

Study of the Violin Book for the Development of Beginner Level Violin Teaching Materials Based on National Song

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ABSTRACT

The violin is proven to be able to build the positive character of a nation. Venezuela's experience with its program, El Sistema, where the violin instrument is learned by the wider community, has had a positive impact in terms of social and economic aspects, including a sense of empathy, cooperation, self-confidence and can help increase awareness of national identity. In Indonesia, the violin is known as a western classical musical instrument. This assumption is supported by the rise of violin course institutions that use eurocentric teaching materials. Learning from Venezuela's experience, an effort is needed to develop violin teaching materials that offer material related to Indonesian National songs, as an effort to build national character. As a first step, a review of beginner level violin books with high credibility will be carried out. The purpose of this study is to determine the characteristics of beginner level violin teaching materials. The research method used is analytical descriptive. This process is expected to produce the basics that need to be considered in the process of developing teaching materials, especially teaching materials for violin musical instruments. The researcher hopes to be able to inspire researchers who are developing music teaching materials through a content analysis process carried out by researchers to produce teaching materials with international standards.

KEYWORDS

Violin
Teaching Materials
Techniques
Characteristics
Development

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INTRODUCTION

The violin instrument is identically with European culture because it is growing rapidly in European countries. This is indicated by the number of European composers who use the violin instrument in the compositions they create. However, this violin instrument can be said to already belong to the world because various countries have studied this instrument. This violin instrument has also been able to change the condition of a Venezuelan country, namely Sistema Europe, which positively changes the lives of children, youth and families in communities from every level of society through the practice of orchestral music.

The violin instrument has its own history for the Indonesian people, because the Indonesia Raya Song created by W.R. Supratman was first sung on October 28, 1928 accompanied by violin instruments (Senjaya, 2009). The existence of bioa instruments is quite popular in Indonesia. This instrument is used in a variety of music, not only classical music (western orchestral music), but also in other types of music, namely popular music, jazz, keroncong and traditional music such as piul. But unfortunately this violin learning is still Eurocentric Education because of the use of teaching materials from western or European countries (Volk, 1993). This is indicated by the large number of learning violin

instruments that use teaching materials from Europe. Most violin teachers in Indonesia use teaching materials from books published by ABRSM (Associated Board of The Royals Schools of Music), violin etudes such as Wohlfahrt, Kreutzer, Caprice and others from western countries. It is indeed very wise to study instruments originating from western culture by using teaching materials that are commonly used from the west as well. In this way we can learn and appreciate the full presence of western culture.

However, there is a gap when using these teaching materials when used in Indonesia. The researcher's experience shows that students often find it difficult to imagine the melodies of the teaching materials used in their minds. They say the melody feels foreign. This fact indicates an indication of a cultural gap in students with the violin instrument teaching materials being studied. This relates to the content of music teaching materials, namely songs that are loaded on violin teaching materials. The song is a cultural product that is sung or played based on the social ethical context of the local community (Salenussa, 2020). It can be said that there is a cultural gap. Based on this, it is necessary to develop teaching materials that have a background and an atmosphere that is internalized by students to make it easier for students in the learning process.

The development of teaching materials that have the context and atmosphere of students' lives is important to expedite the student learning process. When students feel connected to their learning environment, it will be easier for them to understand the material and develop interest and motivation to study further. This is in line with what was said by Napitulu & Arif (1997), namely teaching materials must describe the background and atmosphere that are internalized by students. This illustrates that the presentation of teaching materials must be considered in terms of effectiveness, necessity, systematicity, and context. As Campbell said in (Agung, 2011), namely in the process of learning music, teachers must adjust the material and cultural context in the school environment where the teacher teaches. Likewise, in learning music, students must prioritize musical activities that are in accordance with the cultural context prevailing in their environment. In addition, the development of teaching materials requires a systematic and interrelated step to produce quality teaching materials (Sadjati, 2020). Even from the way of presentation of teaching materials need attention. The presentation of teaching materials carried out by the teacher should be able to meet the ideal criteria for students according to Yaumi (2016), namely: 1) content that fits the needs based on the age and level of the student; 2) attractive to students; 3) easy-to-understand teaching materials; 4) systematic; 5) use of clear style and vocabulary.

