

# Development of Teaching Materials Pado-pado Melodies on Musical Instruments Saluang Pauh at SMKN 7 Padang

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**Abstract.** This research is a development research (R&D) which aims to design concepts, form and describe characteristics, and test the effectiveness of teaching materials for the Pado-pado melody on the Saluang Pauh musical instrument at SMKN 7 Padang. Based on these findings, researchers have designed Saluang Pauh connected teaching materials to improve the theoretical understanding and practical ability of the students of SMKN 7 Padang in playing the Pado-pado melody. These teaching materials are equipped with videos to make it easier for students to appreciate the Saluang Pauh object being studied. Based on the application of the Saluang Pauh teaching material (pado-pado rhythm) the results improve students' experience in identifying characters and playing pado-pado melodies with correct fingering and blowing techniques. Students have understood several contextual matters (history of musical instruments, form of presentation, and organology) of Saluang Pauh musical instruments. Based on these findings, it can be said that the teaching materials designed by the author have been tested for their effectiveness in the learning process at SMKN 7 Padang.

**Keyword:** Saluang Pauh, Pado-pado Melodies, Teaching Material

## 1 Introduction

Saluang Pauh is a traditional musical instrument that grows and develops in Pauh District, Padang City. This instrument has six tone holes and is a whistle flute (has a tongue). At a glance, this musical instrument resembles Bansri (Minangkabau wind instrument which has seven notes) but has a larger size. In a Saluang Pauh show there are only two players, namely a Saluang player and a Pedandang. In the presentation of the Saluang Pauh show, it contains Kaba (stories). Kaba is a rhymed prose story in the form of a narrative (story) and is classified as a long rhyme. Kaba (stories) that are narrated are generally contextual stories that concern phenomena that occur in society. There were several Kaba titles that were delivered, such as: Kaba Urang Bonjo, Kaba Urang Batawi, Kaba Urang Batipuah, Kaba Urang Bukiktinggi, Kaba Urang Lubuak Sekajuang, Kaba Urang Makasar, Kaba Urang Mangilang Payokumbuh [1].



**Fig. 1.** Saluang Pauh Performance at a Wedding Party  
(Documentation: Try Wahyu Purnomo)

The kaba sung by the singer in some parts of the dendang will elicit a response from the audience in the form of "Kuaian" which is spontaneous cheers from the audience if there is something in the dendang that is considered odd or funny, so that through this interaction communication will arise between the audience and the performers in the Saluang Pauh performance. The interactions that occur in the Saluang Pauh performance will be more lively at night so that a form of performance will be created that reflects social and cooperative attitudes in society. Its existence as an entertainment medium, there is an interesting phenomenon in the Saluang Pauh show called Bagurau. Bagurau itself is a form of social interaction that is formed through communication between the audience (the public) and the performers (artists) in a Saluang Pauh performance. These interactions for the active community in Bagurau function as a means of expressing emotional expression, aesthetic dialogue, training in conflict management, self and group existence, social control [2]. The Saluang Pauh performance is held at night, which is around 20.30 to 04.00 (meaning it does not interfere with worship time)

In responding to the problems regarding the existence of traditional arts in West Sumatra, the government has specifically issued regional regulations regarding efforts to strengthen traditional institutions and preserve Minangkabau cultural values. In the Regional Regulation of West Sumatra Province No. 6 of 2014 states that local governments have the duty and obligation to seek the preservation of regional culture and ensure legal certainty for efforts to preserve regional cultural values. Furthermore, in article 17 regarding the utilization of culture, the government emphasized that as a step in utilizing regional cultural values, one of them is by packaging teaching materials based on traditional arts. School as a formal educational institution is used as a place to channel cultural values through traditional arts to students. Several schools in West Sumatra in particular have adopted traditional arts in the learning process both intra-curricularly and extra-curricularly. The adoption of traditional Minangkabau arts as learning media in several public schools still revolves around the Talempong and Gandang Tambua instruments.

