

Angklung Art: Reflection of Mutual Cooperation Culture (Case Study on Angklung Playing and Learning at SMAN 1 Lembang, West Bandung, West Java)

*Seni Angklung: Cerminan Budaya Gotong Royong (Studi Kasus pada
Permainan dan Pembelajaran Angklung di SMAN 1 Lembang, Bandung
Barat, Jawa Barat)*

Yuliawan Kasmahidayat¹, Rully Pamungkas²

^{1,2}Universitas Pendidikan Indonesia, Indonesia
kasmahidayat@upi.edu, rlypmgks@upi.edu

Article Information

ABSTRACT

Description

accepted: 26
September 2023
revised: 10
October 2023
approved: 4
December 2023

Keywords

Playing, Learning,
Mutual
Cooperation
Culture,
Angklung.

The Angklung art is a unique form of Indonesian art originating from West Java. It is deeply rooted in the staple food of rice and the myth of Nyi Sri Pohaci, the Goddess Sri who gives life to the Sundanese people and helps them manage agriculture and cultivation. While Angklung music is a form of entertainment, it also teaches the value of cooperation in the community. The research approach used in this study was arts education and cultural studies, with a descriptive-analytical research method using a qualitative approach. The study shows that arts education can contribute to the development of the cultural character of cooperation in society through Angklung music. The results of the study indicate the effectiveness of arts education in reflecting the culture of cooperation in communities across various regions, particularly in the Sundanese area. It was concluded that the use of Angklung art as a learning medium has been found to be effective in reflecting a culture of cooperation as well as community characters and skills.

Abstrak

Kesenian angklung merupakan kesenian khas Indonesia berasal dari Jawa Barat. Seni angklung bersumber pada makanan pokok berupa padi, mitos Nyi Sri Pohaci sebagai Dewi Sri pemberi kehidupan bagi masyarakat Sunda, dalam mengelola pertanian dan perladangan. Musik Angklung selain sebagai permainan, juga sebagai pembelajaran yang mencerminkan karakter gotong royong masyarakat. Pendekatan yang digunakan dalam penelitian ini adalah pendidikan seni dan kajian budaya. Metode yang digunakan adalah metode penelitian deskriptif analitis dengan pendekatan kualitatif. Hasil penelitian berupa kontribusi pendidikan seni dalam menumbuh-kembangkan karakter budaya gotong royong pada masyarakat melalui media angklung. Hasil penelitian menunjukkan efektifitas dari pendidikan seni dalam pencerminan budaya gotong royong pada masyarakat di berbagai wilayah khususnya di tatar Sunda. Disimpulkan melalui media pembelajaran dan permainan musik angklung, diperoleh efektivitas terhadap pencerminan budaya gotong royong, pengetahuan dan keterampilan pada masyarakat.



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1. Introduction

Angklung is a type of Indonesian art that is unique from West Java. It is a musical instrument made of bamboo and produces an idiophone sound. There are two types of Angklung: traditional and modern. According to Wibowo et al. (2020) traditional Angklung uses the pentatonic scale (da, mi, na, ti, la, da), while Daeng Soetigna, a maestro, succeeded in changing the scale to diatonic (do, re, mi, fa, so, la, si, do), creating modern Angklung that is still used today.

Angklung has a rich history in Sundanese society and was originally played as a transcendent offering to Nyi Pohaci Sanghyang Sri, the Goddess of Rice, during the 12th to 16th century AD (Nugraha, 2015). It was primarily used to accompany agricultural traditions and the songs dedicated to Dewi Sri, with percussion sounds made from simply packaged bamboo sticks, which then gave birth to the structure of the bamboo musical instrument called the angklung. Dr. Gronemen in Rosyadi (2012) believed that the angklung existed in Nusantara, the Indonesian archipelago, even before the arrival of Hinduism. The instrument was originally created to resemble the calung, another bamboo musical instrument, with different-sized bamboo tubes producing different pitches. In its development, angklung has several types, namely Kanekes Angklung, Reog Angklung, Banyuwangi Angklung, Bali Angklung, Gubrag Angklung, Dogdog Lojor Angklung, Badeng Angklung and Padaeng Angklung.