The researcher chose the Indonesian National Anthem as the teaching material to be developed. It is common for students to hear the Indonesian National Anthem at school such as ceremonies, national day commemorations and other activities so that students are familiar with the melodies of the Indonesian National Anthem. This can make it easier for students in the stages of the violin instrument learning process without having to know or memorize the melody first. So that students can directly implement the melodies in their minds motorically on fingering and bowing on the violin instrument. This is also in accordance with the connection said by Napitulu & Arif (1997) because this National Anthem is a representation of Indonesian culture which is lived by students.

In the process of developing the violin teaching materials, to select the Indonesian National Anthem that fits the criteria for playing violin instruments at the beginner level, the researcher systematically conducts content analysis first of the references to teaching materials used by beginner level violin students at music course institutions. This aims to find out which national anthem is suitable for beginner level playing from the musical aspect as well as the technical aspect of the game. The teaching materials used as references are

four teaching materials used by violin teachers in Indonesia and internationally, namely the Suzuki Violin Method, Yamaha Music Book, Essential Elements String 2000, and Shinozaki's Violin Method. Of course, the four teaching materials have differences in terms of the selection of materials studied at the beginner level, and have their own characteristics from each teaching material.

In this research study, the researcher intends to analyze the contents of the four violin instrument teaching materials in the form of important aspects both musically and technically from these teaching materials. This process is expected to produce the basics that need to be considered in the process of developing teaching materials, especially teaching materials for violin musical instruments. The researcher hopes to be able to inspire researchers who are developing music teaching materials through a content analysis process carried out by researchers to produce teaching materials with international standards

METHOD

This study used a qualitative approach with an analytical descriptive method. This study provides a descriptive description of the contents of four beginner-level violin playing teaching materials. The analysis carried out is an analysis of the important aspects contained in the four teaching materials, namely the Suzuki Violin Method, Yamaha Music Book, Essential Music 2000, and Shinozaki's Violin Method such as musical aspects, techniques, and the characteristics of each of these teaching materials. The data collection technique used was document study through the collection process, and analyzing each document, as well as important records related to solving research problems.

The research tool in this qualitative research is the researcher himself. Researchers as research tools must be validated, including validating their understanding of qualitative research methods, mastery of the scientific insights studied, as well as academic and logistical readiness to access research subjects. Validation was also carried out by the researchers themselves. "Qualitative research as a human instrument has the function of identifying research priorities, selecting information sources as data sources, collecting data, evaluating data quality, analyzing data, interpreting data, and drawing conclusions based on their understanding" (Sugiyono, 2013).

RESULT AND DISCUSSION

Selection of Music Teaching Materials

The selection of teaching materials to be developed is of course very important. Elpus and Abril (2011) show that the selection of types of music and types of music as well as the use of interactive teaching methods can increase students' interest in learning music. In line with this, Wiener's research (2014) on junior high school students in the United States using interactive and interesting music teaching materials can increase student participation in learning music. It can be said that the selection of teaching materials to be developed in learning musical instruments is very important in the process of increasing student interest, participation, and learning outcomes. If the selection of music teaching materials is not appropriate, an obstacle can occur that complicates the process towards the desired goal.

There are several obstacles that often arise in the learning process of teaching materials studied by research students in private and course institutions, namely the difficulty of students in imagining melodies from the teaching materials being trained, causing students to have to repeat the teaching material many times. This causes students to feel bored. The symptoms were that students did not play the violin with enthusiasm, looked lethargic, and

some even asked to change the song being studied. Decreasing student motivation causes students not to practice intensely. This will affect whether or not the accuracy and clarity of the tone is achieved. It takes intensity to practice fingering and bowing to achieve this. This fact shows that the use of teaching materials can create an incentive for students to learn and understand the material (Mahardika, 2019). From this explanation, a teaching material is needed that can motivate students in the learning process of violin instruments.

