bújez, A. V. (2012). Improving Learning in a Professional Context: A Research Perspective on the New Music Teacher. *Procedia - Social and Behavioral Sciences*, 69, 579–584. <https://doi.org/10.1016/j.sbspro.2012.11.449>
- Niland, A. (2009). The Power of Musical Play: The Value of Play-Based, Child-Centered Curriculum in Early Childhood Music Education. *General Music Today*, 23(1), 17–21. <https://doi.org/10.1177/1048371309335625>
- Wang, L. (2022). The Skill Training of Reading Music in the Teaching of Solfeggio and Ear Training in the New Media Environment. *Applied Bionics and Biomechanics*, 2022, 1–11. <https://doi.org/10.1155/2022/8209861>
- Zhang, W. (2022). Practice and Exploration of Music Solfeggio Teaching Based on Data Mining Technology. *Journal of Environmental and Public Health*, 2022, 5436772. <https://doi.org/10.1155/2022/5436772>