The use of teaching materials in the learning process in schools is certainly an important factor to improve higher quality learning outcomes. Teaching materials can be used as a guide for educators to summarize all the activities and substance of learning competencies that will be taught to students [3]. Teaching materials can also function as an evaluation tool for achieving or mastering results in a particular learning process [4]. With regard to teaching materials, especially music for schools, it turns out that today there is not much to say about

the richness of Indonesian art. The lack of information about ethnic music causes educators to find it difficult to find relevant sources to be used as teaching materials in schools.

Senior educators at schools are currently still feeling nervous about implementing the praxis of teaching traditional arts at school, this is because teaching materials related to local and archipelago arts are not easy to obtain, while foreign art teaching materials are easier to obtain [5]. The limited ability of educators to develop teaching materials and carry out practical activities through musical instruments is also one of the obstacles to the lack of implementation of traditional art-based learning processes in schools. From the results of the author's observations on PPL activities for six months at a school in Bukittinggi, it turns out that there are schools that have traditional musical instrument facilities, but they are not applied to the learning process, this is due to the absence of SBK subject educators who are able to use these instruments as instructional Media.

The absence of public schools or vocational schools in West Sumatra adopting the Saluang Pauh musical instrument as a learning medium or packaging it in the form of teaching materials in schools is also a fundamental problem of the non-development of this art in the Minangkabau community. SMKN 7 (SMKI) Padang as one of the art vocational schools in Padang City which specifically uses musical instruments in its intracurricular activities also does not use the Saluang Pauh musical instrument as one of its instrument expertise packages.

From the results of the author's analysis of the two Pado-pado rhythms, there are several striking differences, including the garinyiak (ornamentation) used by each player. Zamri, with his distinctive Pauh style, uses a lot of garinyiak (ornamentation) which is combined into a more varied melodic structure. If we look at the Zainudin style of pado-pado rhythms (ISI-Padangpanjang musician lecturer), we can see that the pado-pado rhythm structure has been simplified in terms of garinyiak (ornamentation). In terms of the form of the rhythm as a whole, the two Pado-pado rhythm styles also have a different structure.

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Pado-pado rhythm itself functions as an opening intro in a Saluang Pauh performance, Pado-pado has the meaning of beginning (beginning) and trial and error (trial) [6]. In this section the Saluang Pauh instrument is played singly without being followed by chants. Every Saluang Pauh player generally explores sounds such as playing pakiak or squeaky tones found in Saluang Pauh.

The Pado-pado rhythm usually starts with the highest note on the instrument and is played with a pakiak or shrill technique by closing several holes (3 to 4) tones on the Saluang Pauh instrument. To develop and preserve the art of Saluang Pauh for the younger generation, of course, this can be done by packaging it into the form of teaching materials at school. Of the several rhythm structures contained in the Saluang Pauh performance, the Pado-pado rhythm is considered the most effective to be packaged in the form of teaching materials. The Pado-pado rhythm has a melodic structure that is not too complicated and is quite easy for students to digest (compared to the Pakok 5 and Pakok 6 rhythms which have complicated ornaments and melodic forms). The distinctive melodic groove shape (starting with the pakiak technique) will make it easier for students to identify and remember Pado-pado rhythms in the learning process.

By packaging Pado-pado rhythms in the form of teaching materials in schools, it is hoped that it can increase students' appreciation of the traditional art of Saluang Pauh. The learning process that is carried out effectively can also stimulate students' sensitivity to the "Pado-pado" rhythm which is achieved through practical experience. In addition, this learning process can also hone students' technical skills in playing Pado-pado rhythms on the Saluang Pauh musical instrument. Some of the techniques that are the goal of this teaching material include the blowing technique (Isi Angok), finger structures and also ornamentation (garinyiak).

All the uniqueness and characteristics of the Saluang Pauh musical instrument that have been described are of interest to the author to conduct deeper research regarding the development of teaching materials based on traditional arts, especially the "Pado-pado" rhythm. Art educators in West Sumatra need to adopt the "Pado-pado" rhythm in the form of teaching materials in schools. Taking into account the aspects of preserving traditional arts and instilling local wisdom values in students is a step towards strengthening the identity of the Indonesian nation.