To overcome these obstacles, the researcher chose to develop teaching materials in the form of the Indonesian National Song for beginner level violin students to learn. Song is a cultural product that is sung or played based on the social ethical context of the local community (Salenus, 2020). In this case, the Indonesian National Anthem is the result of a representation of *Bhinneka Tunggal Ika*, namely "Diversity is still one". This is reflected in the meaning of the importance of unity and oneness in the diversity of cultures that exist in Indonesia. As in the song *Satu Nusa Satu Bangsa*, the lyrics describe the diversity of cultures, languages and religions in Indonesia, but with the emphasis that we are all one in the same nation. In addition, there are criteria for good teaching materials according to Napitulu & Arif (1997), namely teaching materials must describe the background and atmosphere that are internalized by students. This illustrates that the presentation of teaching materials must be considered in terms of effectiveness, necessity, systematicity, and context. As Campbell said in (Agung, 2011), namely in the process of learning music, teachers must adjust the material and cultural context in the school environment where the teacher teaches. Likewise, in learning music, students must prioritize musical activities that are in accordance with the cultural context prevailing in their environment. This makes the national anthem an appropriate teaching material in the process of selecting teaching materials for violin instruments to be developed in terms of characteristic aspects.

The Indonesian Nationality Song represents the struggle of the heroes in fighting for the independence of the Indonesian state. The Indonesian Nationality Song is suitable for use as material in learning violin instruments because there are several Indonesian National Anthems that are often heard or sung in various events such as ceremonies, independence commemorations, even in school lessons, so that the melodies and lyrics of the Indonesian National Anthem are imaginable within themselves which makes it easier for the students in learning the violin instrument. In terms of characteristics, the Indonesian National Anthem can be said to be musically simple, so it is very suitable to be used as material in teaching materials and the development of arrangements for violin instruments. In addition to the characteristic aspects of teaching materials that need attention, there are other aspects such as musical aspects and technical aspects which will be explained in the next sub-chapter.

Based on the explanation that the researcher explained above, it can be said that the importance of a process of selecting music teaching materials that will be developed in terms of usefulness, especially in terms of the characteristics that will be carried out. Music learning is closely related to culture, so that we as teaching material developers must be able to choose which culture we will adopt in these music teaching materials. Adjustments are needed to the cultural context that applies to the targets of the teaching materials to be developed.

Selection of References / Reference Teaching Materials

In addition to the selection of music teaching materials to be developed, it is also necessary to select references and references for teaching materials to be used in the process of developing teaching materials. To be able to maintain content validity when writing teaching materials, teachers must always use reference books or library materials to explain

the results of empirical research, applied theories and concepts, as well as the latest developments in the scientific field (Sadjati, 2020).

Considerations that can be made in selecting references as a reference for the process of developing teaching materials can be done by:

1. Appropriateness of the topics to be discussed in the developed teaching materials

the suitability of the topics discussed is very important in the selection of references and references to teaching materials in the process of developing teaching materials. In addition to topics, suitability in terms of materials, methods, and learning models that are in accordance with what we will raise and develop in teaching materials can be used as references or references for teaching materials

2. The Popularity of Teaching Materials

In the selection of references to teaching materials, a high level of popularity is needed. The higher the popularity of these teaching materials, the more credible the contents of these teaching materials are because more and more people use these teaching materials.

3. Cultural Context

The cultural connection in playing the violin instrument is very close. Because the violin instrument comes from western culture, it is necessary to pay attention to the cultural context so that there is no cultural gap. On the one hand, cultural differences can enrich cultural experiences for students, on the other hand, they can create cultural gaps. The cultural context needs to be considered and adapted to the teaching materials that we will develop.

4. Material Availability

Make sure the references to the teaching materials used are easily accessible to us, such as libraries, bookstores and other online platforms

In selecting references and references to teaching materials, the researcher chose four teaching materials which were used as the main references in the process of developing beginner-level Indonesian National Song-based violin teaching materials. The four teaching materials are Suzuki Violin Method, Yamaha Music Book, Essential Elements Strings, and Shinozaki's Violin Method. These four teaching materials are often used by teachers, especially in learning beginner level violin instruments both nationally and internationally. Each of these teaching materials has its own method of presenting the material.

As is the case with the Suzuki violin method book initiated by Shinichi Suzuki from Japan, which provides a method based on the philosophy that all children can learn musical instruments well if given the right environment and a structured approach such as technical training and a well-chosen repertoire so that can motivate students in learning the violin instrument. For the Yamaha Music Book itself, it is a series of books developed by Yamaha with a structured and progressive approach to playing the violin accompanied by supporting material that can help students learn the violin more easily and happily. Essential Elements Strings is one of a series of music learning books developed by Robert Gillespie, Pamela Tellejohn Hayes, and Michael Allen. These teaching materials are designed to meet the needs of novice students in playing string instruments properly and effectively. In this Essential Elements Strings teaching material the emphasis is on developing technical skills such as the basic concepts of hand and finger positions, as well as other basic exercises. Essential Elements Strings contains many repertoires that have been carefully selected from various musical genres that can motivate students. In another book, the Shinozaki Violin Method, is

