

LEARNING STRATEGY OF ANGKLUNG *BADUD* IN DEVELOPING THE VALUES OF INTEGRITY OF ELEMENTARY SCHOOL STUDENTS

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Abstract: This article is aimed to explore learning strategies of *Angklung Badud* to develop the values of integrity of elementary school. This study was referred to a qualitative approach which was based on two reasons. *First*, the problem investigated in this research was the content of integrity values contained in *Angklung Badud* as cultural heritage as well as existing learning strategies that are done in harmony with the values of local wisdom in the community Desa Margajaya, Kecamatan Cijulang, Kabupaten Pangandaran. To extract data and information required a number of field data that are actual and contextual. *Second*, the selection of this approach was based on the relevance of the problem studied with a number of primary data from the research object that cannot be separated from its natural setting. The main instrument in this study was the researcher himself who directly got involved in the field to seek information through observation and interviews. Based on the conducted research it was found the learning strategies were supposed to be concerned with (1) learning material - *content knowledge, inquiry and problem solving knowledge, epistemic knowledge*, (2) meaningfulness and process of learning – contextual and meaningful tasks and active interaction, (3) explanation and application of integrity in proper context, and (4) utilization of various sources of learning.

Keyword : *Character, Integrity, Strategy, Angklung Badud*

1. Introduction

Education is essentially a process of civilization and human empowerment that is developing towards an independent person to build himself and his community. The world of education has to contain the existence of “living values education” which is a civilizing process that always tries to improve human dignity - humanizing human (Jazuli, 2008). Living values education is an activity that specifically aims to instill certain values, such as religious, moral, and aesthetic values (cultural arts education).

Aesthetic education to educate people to express aesthetic feelings, to cultivate their temperament, and to help them achieve happiness, fun, and a high quality of life (<http://www.ijea.org>). The internalization of character values in learning art or art education is expected to give students a different feeling (positive character), this is in line with Latta's research in *International Journal of Education and Art* (2008). This study resulted in aesthetic education, how art teacher, through art curriculum at school, concerned with local culture since art developed children's aesthetic feelings and fostered children's character.

On the other hand, the demands of globalization, in the context of cultural arts, if it is not wise to deal with it, the noble cultural values that shape the values of the main characters (independence, nationalist, religious, integrity and mutual cooperation) of the Indonesian nation will be eroded (Yunus, 2014:37). Though these character values are capital for global skills. To reduce the negative impact and as a preventive measure, local wisdom in various forms becomes often an answer to the problem of eroding character values (Rosidi, 2011: 29, Ismadi: 2015, in Purwanto: 2015). Local and traditional treasures are once again seen and considered a panacea for these various problems, and are believed to be able to improve the impact caused by development. Disclosure of local wisdom not only shows our resilience in terms of culture, but also the sustainability of culture, in the sense that local cultural values are not eroded by foreign cultural values. Because the values contained in local wisdom are explicit and implicit conceptions that are typical of someone, a group or community (Kartawinata, 2011), which is able to influence the choices available from forms, ways and objectives of action sustainable; binding each individual to perform a particular action; giving emotional direction and intensity and directing individual behavior in everyday situations. The existence of the community as a source of local-traditional values can be used to enrich the material already written in the book. Values, morals, habits, customs / traditions, and certain cultures that become everyday people are things needed to be known and learned by students (Tilaar, 2002: 93).

Character education is used which is expected to be able to change the negative character of humans (students) towards positive character. In the framework of building positive character, various learning strategies to achieve the core values of the character (independence, nationalist, religious, integrity and mutual cooperation) have been made various efforts. One of them is through music as a medium, both modern and traditional. In this case that music can be used as moral formation and deepen the sense of pride. The rhythm of music can refine the sense and mind, so as to encourage and foster students' confidence (Ardipal: 2010) as capital to achieve integrity values, for example integrity, discipline, responsibility, culture of shame, attitude of knighthood, courage to bear risk (Could, 2006).