## **2 Research Methods**

This research uses an educational research and development approach (Educational Research and Development). Sugiyono in Ramdani [7] states that the Research and Development approach is a research approach used to produce certain products, and test the effectiveness of these products. To produce a certain product, research that is of a needs analysis nature will be used and then tested the effectiveness of the product so that it can function in society or institutions. For its needs within the scope of education Borg & Gall formulated a more specific approach regarding the concept of educational research and development (Educational Research and Development). Educational research and development (Educational Research and Development) is an industry-based research concept in which research findings are used to design new products which are then systematically conducted field tests, evaluated until they meet the specified criteria, see effectiveness and quality referring to predetermined standards [8].

In this study, the process of developing teaching materials was carried out by referring to the Dick and Carey model with the following criteria: (1) interesting, (2) the content is in accordance with the objectives, (3) the order is correct, (4) there are instructions for using teaching materials, (5) there are practice questions, (6) there are tests, (7) there are instructions for learning progress, (8) there are instructions for students to go to the next activity. With reference to the stages of research that have been determined in the educational research and development process (Educational Research and Development) model of Dick and Carey, the authors modified the research steps to suit the product concept to be formed. There are several steps from the educational research and development methodology (Educational Research and Development) model of Walter Dick and Lou Carey [8].

### **3 Result and Discussion**

#### **3.1 The Concept of Pado-pado Rhythm Teaching Materials on Saluang Pauh Musical Instruments**

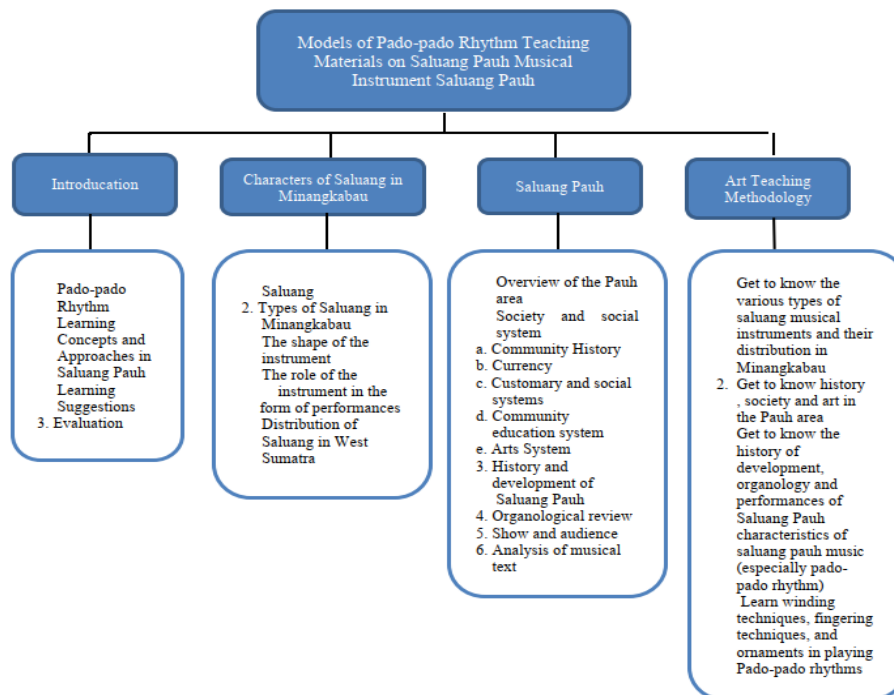
The concept of a teaching material can be interpreted as a collection of material that is arranged systematically, both written and unwritten, so as to create an environment or atmosphere that allows students to learn (Prastowo). This is in accordance with the concept of forming Pado-pado rhythm teaching materials on the Saluang Pauh musical instrument referring to conventional traditional music teaching material models. Broadly speaking, the concept of preparing teaching materials aims to foster students' sensitivity to music which is achieved through practical experience and to broaden students' insights regarding the contextual matters underlying the musical object. The materials in this teaching material are prepared based on the learning objectives that have been described previously, contain complete material to fulfill all aspects of Saluang Pauh and also assist students in achieving these learning objectives, this is in accordance with Karuna's opinion (in Nugraha, Yulianti , & Khanafiyah) states that the preparation of material in a teaching material for learning purposes must refer to the principles that are used as the basis, including suitability, constancy, and adequacy.

