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Keperluan : mengikuti *The 7th APNME (Asia-Pacific Network for Moral Education) Conference*
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Waktu : 15 - 17 Juni 2012
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Surat ini diberikan untuk dilaksanakan dengan sebaik-baiknya dan setelah selesai akan melaporkan hasilnya.

Yogyakarta, 4 Juni 2012

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1. Wakil Rektor I, II
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**The 7th Annual Conference of
The Asia-Pacific Network for Moral Education
Research and Practice in Moral Education:
Reflection, Dialogue & Interaction**

第7屆APNME道德教育國際研討會



College of Education, National Chung Cheng University

國立中正大學教育學院
15-17 June, 2012

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Day 3. Sunday 17th June (continued)

Time	Place	Content	Affiliation	Chair	
Parallel Session 5					
Session 5-A Philosophical Issues- Foucault					
131 (A)	Hung-Chi YANG	What Is the Purpose of Moral Education in the Post-industry Age: A Foucaultian Reflection	University of Education, Taiwan	Chair: Yung-ming National Hsin-Chu	
	CHOW Wai-yin	From Body Consciousness to the Ethics of Care of the Self and Others: A Foucauldian perspective on Adolescent Mindfulness			
Session 5-B Moral Teaching and Learning					
135 (B)	Kun Setyaning ASTUTI	Effects of the <i>ANGKLUNG</i> Music Learning on Responsibility, Discipline, and Cooperation	University, Taiwan	Chair: Hsiou-huai WANG, National	
	LIU Nai Hua & IEONG Ka Lei	A Study of Shaping Children's Moral Behavior by Cooperative Learning Skills			
10:50am - 11:50pm	Session 5-C Philosophy and Moral Education			Chair:	
234 (C)	WANG Fengyan & ZHENG Hong	On the Hierarchy of Responsibility	Fudan University, China	Chair: GAO Guoxi	
	Yu-Wen HSIAO & Yang-Chih HU	Citizenship Education within a Critical Thinking Strategy for Undergraduates in Taiwan - Taking Aging Society Implementation and Application as an Example			
Session 5-D Morality in Social Dimension					
336 (D)	Chun Felix HUANG	Human Rights, Globalism and Cosmopolitanism	National Academy for Educational Research, Taiwan	Chair: Robin J. Chee Assistant Research Fellow	
	Pei Yu LEE	A Comparative Study on Media Literacy Education between Taiwan and England			
12:00nn-12:30pm	131	Closing Plenary <i>The Role of APNME in the Future of Moral Education and Development</i>		Chair: Monica TAYLOR Chris DRAK	
12:30pm - 1:20pm	132	Lunch Boxes & Farewell			
1:30pm-3:30pm	501	APNME Committee Post-Conference Meeting (Walk to the next building - College of Education Building I)			Chair:
3:30pm-5:30pm	501	APNME Conference Committees meeting for APNME 2013 Conference			Chair: Chris DRAK
5:30pm-7:00pm	Dinner for APNME Committee & volunteers at 501, College of Education				

Effects of the *Angklung* Music Learning on Responsibility, Discipline, and Cooperation

Kun Setyaning ASTUTI^a

ABSTRACT

The *angklung* is a musical instrument set as one of Indonesia's cultural heritages. One reason why it wins a certificate for a heritage in the object category is, according to UNESCO, it is full of values for character building. In this connection, this study aims to investigate the extent to which Indonesia's traditional musical instrument, the *angklung*, has effects on responsibility, discipline, and cooperation.

This was a research and development study consisting of two stages, i.e. the *angklung* learning model development and the experiment employing the pretest-post-test group design. It involved an independent variable, i.e. music ensemble learning, and three dependent variables, i.e. responsibility, discipline, and cooperation.

The data was analyzed using descriptive statistics and MANOVA. The descriptive statistics described the distribution of students' attitude changes, including the mean, median, and mode at the beginning and the end of the study.

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A. Introduction

1. Background of the Problem

Enjoying the beauty is one of the basic human needs. The art of music as a branch of arts is one of the media to meet the basic need. Various researches have

proven that the art of music does not only serve as a medium for meeting the needs of beauty and entertainment, but it can also be used as a medium for therapy, to improve intelligence, and for education. As a medium for education music can be used as a tool to develop and improve students' attitudes. Thus, music can be used as a media of shaping the personality.

The National Education Minister, Mr Mohammad Nuh, once said that Indonesia has lots of heritage both in the forms of material and immaterial objects. *Angklung* is one of Indonesian cultural heritage that has been admitted by world through UNESCO. Therefore, socializing and recognizing those cultural heritages need to be done (http://www.kemdiknas.go.id/list_berita/2011/1-%281%29/manuskrip.aspx downloaded on January 24, 2011). In addition, in the art of *angklung* music there are certain values for attitudes that can be developed in addition to its value as the cultural art heritage.