a teaching material for violin instruments developed by a Japanese music teacher, Shinozaki himself. This teaching material has the application of the concept of "three basics", namely, intonation, rhythm and technique which is implemented in beginner-level learning of violin instruments. It can be said that the four teaching materials have different methods of learning the violin at the beginner level. The four teaching materials deserve to be used as the main reference in the process of developing teaching materials that researchers do, from the harmony of the material topics, as well as the popularity of these teaching materials which are widely used by various violin instrument learners both nationally and internationally.

Competency Indicator

Understanding competence depends on various interpretations and explanations, depending on where the competency perspective was developed (Holmes et al, 2021). In view of educational competence, it can be said that competence is the mastery of a person (teacher or student) of knowledge, skills, values and attitudes that are reflected in the habits of thinking and acting (Amalia, 2016). Competence usually refers to the general ability to perform an action. As well as competence in music learning, namely mastery both technically and musically of a musical instrument.

Teaching materials contain competencies that must be achieved by students through various materials contained therein (Yuberti, 2014). Competence is a person's mastery of knowledge, skills, values and attitudes which are reflected in the habits of thinking and acting (Amalia, 2016). Teaching materials for violin instruments, especially for beginners, have various competencies that students achieve through the material provided. Researchers think that competency in violin instrument teaching materials can be in the form of ability in music from a practical and theoretical perspective, this is in line with Ridhwan's article (2022). In terms of practice, there are various abilities to play violin instruments by fingering, bowing, and various playing techniques of violin instruments such as staccato, pizzicato, and other techniques. In the teaching materials to be studied, there are various materials that contain competence in playing the violin instrument that will be examined by researchers. From this analysis, competency indicators are formulated in the four teaching materials to be studied.

Violin Competency for Beginners

In playing the violin instrument there is a classification level of proficiency in playing the violin instrument according to Coe (2009) and Suroso et al (2020) including beginner (beginner), intermediate (intermediate), and advance (high). Based on these levels, of course there will be different competencies from the three levels of proficiency. The focus in this article is capacity at beginner level proficiency (beginner) only.

According to Suroso et al (2020) the competency of playing the violin instrument at beginner level proficiency is 1) understanding the organological parts of the violin instrument; 2) able to hold the violin and violin bow with good posture; 3) able to swipe the bow (bowing) correctly; 4) able to do finger postures well; 5) able to read beam notation and its application in playing violin instruments. On the other hand, Coe (2009) determines competence in terms of basic abilities for the beginner level, namely 1) knowing the parts of the violin instrument; 2) understand good posture in holding the violin instrument; 3) be able to read violin notation; 4) able to do fingering and bowing on the violin well; 5) playing the technique of the violin instrument. It can be said that the opinions of Suroso and Coe are in line, because there are similarities in determining the competency of playing violin

instruments at the beginner level. However, these two studies only describe competency in general, not in detail for beginner-level violin playing.

The researcher conducted a search in advance of the teaching materials that were widely used by violin instrument teachers. Some of the teaching materials used are Essential Elements 2000 Violin Book 1, Suzuki Violin 1 Book, Violin Method by Shinozaki, and the Yamaha Music Book. The four teaching materials contain various materials such as the organology of the violin instrument, how to hold the violin instrument, fingering (fingering), bowing, reading beam notation, and techniques for playing the violin instrument. This is in line with the beginner's proficiency level competencies revealed by Suroso et al (2020) and Coe (2009).

Here the researcher tries to reconstruct and describe in detail the beginner level competencies revealed by Suroso (2020) and Coe (2009) "able to read block notation; able to do fingering and bowing; playing the technique of the violin instrument. The researcher interprets the meaning of the three competencies which are translated into more detailed sections covering several aspects, namely musical aspects (time signature, scale, note values and rest marks, tempo speed, accidental signs, intervals between notes, dynamics marks), technical aspects of playing the violin instrument (fingering, as well as bowing, slur, staccato).

The results of these interpretations were used as the object of analysis of competency indicators for playing violin instruments at the beginner level of the four teaching materials that the researchers had determined. Of course, the results of the analysis of the four teaching materials will be different because the authors of these books have their own opinions in determining the competency of playing violin instruments at the beginner level. However, we can formulate a minimum standard of data results from the four teaching materials if there are similarities in several competencies.

