



Internalization of Cooperation Attitude between Individuals Through Learning of Calung Banyumasan in Smp Negeri 1 Susukan

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Abstract

The ability to cooperate in developing attitudes that need to be designed to overcome the crisis of individualism in the face of globalization. Lack of concern for others is the main point for fixing together. Therefore, alternative solutions in instilling an attitude of cooperation from an early age need to be given to cathartic such problems. Internalization of the philosophy of collaboration is provided through the educational dimension, which is seen in one of Calung Banyumasan's extracurricular activities at SMP Negeri 1 Susukan. This study indicates that internalization is carried out through the Calung Banyumasan learning process, emphasising the working system. With the tendencies of the artistic nature of Calung Banyumasan, which emphasizes consistency, balance, discipline, and communication, it provides an excellent opportunity to internalise the attitude of cooperation.

Keywords: *Internalization; Cooperation Attitude; Calung Learning; Calung Banyumasan*

Introduction

The public's view of the crisis of individualism has become a hot spot seen as a social problem. This case is closely related to personality problems that should have been ingrained and embedded in each individual. The reality on the ground reflects a different picture, and society tends to be derailed by the strong currents of globalization that are increasingly swift today. Without realizing it, the ability to interact in the community begins to decrease with the presence of technology that requires a person to be independent in doing things without the help of others. Although technological advances do have a positive impact, they can cause problems that are classified as crucial. The effect of this problem extends to the ability to work together in a society that is becoming less developed. The attitude of cooperation, concern for others, and working in groups tend to be biased. People are more selfish, indifferent, and lazy when it comes to communicating and interacting directly with others. Without realizing it, people are carried away in the process of fading national character related to a sense of unity and integrity by upholding the attitude of cooperation as one of the characteristics and personality of the Indonesian nation.

The ability to work together is an attitude that needs to be developed to overcome the nature of individualism in social interactions in society. Especially for humans as social beings who are never separated from social interaction. The attitude of cooperation is an attitude that is needed in everyday life. Without collaboration, there will be no interaction between individuals, families, groups and other shared lives, for example, in the minor things such as the food served, which cannot be separated from the

involvement of essential material producers, raw material processors, to marketing distributors who form a chain of cooperation that cannot be separated for the fulfilment of needs in human life. Therefore, it is essential to internalize the value of togetherness through art education media, especially traditional arts.

Kusumastuti (2004), in the journal *Pendidikan Sendratasik*, mentions that the internalization process occurs through the development of various kinds of desires, passions, and emotions in his personality, which is influenced by values, norms, regulations that apply in his natural surroundings and social environment. In addition, another opinion was put forward by Mulyasa (2012: 147), who stated that internalization is an effort to appreciate and explore values so that they are embedded in every human being. From these two opinions, it can be concluded that internalization is a way to instil something of knowledge in someone that aims to form a mindset through habits, perseverance, and hard work used in real life. The cultivation of a cooperative attitude is carried out using habituation, which is likened to a human habit in speaking through the process of life. Internalization applied to cultivating a collaborative mindset is a doctrine and a necessity aimed at students to foster mutual respect, tolerance, and cooperation between individuals through music education.

From a psychological point of view, music is very influential on changes in individual behaviour which can refer to positive or negative things. Djohan (2009: 50) says that "music and behaviour have mutual *influences*". This statement is reinforced by (Vink 2001 in Djohan, 2009: 51), who states that "the elements in music have their respective duties to support a behaviour therapy". This confirms that music is very influential on changes in behaviour and the extraordinary impact caused by specific pieces.

In (*Journal of Applications of Research in Music Education* 1994 in Djohan, 2009: 163), it is stated that "self-concept, self-confidence, cooperative attitude, empathy, and social skills can be improved through music education". One of the implementations of music education and the development of cooperative attitudes is through integration in Calung Banyumasan extracurricular. In practice, Calung Banyumasan extracurricular teaches mutual tolerance, respect, and cooperation between individuals, sharing roles, not putting oneself out in front of oneself to create a harmonious Calung game. Thus learning Calung Banyumasan is the same as learning to work together. It requires coordination between the playing of each instrument consisting of the xylophone *baring*, xylophone *successor*, *Shenzhen*, *ketchup kenong*, *gong roof*, and *drum*.

Concern for developing a cooperative attitude is reflected in Calung Banyumasan extracurricular at SMP Negeri 1 Susukan. SMP Negeri 1 Susukan is one of the schools in Banjarnegara Regency that includes Calung as one of the extracurricular activities in developing and preserving Banyumasan culture. In addition, SMP Negeri 1 Susukan is also directly adjacent to Banyumas Regency, so that access to Calung Banyumas artists is quite close. Therefore, various developments and information related to the art of Calung Banyumasan become easier. SMP Negeri 1 Susukan is also close to the art developer Calung Banyumasan under the leadership of Mr. Yusmanto. Thus, extracurricular activities at SMP Negeri 1 Susukan were also fostered directly by him.