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The preparation of this teaching material began with the help of several types of Saluang in Minangkabau consisting of Saluang Darek, Saluang Sirompak, Saluang Panjang and Saluang Pauh. Specifically the elaboration of the Saluang material includes assistance in the form of instruments and the role of musical instruments in the context of performances. Furthermore, the elaboration of Saluang Pauh material specifically regarding aspects of history, society and the art system in the Pauh area. This material is very important to explain the background, existence and characteristics of the Pauh people as supporters of the Saluang Pauh art. The preparation of the material was continued by identifying the organological aspects and also the symbolic meaning contained in the Saluang Pauh instrument. The next part is the application of the Saluang Pauh instrument in the performance context. This material will specifically identify the presentation concept of the Saluang Pauh performance which includes the atmosphere of the performance, the form of the performance, the players, the audience and the chants and rhythms of the Saluang Pauh used during the performance.

For more specific matters regarding Pado-pado rhythms, students are invited to compare several Pado-pado rhythms played by several artists. From the results of the analysis carried

out on two different Pado-pado rhythms, it will be possible to find the characteristics of the Pado-pado rhythm specifically which include the determination of the tone area, the movement of the melody and also the characteristics of the tones used. At the technical stage of the game, students are required to be able to practice blowing, fingering and ornamentation techniques in playing the Saluang Pauh instrument, especially the Pado-pado rhythm. Furthermore, one part of this teaching material also contains aspects of the methodology of teaching art as a form of implementing this teaching material within the scope of learning in schools. The concept of Pado-pado r hythm teaching materials on the Saluang Pauh musical instrument is as follows:



**Fig. 2.** The Concept of Pado-pado Rhythm Teaching Materials on the Saluang Pauh Musical Instrument

a. Introduction

At the beginning of the Pado-pado rhythm teaching material on the Saluang Pauh musical instrument, it explains the concepts and approaches used. This section explains in detail how the specific objectives designed by the author are in accordance with the material arranged in this teaching material. This is in accordance with Suharto's opinion that in formulating the material compiled must be relevant with learning indicators. The purpose of this lesson in general is to improve students' abilities in terms of practice (blow technique, fingering technique and ornamentation) as well as some contextual matters regarding the Saluang Pauh instrument. In the introductory section, it is also explained about some of the learning tools needed related to the implementation of this teaching material in the learning environment. As a final form, this teaching material is equipped with an evaluation guide for educators who will apply this teaching material in a learning environment. Based on

the components arranged in this teaching material, of course it can be used as reading material for students as well as a guide for educators in terms of implementing this teaching material in a learning environment.

b. Characters of Saluang in Minangkabau

This section describes the four types of Saluang that are scattered in the Minangkabau area. This aims to distinguish the characteristics of the four types of Saluang in Minangkabau in terms of the aspect of the form of the instrument and are also included in a performance or ritual presentation. The form of performance art packaging of the four types of Saluang is also influenced by the character of the community as supporters of the art, this is in accordance with the opinion of M. Jazulli who explains that satisfaction for a connoisseur of performing arts depends on the extent to which the soul is involved in the performance and impressions that are obtained after enjoying, giving rise to changes in themselves, such as gaining new insights, new experiences, and depth or sensitivity in capturing something so that it is meaningful.

