**The Inluence of Learning Music Angklung on Responsibility, Discipline, and Cooperation**

**By. Kun Setyaning Astuti**

**Presentetd in the 7th APNME 2012**

**Chung-Cheng University Taiwan**

**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.Mendunia](http://oase.kompas.com/read/2011/01/19/14085343/Angklung.Indonesia.Mendunia(diunduh) 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 imposibble 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/)](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:

Learning musical ensembles

Responsibility

Discipline

i

cooperation

**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

13

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:

Evaluation

Product

Process of Angklung Learning

Design

Setting

Method:

*khodaly*

Determinin g the material to be performed

Identifying the characteristi c of Saung Angklung Mang Udjo as well as the players

Responsibility

Discipline

coopration

*Angklung*

Performance

**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 outliners, 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.

**REFERENCES**

Agustian, Ary Ginanjar. (2005) *The Islamic guide to developing ESQ (emotional spiritual quotient): applying the ESQ way 165 1 value, 6 principles and 5 actions*. Jakarta : Arga.

Astuti, Kun Setyaning. (2008). *Shaping Morality Through Art and Culture*.

APNME international conference. Seoul : Seoul National University.

Astuti, Kun Setyaning (2003). “*Pembelajaran Ansambel Musik Mempersiapkan Anak Didik Memasuki Masyarakat Multikultural*”. Journal: *Cakrawala Pendidikan.* June 2003 th.XXII no.2.

Aswar, Saifuddin.(2005). *Sikap Manusia, Teori dan Pengukurannya*.Yogyakarta : Pustaka Pelajar.

Mursell,James.L (1982). *Pengajaran Behasil*: Jakarta : UI

Pallant,Julie (2007). *SPSS Survival Manual*. New York: Mc.Grawhill.

(<http://www.kemdiknas.go.id/list_berita/2011/1-%281%29/manuskrip.aspx>

(<http://oase.kompas.com/read/2011/01/19/14085343/Angklung.Indonesia.Mendunia>