Atmadibrata, as cited in Sumaludin (2022), notes that the historical journey of angklung in Indonesia began when it was used as an accessory in ritual ceremonies. For example, the Kanekes tribe incorporated the angklung into their rice planting ceremonies. Kurnia and Nalan in Novandini and Santosa (2017) stated that angklung is used in the activities of *melak pare* (planting rice), *ngunjal pare* (transporting rice), and *ngadiukkeun* (placing) it into the *leuit* (granary). According to Novandini and Santosa (2017), the use of angklung as a ritual medium in the Seren Taun ceremony dates back to when rice plants were attacked by a disease that resulted in empty grains. The angklung was then used in rituals aimed at ensuring that Nyi Pohaci could provide fertility, thus leading to abundant harvests.

Kasmahidayat (2010, p. 161) also notes in the book *Agama dalam Transformasi Budaya Nusantara* (Religion in the Cultural Transformation of the Archipelago) that the presentation of the Dodod angklung art during the rice planting and harvest ceremony represents the social unity of the village community. It indicates a social interaction that is realized through mutual cooperation between communities. This form of social interaction is an agreement on the system or procedures for the ceremony that has been going on since the ceremony was known among the ancestors of the Mekar Wangi village community.

Nahak (2019, p. 67) notes that Indonesian culture is the totality of local culture that exists in every region of Indonesia. The value of mutual cooperation is an integral part of the norms and traditions of Indonesian society. Many traditional cultures and arts were created with the aim of strengthening social relations or worshipping what is believed in, with confidence in what is hoped for. Angklung art, Gamelan art, Jaipong Dance, Wayang Golek, and Sisingaan are

examples of typical Indonesian culture that are closely related to the values of mutual cooperation in their implementation or the meaning of the art itself.

Angklung music has become a typical Indonesian culture that reflects social interaction in the form of mutual cooperation. Through studying the angklung art, people gain knowledge, skills, and character education indirectly. As a result, the angklung art has become a medium for character education and the development of a culture of cooperation that continues to this day.

The values of cooperation are an integral part of the art of angklung itself, as can be seen from how the angklung learning process involves many people and requires good cooperation between players in learning and playing. In practice, there are many elements that support the value of cooperation in the art of angklung. In this study, the focus is on identifying the elements that exist in angklung learning that reflect the value of cooperation in the angklung art.

The Padaeng Angklung is the most used type of angklung in the learning process in Indonesia, particularly in West Java, since it is widely made and produced in the region. Thus, it is common for many schools, particularly in West Java, to utilize the Padaeng type. Moreover, the Padaeng Angklung was created with the objective of being a medium for learning western music while still using traditional musical instruments. As a result, several elements of traditional angklung have been modified to meet the requirements of the music learning process. According to Sjamsuddin and Winitasmita (1986, p. 35), the traditional angklung that was developed by *Pak* Daeng is called "Padaeng Angklung" or some call it Modern Angklung.

The Padaeng Angklung was created by Daeng Soetigna (also known as *Pak* Daeng) in 1938 and is characterized using diatonic tuning, which was an innovation at the time. The Padaeng Angklung is divided into two groups: the melodious angklung and the accompaniment angklung. The melodious one is produced by two tubes with the same pitch, but one octave apart, while the accompaniment angklung consists of 3-4 notes that form one chord. Initially, the Padaeng Angklung was used to teach knowledge of western musical arts and was considered an innovation because it allowed an Indonesian musical instrument, namely the angklung, to replace European musical instruments in learning western musical arts. As a result, the Minister of Education and Culture of the Republic of Indonesia issued regulation No. 082/1968 on implementation of angklung as a medium for music education.

Over time, the role of angklung in society has evolved. Initially used for rituals, entertainment, and cultural introduction, it eventually became a tool for education. According to Putri (2012), angklung has garnered international attention for being cheap, simple, unique, and artistically educated. Its bamboo pipes produce a beautiful and distinct sound, making it a lovely musical instrument. This recognition has led to UNESCO listing angklung art as The Representative List of the Intangible Cultural Heritage of Humanity in 2011 (Rosyadi, 2012). Nowadays, angklung plays an important function in Indonesian society and culture.

As previously mentioned, in addition to its role and function in society, learning and playing angklung can also promote a culture of cooperation. This is

particularly evident in the practices carried out by students, especially those at SMAN 1 Lembang. According to Kartodijo cited in Effendi (2016, p. 5), cooperation is a cultural heritage that has existed for generations in Indonesian society. It is a culture that has grown and developed in the social life of the Indonesian people. The culture of cooperation is an essential element of character education in learning the art of angklung. In Indonesian language, the term cooperation means *gotong royong*. It comes from the words "gotong" which means "to lift" and "royong" which means "together." If we delve deeper, "gotong royong" means "helping each other". According to Widayati (2020), cooperation is a term for working together to achieve a common goal. The angklung learning and playing cannot be separated from the element of cooperation, which is reflected in an attitude of kinship, togetherness, cooperation, harmony, responsibility, and carrying out activities for the common good.