This analysis is used as the main data in this study which is processed by looking for minimum standards of competency indicators for beginner level instrument playing from the four teaching materials. The following is the result of an analysis of competency indicators for the teaching materials used by research participants.

Table 1. Analysis of Teaching Material Competency Indicator

No.	Competency Indicator	Teaching materials			
		<i>Essential Elements 2000 Violin Book 1</i>	<i>Suzuki Violin Book 1</i>	<i>Violin Method oleh Shinozaki</i>	<i>Yamaha Music Book</i>
Musical Aspect					
1	<i>Scale</i>	C Mayor, D Mayor, G Mayor, A Mayor, F Mayor, Bb Mayor. D Minor.	A Mayor, D Mayor, G Mayor.	C Mayor, G Mayor, D Mayor, F Mayor, Bb Mayor, A Mayor.	C Mayor, A Mayor, D Mayor, G Mayor.

2	Note values and breaks	Full Note; Not 1/2; 1/2 notes with dots; 1/4 note; 1/4 note with a period; 1/8 note; 1/8 note with a period; Note 1/16; Triplet. Full Note; Not 1/2; 1/2 notes with dots; 1/4 note; 1/4 note with a period; 1/8 note; Note 1/16; Triplet. Full Note; Not 1/2; 1/2 notes with dots; 1/4 note; 1/4 note with a period; 1/8 note; 1/8 note with a period; Note 1/16; Triplet. Full Note; Not 1/2; 1/2 notes with dots; 1/4 note; 1/4 note with a period; 1/8 note; 1/8 note with a period; Note 1/16; Triplet.	Full Note; Not 1/2; 1/2 notes with dots; 1/4 note; 1/4 note with a period; 1/8 note; 1/8 note with a period; Note 1/16; Triplet. Full Note; Not 1/2; 1/2 notes with dots; 1/4 note; 1/4 note with a period; 1/8 note; Note 1/16; Triplet. Full Note; Not 1/2; 1/2 notes with dots; 1/4 note; 1/4 note with a period; 1/8 note; 1/8 note with a period; Note 1/16; Triplet. Full Note; Not 1/2; 1/2 notes with dots; 1/4 note; 1/4 note with a period; 1/8 note; 1/8 note with a period; Note 1/16; Triplet.	Full Note; Not 1/2; 1/2 notes with dots; 1/4 note; 1/4 note with a period; 1/8 note; 1/8 note with a period; Note 1/16; Triplet. Full Note; Not 1/2; 1/2 notes with dots; 1/4 note; 1/4 note with a period; 1/8 note; Note 1/16; Triplet. Full Note; Not 1/2; 1/2 notes with dots; 1/4 note; 1/4 note with a period; 1/8 note; 1/8 note with a period; Note 1/16; Triplet. Full Note; Not 1/2; 1/2 notes with dots; 1/4 note; 1/4 note with a period; 1/8 note; 1/8 note with a period; Note 1/16; Triplet.	Full Note; Not 1/2; 1/2 notes with dots; 1/4 note; 1/4 note with a period; 1/8 note; 1/8 note with a period; Note 1/16; Triplet. Full Note; Not 1/2; 1/2 notes with dots; 1/4 note; 1/4 note with a period; 1/8 note; Note 1/16; Triplet. Full Note; Not 1/2; 1/2 notes with dots; 1/4 note; 1/4 note with a period; 1/8 note; 1/8 note with a period; Note 1/16; Triplet. Full Note; Not 1/2; 1/2 notes with dots; 1/4 note; 1/4 note with a period; 1/8 note; 1/8 note with a period; Note 1/16; Triplet.
3	Interval	Prim, Big second, Little second, Big Tert, Small Tert, Quart, Quint, Sect, Septim, Octave.	Prim, Big second, Little second, Big Tert, Small Tert, Quart, Quint, Sect, Septim, Octave.	Prim, Big second, Little second, Big Tert, Small Tert, Quart, Quint, Sect, Septim, Octave.	Prim, Big second, Little second, Big Tert, Small Tert, Quart, Quint, Sect, Septim, Octave.
4	Time Sign	4/4; 2/4; 3/4; 6/8	4/4; 3/4	4/4; 2/4; 2/2; 3/4	4/4; 3/4; 2/4; 6/8
5	Accidental Sign	Kres, Mol, and Pugar	Kres	Kres, Mol, and Pugar	Kres, Mol, and Pugar
6	Tempo Speed	<i>Andante,</i> <i>Moderato,</i> <i>Allegro,</i> <i>Andantino,</i> <i>Allegretto,</i> <i>Lento.</i>	<i>Andante,</i> <i>Andantino,</i> <i>Moderato,</i> <i>Allegro</i> <i>Moderato,</i> <i>Allegro,</i> <i>Allegretto.</i>	<i>Andante,</i> <i>Allegretto,</i> <i>Moderato,</i> <i>Allegro</i> <i>Moderato,</i> <i>Lento, Largo,</i> <i>March</i>	<i>Adagio,</i> <i>Andante,</i> <i>Andante</i> <i>Grazioso,</i> <i>Moderato,</i> <i>Allegretto,</i> <i>Largo</i>