c. Saluang Pauh

In this section, it explains specifically about various information from Saluang Pauh including textual and contextual matters. Contextual explanations include several aspects of the cultural values contained in the Saluang Pauh art, the character of the community as supporters of the arts and various aspects of education that are embedded in the Pauh community. Furthermore, an explanation of the changes in the function of Saluang Pauh and the social aspects of the Saluang Pauh performance are also the focus of the discussion. The textual section discusses Regarding the musical aspect of Saluang Pauh which is reviewed from several rhythms used in the Saluang Pauh performance, some of the rhythms used are (1) Saluang Pauh rhythm which consists of Pado-pado rhythm, Pakok 5 rhythm and Pakok 6 rhythm, (2) dendang rhythms consisting of Jain rhythms, Lerenag rhythms (Lereang Ibo, lereang satangah ibo, lerenag tired, lerenag lambek), Baliang-baliang rhythms and Lambok Malam rhythms. Next is a discussion of the organological form of Saluang Pauh which is reviewed from the selection of materials, manufacturing processes and results.

d. Art Teaching Methodology

This section is a guide for educators in terms of implementing teaching materials in a learning environment. For learning needs, several learning objectives are formulated in indicators that are adapted to the material designed by educators. Several references to the use of materials and guidelines for using media (videos and images) are also explained to make it easier for educators to carry out Saluang Pauh learning using these teaching materials.

### **3.2 Characteristics of Pado-pado Rhythm Teaching Materials in the Saluang Pauh Musical Instrument**

To differentiate it from other conventional traditional music teaching materials, the materials designed in this teaching material are compiled based on textual and contextual studies of the Saluang Pauh musical instrument. and context.

- a. Texts are related to musicals which contain elements: instruments, organology, repertoire, tuning, arrangements and performers, so it can be interpreted that text is a

form of art itself.

- b. Context has two meanings, namely, a piece of music as a context of work and society related to conditions, situations including its needs is a social (cultural) context which includes: location, artistic potential, distribution, and background.

The form of material grouping according to the study of the text and context is as follows:

**Table 1.** Grouping of Materials According to Text and Context Studies

Materials Arranged in Pado-pado Rhythm Teaching Materials	
Textual	Contextual
1. Overview of the organology of Saluang Pauh 2. Analysis of the musical elements of Saluang Pauh especially the Pado-pado rhythm 3. Saluang Pauh Show. 4. Types of Saluang in Minangkabau	1. Overview of the Pauh area 2. Society and socio-cultural systems. 3. Educational values in the Pauh community 4. Changes in the function of Saluang Pauh as a performing art 5. The social aspect of the Saluang Pauh performance

### 3.3 Text Studies in Teaching Materials

An explanation of the various Saluang musical instruments scattered in Minangkabau is a way to explore the features of the art object. An explanation of the Saluang features will be reviewed from the aspect of the form of the instrument and also included in the performing arts. Furthermore, material regarding the organology of the Saluang Pauh musical instrument was obtained based on field observations made by the author to Zulmasdi, S.Sn. (one of the craftsmen and also a player of Saluang Pauh). In terms of musical transcription of Saluang Pauh, the author does not use a transcription system using conventional methods (scores) this is to avoid having an approach that is too total so that it can change people's perceptions of traditional instruments (avoiding generalizations). In addition, the use of conventional transcription is not very effective for adoption in traditional instruments, in accordance with Krader's opinion which states that this is due to (1) Western music notation is too subjective, the human ear is not able to accept or perceive what is presented (in music that is will be transcribed) even though the recording is repeated many times, this also concerns the sharpness of individual perception in transcribing a different object, (2) Conventional notation of Western music is not designed for oral tradition music, (3) So far there is no single visual notation whatever was devised, including Western notation with special signs for non-conventional tones that can represent, such as the quality of the original sound, the ways that are important in producing vocal sounds, instrumental and so on. Therefore for musical transcription, the writer uses a more flexible form of graphic notation as a solution in writing the musical elements of Saluang Pauh. This is of course in line with Cole's opinion which states that for the needs of writing for musical works that have a high level of complexity, of course, one must refer to a special transcription system.