To further underscore this point, Hidayat et al. (2022) argue that the value of cooperation must be integrated into the learning process in schools. This is because it has a humanitarian dimension that can serve as a bond of togetherness. Therefore, it is the role of educators and teachers to implement learning methods and strategies that incorporate the value of cooperation, to strengthen and preserve the existing culture in Indonesia. Moreover, this study aims to shed light on the value of cooperation that students at SMAN 1 Lembang implement in their learning and playing of angklung.

The purpose of this study is to examine the role of angklung art in character formation and fostering cooperation in Indonesian society. This study aims to increase understanding of how the angklung learning can be used as a medium to increase knowledge of theory, practice, and character education. In addition, this study aims to contribute to the literature on the relationship between the angklung art and the culture of cooperation. Therefore, it can serve as a reference for future studies on traditional arts such as angklung and the culture of cooperation in Indonesia.

Previous studies related to the culture of cooperation in society and the values of cooperation through traditional arts can serve as a reference and guide in this study. One example of such studies is the study conducted by Kurniawan and Tinus (2019), which examined the preservation of the value of cooperation through the Kuda Lumping art group. A qualitative method with a descriptive approach was employed in the study. The main objective of this study is to portray the significance of the Kuda Lumping art group in implementing the value of cooperation in Harjokuncaran Village, Sumbermanjing Wetan District, Malang Regency. The results of this study can provide insights into how traditional arts can promote cooperation and serve as a foundation for the current study on angklung art. The study conducted by Kurniawan and Tinus (2019) found that the role of the Kuda Lumping art group in instilling the value of mutual cooperation is through two methods: directing and direct involvement. This involves providing announcements for community service or mutual cooperation during performances, as well as inviting community service to join Independence Day preparations.

The similarity between this study and the current study is that they both explore how the value of mutual cooperation is embedded in traditional arts. However, the difference lies in the specific traditional arts studied, with the previous study focusing on Kuda Lumping while the current study explored the role of angklung art in character formation and fostering mutual cooperation in Indonesian society.

According to Hasnatuloh's study in (2021), the Angklung Philosophy plays a significant role in the Bamboo Art in Sundanese Society. This study employed historical research methods including heuristics, criticism, interpretation, and historiography to outline the profile and development of angklung in Sundanese society and the philosophical values of angklung in the lives of Sundanese people. The findings reveal that the philosophy of angklung is embedded in the lives of Sundanese people, and there is a sense of mutual cooperation that leads to the harmonization of the cooperation carried out. The similarities between this study and the study conducted by Ismi are the research objectives and the discussion about the value of mutual cooperation.

The traditional musical instrument of angklung is unique in its philosophy, where different tones can come together to create harmony and bring world peace. However, the difference between the study conducted by the researcher is about how the values of mutual cooperation are embedded in the art education process, apart from that the researcher focuses on how the reflection of mutual cooperation is embedded in the angklung learning and playing, and the final difference is regarding study on mutual cooperation in the art of angklung in 2023.

Nanang Sayoko and Gunarsih (2015) conducted a study on the implementation of mutual cooperation and social solidarity in society. They used an interactive analysis method that involved data collection, reduction, and presentation. The purpose of the study was to describe how mutual cooperation and solidarity were implemented in Ketileng Village during Pasion nights. The findings showed that the values of mutual cooperation and social solidarity were implemented through the tradition in a mutually cooperative manner, which showed community solidarity.

This created activities of working together, helping each other, and being willing to sacrifice for others. The study also discussed the values of mutual cooperation in traditional arts and how activities strengthened these values in society. The main similarity between this study and the one conducted by Nanang Sayoko is that both studies examine the concept of mutual cooperation within traditional arts and explore how the various activities and practices associated with these art forms can form and strengthen this value within the community. Meanwhile, the difference lies on the focus on the art tradition; the Pasion Night art and Angklung art. Additionally, the study focuses on the implementation of mutual cooperation values rather than reflecting on the culture of mutual cooperation.