2. Theoretical Review

History of Angklung Badud

In the beginning *Angklung Badud* art was called the art of *ngadogdog*, and developing began around 1830 (<http://www.harapanrakyat.com/2015/08/>). Farmers in Margajaya at that time used the *angklung badud* art in their daily life and also to fulfill the ritual needs of the community, namely the *ngidepkeun* ritual. In the ritual *ngideupkeun* the people paraded (procession or *helaran*) rice from *huma* to a temporary rice storage area (*leuit*) accompanied by a beating of *dogdog* (<http://www.pikiran-rakyat.com/seni-budaya/2014/06/01/>). *Dogdog* musical instruments are indeed spread in various regions in West Java, with different forms from each other. The *dogdog* musical instrument that developed in the Cijulang community has a round shape resembling a drum but with a smaller size compared to *dogdog*.

Concepts

Art is a product of a society, an artist creates a work is the result of learning in their community. Sumardjo (2000: 241) reveals that art is a product of its people, it is true as long as it is understood that certain types of art are accepted by the people, because they fulfill the function of art in that society. Traditional can be interpreted in accordance with tradition, in accordance with the framework of patterns of forms and applications that are always repeated (Sedyawati, 1981: 48). Furthermore, according to Soepandi, et al (1987: 12) that traditional is all that is said or passed down from generation to generation from parents or ancestors. According to Bastomi (1988: 96-97), traditional art is still divided into two types of arts, namely folk art and court art or classical art. Popular traditional arts serve the world of agriculture in the countryside while classical arts serve the centers of royal government. This means that traditional art is the work of humans created in a society that has a function of the community and passed down from generation to generation. The diversity and wealth of regional (local) arts in Indonesia, as one of the cultural components, cannot be separated from the influence and negativity of global culture. The positive influence of globalization on our regional arts is very possible for the assimilation and acculturation of both. And do not rule out the possibility of acculturation and assimilation of our regional arts with regional art from other countries. So that local culture can become global consumption.

Budi (2001: 57) reveals that "basically in West Java the form of *angklung* art is a kind of *helaran* art or *arak-arakan*". The values of mutual cooperation, togetherness, and friendship are very strong in this ritual. These values are very important for people's lives, especially for modern society like today, which is more concerned with individual interests than common interests. *Angklung*, as one of the art forms of local cultural heritage, has philosophical significance, according to the ancient *Karuhun Urang Sunda*, human life is likened to an *angklung* tube. The tube personifies humans themselves. *Angklung* is not an *angklung* if it only consists of one tube. It likens human beings who cannot live alone (individuals) but also describe that humans live socially. Not only that, the *angklung* tube consisting of large and small tubes likens human development. A small tube (left) is a picture of human beings who have ideals and efforts to become big (big tube - right). Both tubes have the meaning that humans know and understand their boundaries, just like the two *angklung* tubes sounded in tandem to produce harmonization, humans go hand in hand to create harmony in people's lives.

Construct of *Angklung Badud*

Angklung is a musical instrument made from bamboo (Soeharto, 2008: 4). *Angklung* music is one type of bamboo music that is still preserved to this day. In the area of West Javanese culture, the presence of *angklung* art types for the sake of rice ritual ceremonies spread in several regions in various mentions, including: *Angklung Buncis*, *Angklung Gubrag*, *Angklung Bungko*, *Angklung Dogdog Lojor*, *Angklung Mayangsari*, *Angklung Baduy*, *Angklung Badeng*, *Angklung Badud*, and others (Budi, et al: 2014. Almost all types of *angklung* art by the community are categorized as *Angklung Buhun* or ancient *angklung*.

The length of the short and the small size of each tube varies, according to the low height of the sound, starting from an inch, up to more than one meter. Each unit of *angklung* consists of 2, 3, or 4 bamboo tubes, according to their role in the game. *Angklung* is played by shaking it in pairs or hanging on a shelf. In the past, *angklung* instruments were generally tried in the pentatonic tone system and the game was more rhythmic, but now *angklung* is arranged in a diatonic system and melodies are very instrumental. *Angklung* is sounded in a vibrating manner, shaken, and repelled, namely how to ring the *angklung* to produce a single by turning off the other tones in one short motion (Masunah, 2003: 17). Bamboo is an ingredient of *angklung*, the type of bamboo that can be used includes black bamboo, yellow bamboo and spotted bamboo (white and brown bamboo).

