## Organology Grand Angklung in musical instrument Padasuka Bandung.

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#### Abstract

The purpose of this study was to determine the organology of the Grand Angklung musical instrument in Padasuka, Bandung. Organology which includes physical aspects, namely the basic materials of instruments, shapes, dimensions of construction, methods of manufacture and non-physical aspects, namely functions in music, history, and its distribution. The object of this research is the Grand Angklung musical instrument in Padasuka, Bandung. The research method used is descriptive qualitative research method. The collection of published data is the result of literature studies, observations, interviews, documentation and the validity of the data obtained through triangulation. The results of this study describe 1) organology which includes physical aspects, (a) basic materials, (b) the shape of the long angklung grand instrument with a piano-like tone range, (c) the size of the grand angklung construction has a length of about 3.30 meters and has a height 90 cm, (d) the process of making a grand angklung. 2) organology which includes non-physical aspects, (a) the function of music to accompany a song with a wider range of tones than other instruments, (b) history before the creation of this instrument, namely the hanging angklung which had problems playing certain songs, (c) the spread of this tool by performing externally or internally and the studio where it is made is well known to foreign countries. Grand angklung is an innovation in creative angklung creations. Researchers hope that this paper can be useful for all who are within the scope of the concerned, and it is hoped that it can be further developed by further research.

### INTRODUCTION

Angklung is a traditional musical instrument made of bamboo. The way to play angklung is to be shaken or shaken. Angklung was previously only used at certain traditional ceremonies or rituals, But now angklung has been widely used at music events, seminars, guest receptions and other performances. Even now angklung can be used as an educational medium. Angklung uses the pentatonic scale da mi na ti la along with the development of science, technology, angklung has also experienced many developments from how to play, function, modify and there is even an innovation of diatonic tone scale angklung made by Daeng Soetigna since 1938 known as Angklung Padaeng. Angklung Padaeng consists of angklung melody and accompaniment. Angklung melody plays the main note on a song. While the accompaniment angklung serves as an accompaniment to a song as a chord. Because in one angklung there is only one note, so angklung is played en masse to instill a sense of responsibility, discipline and cooperation between players. But grand angklung has a unique way of playing by being played by alone and has innovation in terms of its scale of tone.

### THEORIES & METHODOLOGISTS

Curt Sachs and Hornostel in the book Sri Hendarto (2011: p. 2) organology is a study that studies instruments both from physical aspects and nonphysical aspects. Physical aspects consist of materials, forms, constructions, manufacturing methods, physical classification and reasoning. The nonphysical aspect is the function of music, its relationship with the position of musicians, history, distribution, comparison and development of presentation techniques Descriptive qualitative research methods. The data collection contained is the result of literature studies, observations, interviews, documentation and the validity of data obtained through triangulation

## **DISCOVER & DISCUSSION**

Grand Angklung experienced the development of its material and shape. At the beginning of grand angklung using hollow iron as a skeleton, but now the frame uses multiplex wood material as a top down support coated with tikut (teak fiber). The standard pole of the right and left legs uses rafter board wood, and the middle standard pole uses iron plates. The first grand angklung shape has a length of about 3.30 meters with a tone range of A2 to F6, the change now has a size with a length of 2.20 meters with a tone range of E2 to C5 and the frame can be split into two and use wheels for each standard foot. Finally, the grand angklung keys use black sponges as cushions and use triangular supports under the keys. However, the keys now only use wood, do not use sponges as pads, but only use paint as the color on the keys, and do not use triangular supports under the keys. Finally, about the number of angklung, the first grand angklung had 45 pieces of the number of angklung, now it has 33 pieces of the number of angklung and this tool is named Baby Grand Angklung.

## **CONCLUSION & ADVICE**

Based on the results of the study, from literature studies, observations, and interviews conclusions about the organology of the grand angklung musical instrument in Padasuka Bandung.

- Physical Aspect 1.
- Materials and tools a)
- Grand Angklung Making Process b)
- The process of making angklung 1.
- Feeder making а.
- Ngalaras/ tuning b.
- Making base tubes and soko holes C.
- Uniting the skeleton with a sora tube d.
- Finishing e.
- The process of making the skeleton / body 2.
- Iron cutting а.
- Manufacture of curved skeletons b.
- 3. The process of manufacturing and installing the lower triangular support of the keys
- The process of mounting the angklung to the frame 4.
- The process of making angklung keys and installing black sponges on the keys 5.
- 6. Installation of measuring rope on angklung and skeleton
- finishing 7.



Nonphysical Aspects

- a) Scales
- b) The rationale for making Grand Angklung
- c) The function of grand angklung in music

d) Spread

Based on the conclusions described above, researchers want to provide suggestions that in terms of an archival document, the creator of Grand Angklung should be even better

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