According to the UPI research guidelines (2023), a method of comparing and positioning research studies involves linking them to the problem being researched. In this study, the researcher provides logical reasons for how and

why previous theories and results are applied in their studies, especially when formulating research assumptions. By doing so, the researcher can show the relationship between their study and previous studies and position their work within the existing body of knowledge.

2. Method

A descriptive analysis method with a qualitative approach was adopted in this study. This approach requires the researcher to interact with the research subjects through interviews in order to fully understand the meaning behind their experiences (Rukajat, 2018). This method is used to collect data on existing variables without manipulating them. The descriptive method produces data that provides an in-depth understanding of the reflection of the culture of mutual cooperation that occurs in learning and playing the Angklung Art.

Anastasya and Sukmayadi (2023, p. 1588) state that the descriptive analysis method aims to analyze, describe, record, and interpret research results. In this study, the researchers used interviews to gain an overview of the learning process of the art of angklung from both musical and non-musical perspectives. The interviews were conducted to obtain detailed information from the research subjects and to gain a deeper understanding of their experiences. Additionally, literature studies were used to strengthen the data and become a research instrument.

Table 1
Interviewees and List of Questions

No.	Interviewees	List of Questions
1.	Primary: Muhammad Al Fath Husain, S.Pd.	<ol style="list-style-type: none"> 1. What is the process of forming mutual cooperation values in the Angklung extracurricular at SMAN 1 Lembang? 2. How can the process of learning angklung be an element of forming the value of mutual cooperation in students?
2.	Secondary: Kayla Suci	What is the value of mutual cooperation in musical elements?
3.	Secondary: Putri Rosdiana	What is the family element in learning angklung?
4.	Secondary: Faldy Al Ghifari	How does togetherness occur in the angklung learning process?
5.	Secondary: M. Rafif Sadira	How can players have a sense of responsibility for learning angklung?

The researcher used an observation method called non-participant observation to obtain data. According to Hasanah (2017), this method involves observers or researchers only observing from a distance, without actively participating in the observation activities. The data source that the researcher

obtained came from the Angklung Extracurricular at SMAN 1 Lembang. The results of interviews and literature studies were analyzed and interpreted, supported by relevant theories to determine the study outcomes. This was done to demonstrate how musical education and cultural values of mutual cooperation are taught through the art of angklung. The discussion was focused on reflecting the culture of mutual cooperation in the study, using the elements of cooperation, harmony, and the common good as benchmarks, as suggested by Laksana (2023). Pramesti et al. (2023) also emphasized that the attitude of mutual cooperation includes cooperation, solidarity, and deliberation.

The data collected from the Angklung extracurricular activity at SMAN 1 Lembang serves as an illustration of how the culture of mutual cooperation occurs in learning the art of angklung. The data objective was obtained by observing what happened during data collection in the field, making it a valuable insight for the community, particularly for cultural actors, artists, and students involved in activities related to the art of angklung.

3. Results and Discussuion

Mutual cooperation is one of Indonesia's cultural values, and it is a pattern of behavior that prioritizes cooperation, solidarity, and deliberation for the common good. This culture is deeply rooted in the lives of Indonesians and has become a national personality. The term *gotong royong* comes from the Javanese language and means "working together." The values of *gotong royong* include unity, socialization, volunteering, mutual help, and kinship. According to Sakjoyo in Imbar (2022), cooperation is a custom of mutual help among people in various fields of social activity, based on kinship, neighborly, and practical efficient relations, as well as other forms of cooperation. From this explanation, the researcher interprets that cooperation is an attitude of socializing to help each other and maintain harmony between people in various social environments.

Based on the results of interviews with the main informant, Muhammad Al Fath Husain (22 years old), it was found that the formation of the value of cooperation through playing and learning angklung, especially among students at SMAN 1 Lembang, occurs slowly. The group of students who take part in angklung extracurricular activities collectively exhibit the characteristics of cooperation, rather than individually.

The culture of cooperation is reflected in the art of angklung through the Padaeng Angklung format, which involves 30-40 people in the playing. This format requires strong chemistry and cooperation between each player to play the song and produce beautiful works. As Effendi (2016, p. 5) suggests, cooperation is a dynamic ideology that describes a joint effort, charity, joint work or effort, and mutually helpful struggle. In learning angklung, cooperation between fellow players is necessary to carry out activities. Coordination among players is needed to ensure there are no misunderstandings in solving activities or problems that may arise during the learning process.