Activity

Angklung is a bamboo musical instrument that is growing rapidly in West Java. Budi (2001: 3) argues that *angklung* developed in the West Java (Sunda) community with traditional agrarian culture, the Sundanese named it *ngahuma*. Judging from its function *angklung* in Sundanese society is always associated with ritual ceremonies aimed at Dewi Sri, who is trusted by Sundanese society as a goddess

of fertility. Djatisunda in Masunah (2003: 9) revealed "the process of growing rice is not just enough to meet food needs, but contains elements of ritual respecting the life and permanence of rice souls personified in *Nyi Pohaci Sanghyang Sri* or *Dewi Sri*". Gratitude for the abundant harvest, they express by parading rice from the rice field (*huma*), to a temporary storage area (*leuit*), accompanied by *angklung* instruments.

It is known that *Angklung Badud* art has changed its function from ritual function to a spectacle function, it requires *Badud* (clown) leaders and artists to continue to innovate both in terms of musical instruments, musical composition and overall performance concepts, so that the art can survive.

This function change occurs along with the change of Cijulang society from collective society to individual society, and the more other arts from outside Cijulang area that grow in Cijulang community, *Angklung Badud* art must be able to compete with other arts that grow in society. Economic motives are also indicated to have affected *Angklung Badud* art, namely by making the art a marketable commodity. Individual culture that grows in the Cijulang community causes only a handful of interested people who want to defend *Angklung Badud* art.

At the beginning of the period of development the badud angklung art grew in the collective community of Margajaya in Cijulang District. This can be seen from the use of *Angklung Badud* art as a medium in the rice ritual, which is a collective need of the Margajaya Cijulang community. Collective society is a society that interprets behavior based on attention for others or the community environment, attention to values and traditions that develop in the community (Shiraev and Levi, 2012: 16). Therefore, *Angklung Badud* art automatically loses ritual function in society which is then replaced with a spectacle function. The influence of these changes causes the collective culture that grows in the Margajaya Cijulang community to fade away replaced by an individual culture that is more concerned with the interests of one particular person or group.

The process of change is inseparable from the influence of modernization which has eroded the social life of the Cijulang community (<http://www.pikiran Rakyat.com/seni-budaya/>). The Cijulang community's life system, including the system of values, morality, ideas and customs, has shifted, due to the influence of modernization. Featherstone; Miller; Strathern in Abdullah (2009: 3), states that "physical mobility, for example, has been equipped with social and intellectual mobility that is far more intensive and intensive. An increasingly sophisticated communication media has caused the community to be integrated into a wider order, from the local to the global one.

3. Discussion

Content Values in Angklung Badud

Music, including *angklung*, is defined as the perfect union of opposites, unity in diversity, harmony in opposition. Because music not only coordinates rhythm and modulation, but regulates the entire system; the end is to unite and coordinate (Montello, 2004: 160). Music is also a product of mind. According to Parker (1990), the vibrational elements (physics and cosmos) of frequencies, forms of amplitude and duration have not become music for humans until they are neurologically transformed and interpreted through the brain into pitch, color, softness, and time - in a tonal framework (Djohan, 2005: 24).

The learning process requires physical, mental, and emotional conditions that support information-intake (entering information into the brain). The easiest way is to use music, because our body will follow the rhythm of the music (Gunawan, 2004: 179). Experts believe that training using music forms new pathways in the brain and gives more than just a causal relationship to the development of certain parts of the brain in the long run. Music triggers greater connection than can be given by other stimuli to the left hemisphere with the right and between the fields in the brain responsible for emotions and memories. Using music as a tool to maximize human potential will be a very meaningful effort. Because music is able to motivate and encourage participation in activities that will later help achieve goals in social, language and motoric functions (Sari, 2005: 27-50). This is also said in Campbell's writings (2002: 226) that listening to music has been shown to slow the heart rate, activate brain waves for high-level thinking activities and create positive mental conditions, relaxed, easy to accept ideal for learning.

Good music is very valuable as a teaching device. Learning methods that include music exposure to children have applied the art of integrating music with learning to new and higher levels of education (Sari, 2005: 51). This is supported by the statement of De Porter, et al. (2005: 73) which states that music affects teachers and students. As a teacher, we can use music to organize moods, change students' mental state, and support learning environments. Music helps students work better in remembering more, music stimulates, rejuvenates, and strengthens learning, both consciously and unconsciously. Besides that most students really love music.

The use of music for students who are reading information or subject matter, singing important subject matter sentences, playing music when students discuss where the sound of music is as large as the sound issued by students, and many other ways that can be done using music for learning (De Porter, et al. 2005: 73-74).