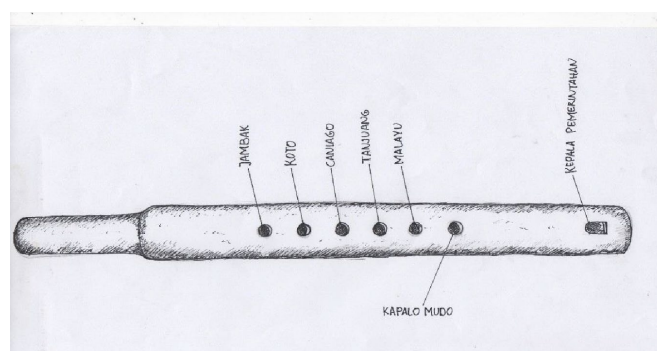
**Fig. 5.** Finger Position Playing Saluang Pauh  
(Documentation: Try Wahyu Purnomo)

In the material for the Saluang Pauh performance, it is clarified in detail regarding the process of performing Saluang Pauh in terms of the players, the rhythm used in the performance, the type of Kaba used in the performance, and the character of the audience in the performance. A Saluang Pauh performance that the writer recorded at a wedding in the Khatib Sulaiman area, Ulak Karang Selatan Village, Padang Utara District, featured one Saluang Pauh player named Amen and two singers named Zamri and Awir. In the show, two singers take turns presenting the Kaba (story). Kaba performed by singers varies, but remains within the scope of the social phenomenon of society. Some of the stories presented are stories about a poor family, a story about a man who has two wives and a story about someone who has gone abroad. Sometimes in some parts of the performance the two singers perform a duet to deliver Kaba. This is intended to make the show more lively and lively. In terms of Kaba's offerings, it can be seen that there is exploration and innovation by singers in conveying stories in the show. This is in accordance with Sweeney's opinion which states that the formation of a new Kaba is a place for creativity for someone in developing story content that is adapted to contextual aspects at the present time. Through this activity, Kaba packaging emerged with story content that was more flexible and real for Kaba actors and connoisseurs themselves.

### **3.4 Contextual Studies in Teaching Materials**

To compensate for materials that involve technical (textual) matters, the author also adds various contextual aspects of Saluang Pauh. This aims to broaden students' knowledge about Pauh customs, history and educational values found in the Pauh area. Within the Pauh region itself adheres to a very strong traditional-based education system, including the Mamak education system for nephews, family for children and the Tapian and Target-based education system. All aspects of Minangkabau people's learning come from nature, therefore in terms of education and learning the Minangkabau people always refer to nature as a source of learning, this is in accordance with the opinion of Spradley & McCurdy (in Partington & McCudden) that the relationship between society, nature and cultural systems is a laboratory and a macro resource that is full of alternatives to enrich the educational process.

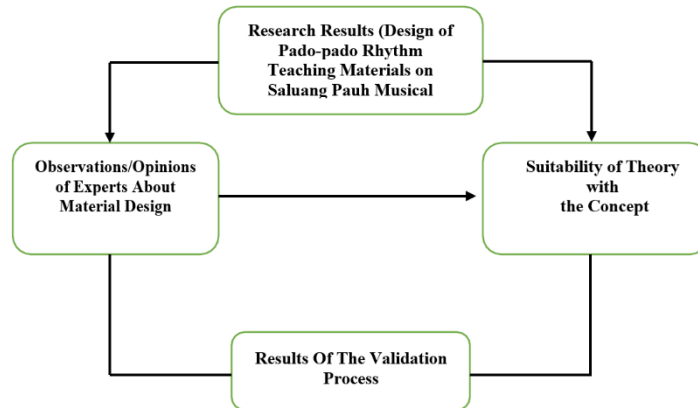
The community as a supporter of the arts certainly has various social systems that will shape the culture in the Pauh area. Ihromi stated that the integration carried out by the community in a certain regional context, both internal (social system among people) and external (community with nature) will produce ideal cultural patterns, namely things that according to the community must be done or norms that apply in a region. This refers to several customary forms used by the Pauh people in their lives. In the Pauh area itself, there are two customs that are used in tandem, namely the Long Sabatang Custom and the Salingka Nagari Custom. The Long Sabatang custom is a custom inherited by Datuak Parpatiah Nan Sabatang and Datauak Katumangguangan as a guide for all people in the Minangkabau area (meaning it applies to all areas in Minangkabau). Adat Salingka Nagari is the policy of each region regarding the procedures for implementing the rules in accordance with the agreement of the community in a Nagari. An example is the Tigo Tungku Sajaringan system, which has differences, namely the traditional leader (panghulu), Urang Tuo, Pandik (Tigo Tungku Sajaringan).