Figure 1
Learning process



Formation of Collaborative Value Elements

When learning the art of angklung, it's important to embrace the element of cooperation. This element is crucial during the playing and learning process, as it encourages players to be considerate of one another's musical and non-musical needs. Interestingly, cooperation in the art of angklung arises naturally, without any forceful imposition. The shared sense of togetherness among players is what fosters cooperation. You can witness this teamwork in action when observing melodious angklung players performing a song. Two or three players will play the same note, requiring them to work in unison to produce a harmonious sound that fits seamlessly with the other notes.

Apart from that, with cooperation, there can be two notes playing simultaneously in the same beat and bar, the tasks can be divided between players who play the same note. For example, all three players play the same three notes, but in the score the two notes are played simultaneously, so the solution to this problem is that two people play the higher notes and one person plays the lower notes in the score. This is because high notes are the main priority in playing angklung, the aim is not to give the impression of unevenness of the notes which should sound clearer. Another case, for example, is that there are notes that are close together, such as in sheet music, the note C is played very close to the note F, this makes it quite difficult for players who hold these notes at the same time because there is little time for the player to move from note C to F. So, the solution to this problem, the three players discuss who will play the notes C and F that they will be divided into two. That way, the notes C and F can be played smoothly because there is a division of roles when there are notes that are close together.

During an interview with Kayla Suci, an 18-year-old student, it was revealed that mutual cooperation is highly valued in the musical element. It is evident in how the students are united in playing the sheet music they have been practicing. Furthermore, in musical performances, it can be seen in the harmonization of the sound between the angklung and accompaniment in the song being practiced.

The Angklung March, an original work by Daeng Soetigna specifically for the angklung musical instrument, is a song that reflects the culture of mutual cooperation. It uses the basic tone Do=C with a 4/4 time signature and a tempo of 110 (Moderato). Daeng Soetigna's enthusiasm to create an original song for the Padaeng Angklung format, which requires many people in the learning and playing process, reflects mutual cooperation. His goal was to make the Angklung March song an easy learning tool for everyone, with a fairly small number of bars that make it easy for people learning angklung to memorize the sheet music. The Angklung March is one of the identities of angklung itself because it reflects how the angklung musical instrument can be used optimally and is easy for players to understand.

Figure 2
Verse 1 the Angklung March

MARS ANGKLUNG

Nada Dasar = C (No.6) Karya = Daeng Soetigna

$\overline{5 \cdot 5}$	5 - -	$\overline{5 \cdot 5}$	5 - - 4	3 i 5 2	i - - 0	3 - 5 i
$\overline{3 \cdot 3}$	3 - -	$\overline{3 \cdot 3}$	3 - - 5	5 3 4 4	3 - - 0	
$\overline{1 \cdot 1}$	1 - -	$\overline{1 \cdot 1}$	1 - - 7	1 1 7 7	1 - - 0	
$\overline{1 \cdot 1}$	1 - -	$\overline{1 \cdot 1}$	1 - - 5	5 5 5 5	1 - - 0	

3 - - 3	3 2 i 6	7 - - 4-4	4 - 5 7	2 - - 7	2 i 7 6
$\overline{5456}$	5 - 5 4	4 - - 0		4 - - 5	6 - 4 -
3 2 3 4	3 - 3 2	2 - - 0		$\overline{4345}$	4 - 1 -
				2 1 2 3	2 - 2 -

5 - 0 0	3 - 5 i	3 - - 3	3 2 3 2	4 - - 6-6
7 - 0 0	1 - 3 5	1 - $\overline{5456}$	7 - 7 7	6 - - 4-4
$\overline{5 \cdot 4}$	$\overline{565432}$	1 - 0 0	1 - 3 -	4 - - 4-4

6 - 7 i	5 - - 4	3 i 5 2	$\overline{1 - - 0}$	$\overline{1 - - 0}$
4 - 4 4	3 - - 5	5 - 4 -	3 - - 0	3 - - 0
4 - 6 -	1 - $\overline{5456}$	1 - 7 -	5 - - 0	5 - - 0
4 - 4 -	1 - 3 2 3 4	5 - 5 -	1 - - 0	1 - - 0

Formation of Harmony or Solidarity Value Elements

In angklung learning, mutual cooperation culture is a fundamental element, both from a musical and non-musical perspective. The trainer provides musical material that the players must understand and work together with each other to play the art of angklung. The first element of the culture of mutual cooperation is kinship. According to Laksana (2023), the element of kinship refers to the principle of closeness and feelings of brotherhood, which are essential for working together to carry out certain activities. In learning angklung, kinship can be interpreted as how players have a sense of kinship with each other, assisting with

practice preparation and helping other players who are having difficulty from a musical point of view. The culture of mutual cooperation is based on kinship, which involves the principle of closeness and brotherhood. In angklung learning, kinship is demonstrated by players assisting each other in practice preparation and overcoming musical difficulties. This feeling of kinship creates emotional bonds between players, making the learning process more effective. With a strong inner bond, the songs played will be more melodious and harmonious. This bond among players is the key to successful angklung learning and playing.