According to UNESCO, in the art of *angklung* music there are such values as discipline, cooperation, and harmony, so *angklung* has won a certificate as a cultural heritage for the category of material object. Moreover, Tresna states that "The main point is that *angklung* is full of values for character building. There should be a good cooperation to play *angklung* to produce a beautiful harmony (<http://oase.kompas.com/read/2011/01/19/14085343/Angklung.Indonesia.Menduni> downloaded on January 24, 2011). In a collaborative performance, every element is required to have both individual competence and group competence. Each member must have the attitude of responsibility and discipline in order that the collaboration will run well (Astuti,2003).

2. Problem formulation

The problem formulated in this study is: How can *Angklung* shape the attitudes of responsibility, discipline, and cooperation?

B. Theoretical Review

1. Theoretical Description

a. Characteristics of Angklung

Angklung is a musical instrument consisting of suspended bamboo tubes which will produce a certain sound when shaken. It originates from West Java, Indonesia. There are various types of *angklung*. There are melody *angklung* and harmony *angklung*. Melody *angklung* is the one which will produce only one note at a time while being played, whereas the harmony *angklung* is the one that can produce more than one notes for each shake while being played. Viewed from the number of people who play, there is *angklung* that can be played individually, but there is also *angklung* that must be played in groups. Viewed from the musical scale, there are *angklungs* with diatonic tones and there are *angklungs* with pentatonic tones.

b. The Values Contained in *Angklung* Music

1) Responsibility

The uniqueness of the *angklung*, especially the one that should be played in groups by several people, is that each blade of *angklung* will produce only one specific note, so each person or player is responsible for one certain note. Consequently, if there are 7 different tones in one song, then it should be played by seven people with the job description of each player to play one note. Thus, each player is responsible for a tone, and the player should be able to shake the *angklung* at exactly the appropriate time, in order that the song can be played smoothly.

2) Discipline

There needs to be a discipline in learning and playing *angklung*. The players have to shake the *angklung* at the time the song is played to which tone they are responsible for. But each of the players should also know when to stop and be silent, not play the *angklung*, when the song is at the tone which is not his/her part. Thus, all players must be disciplined, when they have to play their *angklung*, and when they should keep silent.

3) Cooperation

In playing the group *angklung*, it is impossible for a song to be played by a person himself. Harmonious cooperation is needed among the players to present the song well and smoothly. So, to be able to play *angklung* requires good cooperation between the players.

4) Beauty

Angklung is a part of work of art. The fundamental substance of an art is the aesthetic value, the beauty. With responsibility, discipline, and good cooperation, the *angklung* players will be able to perform a beautiful piece of *angklung* music.

c. Theory of Changes in Attitude

The theory of attitude change by Kelman (Aswar, 1995: 55) states that there are three processes taking place in changing the attitude, ie compliance, identification, and internalization. Compliance is the willingness to accept the influence from others while expecting to obtain a positive reaction or response. This is important in maintaining social relationships. Identification is the process of imitating an attitude of a person or a group in order to conform to the group expectations and in appropriate role in the social relations of the group. Internalization occurs when individuals accept influence because it agrees with the value system they take.

Gabriel Tarde develops the basic theory of social interaction in four stages, namely imitation, identification, suggestion, and sympathy (<http://blogs.unpad.ac.id/oxana/tag/gabriel-tarde/>). At the stage of imitation, there are two conditions that must exist, namely the physical condition of the object to be imitated, and mental conditions, namely a strong intention to imitate, and believes that it is necessary to imitate. The identification stage is the step to choose which basic attitude is to imitate. Suggestion is the stage beyond the identification, which gives the belief to influence a person to commit an act that is believed to be true. And sympathy is the respect felt and shown by the individual for the attitude which is believed to be true. Goleman (1998) adds another step beyond sympathy, i.e. empathy, which is defined as the intelligence of a person to feel and understand what others feel.

A theory of interaction by Gabriel Tarde constitutes the fundamental base for the emergence of social learning theory of Bandura who claims that the basic concept of Bandura's theory is modeling. According to Arends (Trianto, 2010:77), this theory is based on an opinion that most people learn through observation and selectively remember the other people's attitude. There are four phases of learning in the modeling, i.e. the attention phase, retention phase, reproductive phase, and motivation phase. The first phase is paying attention to a certain model which is interesting, popular, or admired. The second phase is the retention phase. This is the phase of coding the model attitude, and storing this code in the long-term memory. In the third phase, reproduction, the code stored in memory is used to guide the performance of the new behavior being observed. This phase is affected by individual development. The fourth phase, the motivation phase, is when the observer is motivated to imitate the model, due to the feeling that by acting like the model he/she will gain reinforcement.