Aspects of Violin Instrument Playing Techniques

7	Fingering	Fingering Finger 1 (index finger), Finger 2 (middle finger), finger 3 (ring finger), Finger 4 (little finger) and open strings.	Fingering Finger 1 (index finger), Finger 2 (middle finger), finger 3 (ring finger), Finger 4 (little finger) and open strings.	Fingering Finger 1 (index finger), Finger 2 (middle finger), finger 3 (ring finger), Finger 4 (little finger) and open strings.	Fingering Finger 1 (index finger), Finger 2 (middle finger), finger 3 (ring finger), Finger 4 (little finger) and open strings.
8	Number of Bars	4-34 Bar	4-40 Bar	4-38 Bar	4-54 Bar
9	Bowing	<i>Whole Bow</i> (wb), <i>Half Bow</i> (hb).	-	-	<i>Whole Bow</i> (wb), <i>Half</i> <i>Bow</i> (hb).
10	Dynamic Signs	<i>Forte</i> and <i>Piano</i> .	<i>Forte</i> , <i>Mezoforte</i> , <i>Cressendo</i> , <i>Decressendo</i> , <i>Piano</i> .	<i>Forte</i> , <i>Piano</i> , <i>Mezopiano</i> , <i>Mezoforte</i> , <i>Cressendo</i> , <i>Decressendo</i>	<i>Forte</i> , <i>Mezoforte</i> , <i>Cressendo</i> , <i>Decressendo</i> , <i>Piano</i> .
11	<i>Slur</i>	v	v	v	v
12	<i>Staccatto</i>	v	v	v	v

Based on the table above, namely the analysis of indicators from several teaching materials used by research participants, the results of this analysis can be used as a minimum standard for beginner level violin instrument competency indicators. By using the average taking which is a technique in analyzing data to find an average value of a group of data. The method used is the Modus method, namely the value that appears most often from the four teaching materials so that it can produce an average. The average (data that comes out most often) is used as a minimum standard for competency indicators for playing violin instruments at the beginner level of the four teaching materials.