During an interview with Putri Rosdiana, a 17-year-old student of angklung, she reflected on the importance of harmony and solidarity in learning the traditional art. According to her, the willingness of players to help each other and understand their respective tasks is a crucial element of angklung learning. Additionally, the closeness of each player in the learning process and playing angklung also reflects the culture of mutual cooperation and kinship.

Moreover, the process of learning and delivering the angklung material itself is carried out together, at the same time, and in a close environment. It creates a sense of togetherness among the players due to frequent interactions which help them get to know each other better. This chemistry is important because the Padaeng Angklung concept involves many players, so strong chemistry is needed to produce harmonization in the angklung playing. The players need to hear each other's angklung and accompanying instruments together to create harmonization that is in accordance with the material provided by the trainer, and this also helps to minimize mistakes in playing angklung such as playing out of tempo or sounding the wrong note in certain parts. From a non-musical point of view, the people involved in learning the art of angklung participate in preparing for the practice process itself, which is possible because of the element of solidarity embedded in each participant.

According to Faldy Al Ghifari, a 17-year-old student who was interviewed about the element of harmony in the angklung learning process, carrying out activities in the same environment fosters effective communication and delivery of material from the trainer to the players. By interacting with each other in the same environment, the players can get to know each other and foster chemistry, which is essential for achieving harmony in the art of angklung. This harmony is reflected in how the players communicate with each other, with mutual respect, tolerance, understanding, and respect for existing differences. Moreover, the players must understand each other's conditions during the learning process and playing the art of angklung. This is evident in how the trainer trains the players on angklung material and techniques, provides song material, and communicates with the players during training. By respecting and appreciating each other, the players can create a comfortable learning environment that fosters harmony.

Formation of Deliberation Elements for Common Interests

Another element examined in this research is the importance of deliberation between students when learning angklung. Deliberation must be accompanied by a sense of responsibility that is owned by each player to ensure that the learning process is effective. It includes performing duties as required and

adhering to applicable regulations. When learning angklung, a sense of responsibility can be seen in how the players treat their instruments. Maintaining and caring for the instrument played is a reflection of the sense of responsibility in learning and playing angklung. Additionally, responsibility is demonstrated by playing the correct notes according to the score. Playing the correct notes shows a sense of responsibility for the material being practiced and certain notes to be played. By playing the correct notes, harmonization can be achieved in accordance with the score.

In an interview with M. Rafif Sadira, an 18-year-old angklung player, it was revealed that the players were given the responsibility of writing sheet music from paper onto a larger blackboard. This was done to ensure that everyone involved in learning angklung could look in one direction, and the trainer could provide material with sheet music that could be seen by all players. In addition to this, players helped each other by preparing and moving their musical instruments to their proper places. For example, they moved the bars used by accompaniment players and helped prepare percussionists who have many tools that must be arranged. This was done to benefit everyone, rather than for personal gain.

According to Muhammad Alfath Hussain, a primary source in the angklung learning process, the values of mutual cooperation play a significant role in character building for students. Cooperation, harmony, and deliberation for the common good are the main foundations in learning angklung. These elements are critical for students to understand and apply in their learning process so that it can be carried out effectively and smoothly. By emphasizing these values, students can work together towards a common goal and develop essential social skills that will benefit them beyond the learning process.

Figure 3
Application of Song Notation to Students



4. Conclusion

The culture of mutual cooperation is a fundamental aspect of learning and playing angklung at SMAN 1 Lembang. This culture is closely related to the values contained in the art of angklung and can be used as a guide in achieving progress in the art. The elements of mutual cooperation culture cannot be separated from the art of angklung, as they form the foundation of the art itself. Without these elements, the learning and playing of angklung can be hampered. In the process of learning the art of angklung, the players receive character education that is reflected in how they contribute to the learning process and participate in the angklung playing. The players not only reflect a culture of mutual cooperation, but they also gain a deeper understanding of the material, practice, and character education in the angklung learning process.

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