Value system is the culmination of values within a person who is affected by his understanding, experience, and conscience. Agustian (2005:246) argues that to find out the inner voice of conscience (God Spot) through the zero mind (emotional purification) there are 6 principles required, namely the *star* principle (having a solid principle of belief in God), *angle* principle (having a firm principle of trust), *leadership* principle (having great leadership skills), *learning* principle (having an unstoppable learning spirit), vision principle (always being future-oriented), and *well-organized* principle (always being oriented to regular, discipline, systematic, integrated and sincere management).

Angklung musical performance is a musical performance by a group of people, which needs managerial skill and teamwork to accomplish the best achievement. A team will go well if all team members can carry out their part of duty sincerely. It can be achieved when all team members are well-organized and disciplined. Sincerity in teamwork can be achieved if the work environment is systematic and integrative. Thus, it can be said that the *well-organized principle* can be developed through learning musical ensembles.

Sincerity of the group members to perform his/her responsibility depends on the social environment as well. Mursell (1982) suggested that social facilitation will be running and can be optimized when there is democratic atmosphere in the group. Democracy here means fairness, where all members get their rights in accordance with their effort and contribution to the team. Such negative attitudes like greedy, willingness to seize the rights of others, and hatred when someone gets more than himself/herself are the ones that will unlikely give birth to a democratic atmosphere.

Based on the description above, it can be said that a group of *angklung* players can successfully present a musical performance only if that group has

achieved a stage of good responsibility, discipline, and cooperation. How good these attitudes exist in the group will depend on the level of attitudes achieved by the group.

d. The influence of *Angklung* Music to the Attitudes of Responsibility, Discipline, and Cooperation

Based on the discussion above it can be said that playing a musical ensemble requires both individual competence and group competence. The individual competence includes the ability of individuals to play a musical instrument, while the group competence is the ability of each individual to adjust to the group when playing music together. Thus, it can be said that the subject of Playing *Angklung* Music can develop and increase the students' attitudes of responsibility, discipline, and cooperation.

2. Research Hypothesis

Based on the description of the theoretical description above, the research hypothesis is proposed as follows:

"Playing *Angklung* Music has a positive and significant influence on the students' attitudes of responsibility, discipline, and cooperation."

C. Research Method

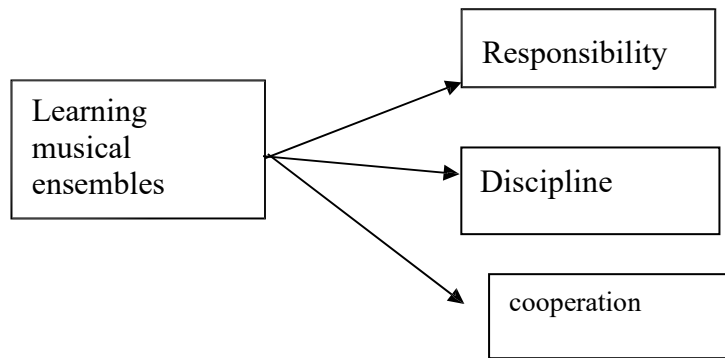
1. Research Design

This study was conducted at the Department of Musical Art Education at FBS UNY. Subjects of this study were students who took the subject of elementary school music ensemble at the academic year 2010/2011. This study is a developmental research which generally involves two phases, namely the phase of developing *angklung* learning models, and the second phase of conducting an experiment, with the design of pretest-posttest groups.

2. Research Variables

This study involved one independent variable and three dependent variables. The independent variable of this research is learning music ensembles, while the dependent variables are Responsibility, Discipline, and Cooperation.

The relationship between those variables can be described as follows:



3. Population and Sample



The population in this study was all students of the Musical Art Education Department, Faculty of Languages and Arts (FBS), Yogyakarta State University (UNY). The sampling technique used here is the purposive sampling technique, i.e. all students of musical art department in the academic year 2011/2012 who joined the course of Musical Ensembles.

4. Data Collection Technique

Data in this study were collected using interview, observation, documentation, and questionnaire. Interviews were conducted to determine the appropriate model in learning *angklung*. The interviews were conducted to the large family of Saung Angklung Mang Ujo in Bandung to find out the model and the effect of learning *angklung* to the community of Padasuka village, Bandung. Observations were carried out to observe changes in behavior during the process of learning *angklung*. Questionnaire was used to determine the changes in the attitude perceived by the students.