**Fig. 6.** The Philosophy of the Saluang Pauh Hole  
(Interview with Zamri and Documentation By Try Wahyu Purnomo)

### 3.5 Validation of Teaching Materials to Experts

The process of validating these teaching materials was carried out by three different experts, namely Dasrul, S.S., M.Sc (a humanist who is also a teaching staff at the Department of Minangkabau Literature, Andalas University), Irmun Krisman, S.Sn (a staff teacher at the music department of SMK N 7 Padang ) and Indra Jaya, S.Sn., M.Sn (teaching staff in the ISI-Padang Panjang musical instrument department). The validation process is carried out using the concept of triangulation to see the effectiveness of teaching materials made by the author. The form of concept triangulation designed by the author during the validation of this teaching material is as follows:



**Fig. 7.** Triangulation Concept in Product Validation Process

Based on the results of validation to experts, the process can be formulated as follows:

**Table. 2** Teaching Material Design Validation Process

Research Results (Design of Teach. Materials)	Opinion of Experts Regarding the Design of Teaching Materials			Compatibility With Theory	Results Of The Validation Process
	Dasrul	Irmun Krisman,	Indra Jaya		
Material arranged based on text study and The context of the object saluang pauh	The material contains information regarding contextual matters from Saluang Pauh as a whole. However, changes are needed in terms of notation in order to be able to interpret more complicated techniques.	The material contains textual and contextual matters from the object of Saluang Pauh, especially the Rhythm of Pado-pado.	The material has provided an alternative for the transcription of Padopado rhythms (using graphic notation), but there is a need for detailed symbols regarding the duration of each note.	1. Sukerta mentions that traditional arts, especially musical works, can be seen in terms of text (instruments, repertoire, tunings) and context (location, setting and distribution). 2. Making Pado-pado rhythm graphic notation using a graphical system, this is in accordance with Cole's theory which states that in writing musical works that have a high level of complexity, of course, one must refer to a special transcription system	Creates a more detailed symbol regarding the duration of each note
The material prepared refers to the learning objectives (learning indicators)	The material includes the formulation of learning indicators	Teaching materials already have clear learning objectives in accordance with the formulation of indicators, but it is necessary to adjust the materials to the time of learning	Indicators are arranged based on the material in the teaching materials.	1. In accordance with Karuna's opinion which states that the constituent materials in a teaching material for learning purposes must refer to the basic principles of suitability, constancy and adequacy.	Material application must be adapted to the learning hours available at school.
Teaching materials contain supporting information	Teaching materials already have videos and pictures concrete to clarify the material	Videos and pictures are the real results of the research process, so they can	Videos and pictures are complete.	1. In accordance with Prastowo's opinion, teaching materials that are equipped with supporting information (images and	The author is more complementary to supporting

(videos and pictures) to help students better understand the subject matter.		function as supporting media for teaching materials.		videos) will make it easier for students to master the knowledge to be acquired.	information from teaching materials.
Teaching materials are formed for the needs of students and educators	Most of the teaching materials can be used as reading materials for students, but are also equipped with art learning guidelines for educators who will apply these teaching materials.	It is necessary to further simplify the language content of teaching materials if it is intended for students	Teaching materials should be used by educators who will apply these teaching materials at school, considering that the language and material presented is more complicated so that it needs to be reduced if it has to be read by students.	1. In accordance with Prastowo who formulates that a teaching material can function for the needs of educators and students	The author explains more about the function of the material which will focus on the needs of educators



**Fig. 8.** Teaching Material Product Validation by Indra Jaya at ISI-Padangpanjang (Documentation: Try Wahyu Purnomo)

### 3.6 Results of Test Questions at the Limited Trial Stage

From the test questions at the limited trial stage (at the end of the second meeting) it can be concluded that each student in general has been able to fulfill the learning objectives implemented. From these results can be seen that one person is included in the "Enough" category (can understand the material well enough), three students are included in the "Good" category (can understand the material according to the concept of the lesson given by the educator) and one student is included in the "Very Good" category. Good" (can understand the subject matter and give opinions in accordance with the knowledge possessed). The author can conclude that between the subject matter and also the questions given to students have been effective because they show positive results.