Howard Gardner of Harvard quoted in his book *Introduction to the Musical Brain*, vigorously supports the notion that the more a child gets stimulated through music, movement and art, the smarter he is later Campbell (2002: 220). Music brings a positive and relaxed atmosphere to many classes, also allowing the integration of the senses necessary for long-term memory. Music can teach humans about good study habits, help them remind facts easily both visually and aurally in moving, create and interact with tenderness and sensitivity in expressing emotions and freeing themselves from stress.

Playing *Angklung Badud* requires regular joint training, so that aesthetic feeling can be realized that unites the hearts of the players in realizing music. This process helps a child to feel the unity and integrity of aesthetic sounds. If you succeed in playing a piece of work together well, then there will be a feeling of satisfaction, happiness and emotion. This feeling can motivate children to continue playing *Angklung Badud*. The feeling of happiness experienced together in a group of *Angklung Badud* music players will foster a sense of unity, as a harmonious and happy family with integrity. This power will be more optimal if the teacher can choose the material and develop it in the *Angklung Badud* learning model that spurs the growing appreciation of the diversity culture, and creativity in the students. In the *Angklung Badud* game, cultural values such as teasing, compassion, foster care, togetherness, cooperation / mutual cooperation, and mutual respect are the cultural values experienced, so they are very likely to be personal values. Therefore the process of learning *angklung* is a process of character formation. Hidayat (2012) about Character Based School Management. This study reveals that educators are important to support the successful implementation of character education, the personal potential element of educators in the realization of role models through the process of habituating the internalization of character values to the behavior of life in school. This finding is in line with the studies of Lynn Revell and James Arthur in his journal *Character Education in Schools and the Education of Teachers*, discussing teacher intervention in the form of moral guidance and determining the right behavior is an important part of teaching and the teacher must be an example for their students (Journal of Moral Education Vol. 36, No. 1, March 2007, pp. 79-92).

Position Values of Angklung Badud

Learning *Angklung Badud* that is carried out through a pedagogical process can participate in preparing students, emotional abilities, and social abilities in developing quality of life skills. In particular, the competence of *Angklung Badud* students has the ability of appreciation, creativity and expression ability so that they have basic humanities values to implement togetherness, honesty, tolerance, discipline and responsibility in life. Thus the learning of *Angklung Badud* will be oriented towards an approach to the principles of the balance of ethics, logic, aesthetic and kinesthetic. To strengthen integrity, it is not only oriented to results or products, as long as they are good at playing *Angklung Badud*.

Construct of Learning Strategy

Based on the explanation above, *Angklung Badud* art can be used as a guideline or formulation in formulating the components that must be in the developed learning strategy. The components include: 1) introduction, 2) goals and assumptions, 3) syntagmatics (steps), 4) development models, 5) development principles, 6) support systems, 7) impact of learning and accompanying impacts.

Prediction of Integrity Values Development in Angklung Badud

Angklung consists of two types of tones, namely melody angklung and accompanying angklung, both of which are in great need of each other. This indicates that in playing angklung there is not a single tone that is special because without angklung accompanying the harmony of a song will not be achieved nor vice versa. Even in everyday life there should be no such thing as each person is equally in need of each other. Therefore the birth of angklung to this world is to unite humans and we can also take lessons that differences are not to be contested, but to be juxtaposed.

4. Conclusion And Implication

Conclusion

In practice, every *Angklung Badud* player must be responsible for carrying out his duties to sound the *Angklung Badud* in accordance with the beat and the price of the desired tone by a conductor. A sense of responsibility like this if applied in everyday life, of course no one will feel harmed by each other because everyone has the same responsibility. If in one musical composition there is only one tone that is lost then the beauty and harmony of the song will be lost. Likewise with the life of the nation and state, if one person cannot maintain harmony in the community, the unity of the nation will falter.

Implication

Efforts to bring students closer to local culture in their homes will not work well if the teacher is not even able to convey them. In addition, the local government as the education manager in the region has an obligation to provide training to the teachers who are tasked and will be tasked with local cultural values and that needs to be done continuously so that the ability of teachers to integrate local cultural values can continue to be able to transform values. Noble traditional to their students. If that is successful, it is expected that the negative cultural influences that come from outside can be minimized.

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