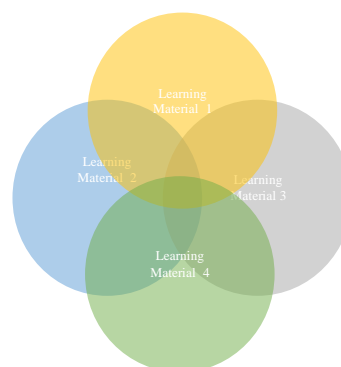


Figure 1. Slice Results of the Analysis four instructional materials

The researcher formulates a minimum standard of scale competence in playing violin instruments at the beginner level, namely A Major, D Major, G Major. These three scales are found in the four teaching materials that the researcher analyzed. There are other scales that appear, but not all of them are in the four teaching materials that the researcher analyzed, namely the C Major, F Major, Bb Major and D minor scales. Another competency in terms of note value is full note; 1/2 notes, 1/2 notes with a period, 1/4 notes, 1/4 notes with a period, 1/8 notes, 1/8 notes with a period, 1/16 notes, and triplet notes. All of these tone values are found in the four teaching materials that the researcher analyzed. In competence, the intervals between tones that appear in the four teaching materials are prim intervals, big seconds, small seconds, large ters, small ters, quarts, quints, sects, septims, octaves. The tempo speed competencies that appear in the four teaching materials are Allegro, Andante Maestoso, Lento, Andante, Adagio and Allegretto with the competence of 4/4 and 3/4 time signatures and the number of measures 4-54 bars. Then in the Dynamics competency there are two dynamic signs that appear in the four teaching materials, namely forte and piano. Meanwhile, other dynamic signs, such as mezzoforte, crescendo, decrescendo, mezzopiano, only appear in a few books. In terms of fingering competence, all teaching materials use four fingerings, namely finger one (index finger), finger two (middle finger), finger three (ring finger), finger four (little finger) and open strings. In terms of bowing competence, it can be said that only the Essential Element 2000 Violin book 1 and Yamaha Music Book teaching materials use the half bow and full bow signs. The competency of accidental signs is only sharp marks that appear in all four books, while flats and rebounds do not appear in all books. In terms of technical competency in playing the violin instrument, there are slur and staccato techniques. All of the competencies that have been discussed are based on the results of an analysis of indicators from several teaching materials used by research participants on the beginner level violin instrument.

Based on the results of the analysis of the competency indicator mode found in the four teaching materials, the following is the result of the minimum standard competency indicators for beginner level violin instruments that the researchers formulated:

Table 2. Minimum Standards of Beginner Level Violin Instrument Competency Standards.

No.	Competency Indicators	Competency
Musical Aspect		
1	Scale	A Major, D Major, G Major
2	Note values and breaks	Full Note; not 1/2; 1/2 notes with dots; Not 1/4; 1/4 notes with dots; 1/8 note; 1/8 note with a period; Note 1/16; Triplet.
3	Interval	Prim, Big second, Little second, Big Tert, Small Tert, Quart, Quint, Sect, Septim, Octave.
4	Time Sign	4/4 and 3/4
5	Accidental Sign	cres
6	Tempo Speed	<i>Allegro, Andante Maestoso, Lento, Andante, Adagio dan Allegretto</i>
7	Number of Bars	4-45 bar

8	Dynamic Signs	<i>Forte and piano</i>
Aspects of Violin Instrument Playing Techniques		
10	Fingering	Fingering Finger 1 (index finger), Finger 2 (middle finger), finger 3 (ring finger), Finger 4 (little finger) and open strings.
11	<i>Bowing</i>	<i>Whole Bow (wb)</i> dan <i>Half Bow (hb)</i>
12	Violin Instrument Playing Technique	<i>Slur and Staccatto</i>

After obtaining the minimum standards for these competency indicators from the four predetermined teaching materials, the researcher chose the Indonesian National Anthem that complies with the minimum standards for these competency indicators. There are several Indonesian national songs that meet the minimum standards for competency indicators for playing violin instruments at the beginner level in terms of musical aspects as well as technical aspects of playing violin instruments including *Di Timur Matahari*, *Mengheningkan Cipta*, *Bagimu Negri*, *Ibu Pertiwi*, *Ibu Kita Kartini*, *Dari Sabang sampai Merauke*, *Tanah Airku*, *Satu Nusa Satu Bangsa*, *Berkibarlah Benderaku*. The 10 songs can be developed and adapted to the minimum standards of competency indicators in musical aspects and technical aspects of playing violin instruments.

Through analysis of the content of these teaching materials, it can be used as a recipe from the technical and musical aspects contained in beginner level teaching materials, so as to facilitate the process of developing violin teaching materials. This analysis can be used as a basis for selecting songs to be developed with a minimum standard of competency indicators, especially the beginner level that the researchers have formulated. So that in the future, it can facilitate and inspire the developers of teaching materials, especially the violin instrument which is aimed at beginner competencies.

CONCLUSIONS

In the process of developing teaching materials, it takes a process of selecting teaching materials to be developed. The importance of a process of selecting teaching materials to be developed can have an impact on the continuity of learning. In addition, references from previous teaching materials are needed to be used as a reference in the process of developing teaching materials, especially in terms of the material contained. From these reference teaching materials we can analyze various aspects such as musical aspects, technical aspects, as well as characteristic aspects contained in these teaching materials. From these various aspects, we can formulate a minimum standard of competency indicators that can be used as a reference in the development of music teaching materials. Through analysis of the content of these teaching materials, it can be used as a recipe from the technical and musical aspects contained in beginner level teaching materials, so as to facilitate the process of developing violin teaching materials.

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