Based on this phenomenon, researchers will examine changes in the attitude of cooperation between individuals through Calung Banyumasan extracurricular at SMP Negeri 1 Susukan. This problem becomes an exciting thing for researchers because by looking at how internalization through Calung Banyumasan art, researchers can examine and explain changes in the attitude of cooperation between individuals that occur by observing a learning process at Calung Banyumasan extracurricular. These changes occur through learning to play Calung Banyumasan in groups. In addition, playing Calung Banyumasan requires each player's coordination, which allows the creation of mutual respect, tolerance, and cooperation between individuals in learning Calung Banyumasan. This can be used to overcome the problem of the individualism crisis that occurs due to the influence of technological advances in the global era.

Research Methods

This study uses a qualitative method which is presented in a descriptive form. The research approach used is a psychological, pedagogical, and musicological approach—data collection techniques using observation, interviews, and documentation. The data analysis technique uses interactive model data analysis.

Research Results and Discussion

Internalization of the Attitude of Cooperation Between Individuals in Calung Banyumasan Learning

The internalization process through Calung Banyumasan learning focuses on the *working* itself. In this case, Calung Banyumasan's working system *has* four tendencies as an ensemble art. These tendencies include 1) the existence of a balanced distribution of games from various types of Calung musical instruments; 2) each player must play each instrument with discipline and order; 3) the players communicate with each other and cooperate to create a good and beautiful composition; 4) There is a balance of sound produced or sounded through the distribution of existing musical instruments. Based on these tendencies, the internalization of cooperative attitudes is contained in Calung Banyumasan learning which is expected to be personal.

Every student needs to have a cooperative attitude because it can train students to understand, feel, and carry out joint activities to achieve common goals (Rukiyati et al., 2014). In addition, the ability to work together can increase self-confidence and the ability to interact and train students to adapt to a new environment. This, according to Hurlock (1997:10), is a developmental task that students in social relations must achieve. The ability of students to complete developmental tasks is influenced by the cultivation and habituation of a cooperative attitude.

The internalization of the cooperative attitude is centred when playing Calung together or in an ensemble in the garage system. This is in line with the understanding of the ensemble according to the music dictionary Banoe (2003: 133), which states that the ensemble has two meanings, namely the first, the ensemble is a musical group in small units in a joint game, while the second understanding is unity, togetherness, a musical unit playing. Together regardless of the number of small or large players. In line with this statement, Syafiq (in Setiawan, 2015: 26) states that an ensemble is a group of musical arts activities performed by more than one person, serving as a result of collaboration under the leadership of a coach. From this understanding, it can be concluded that we can get used to cooperation between individuals by playing music in an ensemble. This is also seen in Calung Banyumasan, which incidentally belongs to the type of ensemble music.

The existence of cooperation between students in playing Calung Banyumasan will create a good harmonization. Mutual coordination in harmony can increase the sensitivity of each individual to feel each other's game, both individually and in groups. Without good cooperation, the resulting music will feel chaotic and uncomfortable to enjoy together.

In Calung Banyumasan, there are at least seven components consisting of vocals (*Sinden*) and instruments distinguished according to the shape and colour of their voice. Tools include the xylophone *barung*, xylophone *successor*, *dhendhem*, *kethuk kenong*, gongs *roof*, and *drum*. Examining deeper than the division of the instrument, the researcher saw that there were rhythmic differences and some playing techniques for each device. Thus, each instrument must play a role by the duties, functions, and parts.

To create a good harmonization, Calung Banyumasan players must pay attention to etiquette in playing, including: (1) because Calung Banyumasan is an ensemble, then each player (student) should not precede each other, let alone play at their tempo; (2) every student must be able to restrain himself from

being seen as the most prominent because Calung Banyumasan requires a balance of harmony to create beautiful music; (3) each student must have consistency and coordination to regulate the tempo of the game.

Through the ethics of playing Calung Banyumasan, it can be concluded that the process of internalizing a cooperative attitude is found in Calung Banyumasan learning. In the Calung Banyumasan working system itself, cooperation is needed to create beautiful harmonization. In this case, the existence of association in Calung Banyumasan was also stated by Yusmanto (extra artist and coach), who said that:

When we talk about calung, just playing calung, we have practised and can learn about cooperation. The problem is that when playing Calung Banyumasan, students are indeed required to work together because if they don't cooperate, it will be difficult to unify the game later. The results of the game will be messy if you can't unify each other's games.