5. Data Analysis Technique

The data in this study were analyzed by means of descriptive statistics and

MANOVA. Descriptive statistics was used to describe the distribution of the change in students' attitude which covered, the mean, median, and mode, both at the beginning and at the end of the study. MANOVA analysis was used to determine the influence of dependent variables to the independent variables (Pallant, 2007).

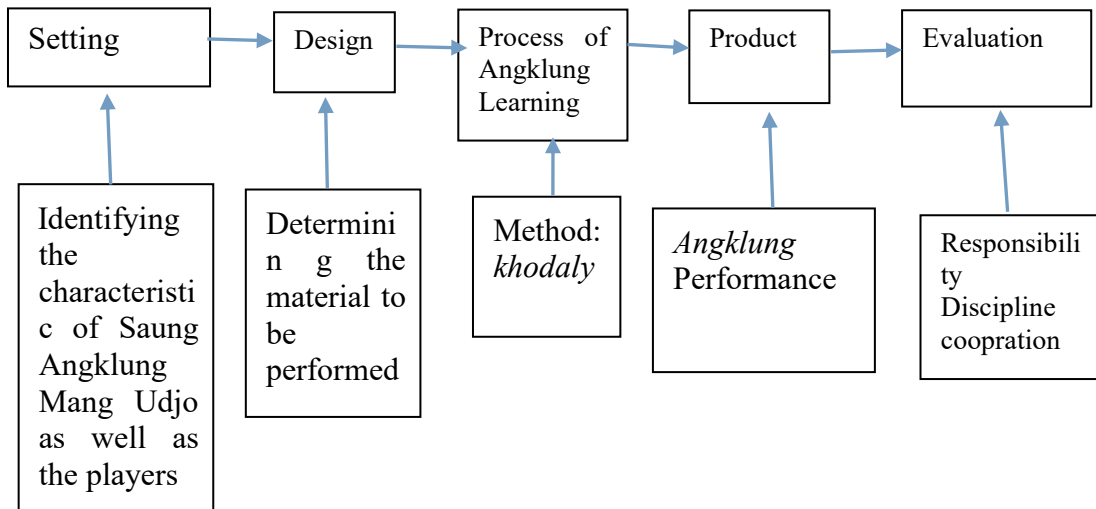
D. Research Findings

1. Developing Model for Learning *Angklung*

The initial step was to develop a model for learning *angklung*. Developing the learning model for learning *angklung* musical instrument was adopted from those practiced at Saung Angklung Mang Ujo which was then adjusted to the academic atmosphere in Musical Art Education Department, FBS UNY.

Data about *angklung* learning at Saung Angklung Mang Ujo was obtained through the interview and observation methods. Interviews were conducted to Mr. Sam Udjo (the oldest son of the founder of Padepokan Saung Angklung Mang Udjo, who at present constitutes the chairman as well), the instructors, and the players at Saung Angklung Mang Udjo, which is located in Padasuka village, Bandung. The observations and interviews were conducted six times, starting in April 2011.

Based on observations and interviews obtained it can be stated the learning model developed in learning *angklung* at Saung Angklung Mang Ujo is as follows:



2. Testing the Hypothesis

To determine the influence of learning *angklung* towards the attitudes of responsibility, discipline, and cooperation is done by comparing the attitudes of the students before and after learning *angklung*. The samples of this research were all the students participating in the subject of Advanced Ensemble in the academic year 2010/2011, consisting of 17 students in total. As explained in the research methodology above, MANOVA analysis is used because there is an independent variable and more than one dependent variables. The MANOVA analysis requires the tests of normality and *Mahalanobis*. Based on the analysis of the data it is known that the variables of discipline, responsibility, and discipline were distributed normally and homogeneously. Meanwhile, base on the *mahalanobis* test it is proven that the maximum value of Mahalanobis is 8.419. After being consulted to the table of Tabanick and Fidell (Pallant, 2007:280) it is known that the maximum tolerated critical value is 16,27. Because the Mahalanobis value is below the critical value, the data distribution is then concluded to be no outliers, so the MANOVA analysis can proceeded.

Based on the results obtained from MANOVA analysis it is proven that there are significant differences in the variables of attitudes of responsibility and cooperation. While for the variable of discipline there is no significant difference.

There is a possibility that the attitude of discipline is already contained in the variables of cooperation and responsibility.

E. Conclusion

Based on the study it can be concluded that:

1. Learning *Angklung* has a positive and significant influence on the attitudes of responsibility. It is indicated by analysis of MANOVA with significance value 0.00
2. Learning *Angklung* has a positive and significant influence on the attitudes of cooperation, as shown by the value 0.05.
3. Discipline is variable whose indicators have already been reflected in the variables of responsibility, and cooperation.

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