### 3.7 Practice Test Results in the Limited Trial Stage

From the first part of the practical test (at the end of the third meeting) it can be seen that Fadillah Ridho Illahi got a perfect score with the achievement of all learning indicators (11 "Good" scores on each indicator) meaning that students have been able to fulfill the aspects of the skills provided by the educator. Muhammad Rizki got a very low score by getting a score of 8 "Less" on several learning indicators, meaning that students need more practice to be able to fulfill the skill aspects aimed at by educators. Furthermore, Hamidun Sayaputra and Ilham Kurniawan have abilities that are almost close in terms of achievement on each indicator. In order for Bobby Fernandes Eka Putra to have fairly good learning outcomes with balanced "Good" and "Enough" scores, it means that students have fulfilled the aspects of the skills intended by educators. Furthermore, to perfect the abilities of students, the authors again conducted practical tests at the fourth meeting of the limited trial which was previously started with repetition of the material. From the results of this practice it can be interpreted that all students have been able to fulfill the "Very Good" category based on the indicators that have been formulated. From the process of repeated material, it turns out that it can improve the results of the Pado-pado rhythm playing on the Saluang Pauh musical instrument, especially in playing Pakiak tones. This is in accordance with the opinion of Astuti and Sayuti who stated that the higher the frequency of practice, the higher the level of skill in playing music, then Woolfolk and Lorraine also stated that habituation which is carried out continuously will shape quality and also increase understanding, so a learning process can be interpreted as the formation of permanent abilities



**Fig. 9.** Angok Content Technique Training Process for Students  
(Documentation: Try Wahyu Purnomo)

### 3.8 Posttest Results Based on Average Comparison

From the Control Group and the Experiment Group in Testing the Effectiveness of Teaching Materials, the results of the Posttest can be done by calculating the average of the results (control group and experimental group). From the results of this comparison, it can be seen about the effectiveness of Pado-pado rhythm teaching materials on the Saluang Pauh

musical instrument designed by the author. Based on the distribution of data from the posttest scores between the control group and the experimental group (table 4.31), it can be seen that the average of the two groups is  $87.6 - 58.8 = 28.8$ . The value of the free variable (degree of freedom/dfs) for the two groups is 8 ( $5-1 + 5-1$ ). Furthermore, it can be determined that T table is  $\alpha = 0.05$ , T table =  $T(\alpha) = 1.860$ . From these results it can be concluded that the posttest results data between the control group and the experimental group is T count  $>$  T table, meaning that there is a significant difference ( $H_0$  rejected) from the average posttest score between the control group and the experimental group. This difference was due to a significant increase in the average posttest results from the experimental group.

## 4 Conclusion

In accordance with the facts found by the author that the process of implementing Saluang Pauh learning, especially the Pado-pado rhythm at SMK N 7 Padang is running effectively. This can be seen from the high interest of students in participating in the learning process. By adopting a behavioristic learning model that focuses on aspects of strengthening (strengthening) and classroom management it turns out that it can increase student motivation and learning outcomes. The application of these teaching materials has fulfilled the aspects of understanding theory and the ability of students to play the Saluang Pauh instrument, especially the Pado-pado rhythm. From the results of the effectiveness test of teaching materials carried out by students by comparing the posttest results of the control group and the experimental group, it can be seen that there is a significant difference between the scores of the two groups. In accordance with the posttest carried out, the results obtained from the average score of the experimental group were greater when compared to the control group. It can be drawn that the conclusion in applying the learning process by using Pado-pado Rhythm teaching materials on the Saluang Pauh musical instrument can improve students' understanding and skills. This means that the Pado-pado rhythm teaching material on the Saluang Pauh musical instrument has been tested to be effective to be applied at SMKN 7 Padang.

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