By sharing each other's tastes and not being self-effacing, a balance in diversity is created. Even though the instruments and players are different, a good game will be made if you can unite your feelings by communicating with each other, and it will lead to an increase in the ability to work together. In addition, the Calung Banyumasan learning also trains cooperation in a group. That is, indirectly, students can implement the knowledge in social life to reflect the nature of collaboration, deliberation, and consensus. By learning Calung Banyumasan, the critical point that can be taken is to minimize and reduce the spirit of individualism.

Cooperation Through Harmonization

A cooperative attitude can be created by individuals who interact with each other. Without interaction, cooperation will not be realized. Through work on Calung Banyumasan, each student trains their sensitivity so that they can feel each other's game. By feeling, they can coordinate so that there is cooperation, as stated by Thomson and Perry in Keban (2007: 28), which says that Cooperation has different degrees, ranging from coordination and cooperation (cooperation) to a higher degree, namely collaboration. This kind of level is influenced by the interaction and integration, as well as the commitment that shows the complexity of cooperation. Through a partnership, the collaboration will be formed. Through this discussion, it can be concluded that mutually building, filling, supporting, and interacting to create a partnership is the key to working on Calung Banyumasan. Referring to the statement, cooperation in the context of working on Calung Banyumasan can be explained as follows:

Vocals (*sindenan*), the basic vocal playing is not always the same as the instrument pattern. In certain places, there is an adjustment that creates a sense of comfort and harmony. In addition, in the vocals, there is also a *choking technique*. *Senggakan* can be interpreted as interrupting when playing the drum or vocal instrument. Budiarti (2013: 150) says that *senggakan is defined* as a joint or single vowel using *saucy parikan* and or a series of words (sometimes without meaning) that support the creation of a lively atmosphere in the presentation of a *gendhing*. In Calung Banyumasan, vocals and instruments complement each other. Not only that, in the case of songs, there are also actions to respond, both with fellow singers and with tools. Based on this, cooperation is needed because the game cannot run smoothly without communication between players.

Gambang *barung*, this instrument, serves as the holder of the main melody. Even though it acts as the main melody, in playing the gambang *barung* one must also pay attention to other instruments. In simple terms, the gambang *barung* player must have high patience and be selfish so that the tempo and flow of the song being played are in harmony. Communication is needed to synchronize the game. If the new xylophone player *only* thinks about himself. As a result, the whole game becomes chaotic, and harmonization will not be created.

Gambang *successor*, this instrument serves to complete the gaps in the song's groove made by Gambang *Barung*. Because the gambang *successor is in charge* of interrupting the gambang *barung*, if the

tempo and beat of the player are not in sync with the gambang *barung*, harmonization will not be created. In this case, harmony between players is needed. Therefore, cooperation is needed to balance the game and produce a pleasant sound to hear.

Kethuk kenong, this instrument functions as a force for the tempo and gives tone pressure to the xylophone instrument. Therefore, coordination with other agencies such as the xylophone and drums is needed so that the rhythm of the game is in harmony.

Dhendhem, this instrument serves as a tone found in the game Calung Banyumasan. Thus, *the dhendhem* has a vital role as the root of harmonization. Therefore, players must have consistency and coordination so that the game's tempo is not chaotic.

Gong *Bubungdish the gendhing* this instrument serves as a marker for the *seleh* song *gendhing*. In addition, gongs *are* also used to create sounds similar to *kempul*, such as Javanese gamelan instruments, which aim to create variations in sound in decorating *the gendhing*. This instrument strengthens the sense of tone at the end of the sentence. Therefore, the accuracy of the sound is critical in playing it.

Kendang, this instrument is the key in controlling rhythmic or beats in a composition by Calung Banyumasan. As a critical instrument in maintaining the song's flow, the drum is essential. Interaction and communication with other players are needed to harmonise the gameplay. In this case, communication is not solely through tools, but sometimes the expressions and movements of drum players also affect other players.

Based on the explanation of the activities in the context of working, it can be assumed that the internalization of cooperative attitudes is indirectly contained in working on Calung Banyumasan learning. In practice, it is undeniable that learning and playing Calung Banyumasan means getting used to practising a cooperative attitude. Thus, the internalization of the collective mindset is carried out through refraction to students through the practice of playing Calung Banyumasan. By getting students used to learning and playing Calung Banyumasan, they will form an attitude that promotes cooperation rather than increasing competition between individuals.

Based on observations with the counterfeit principle in Calung Banyumasan learning which has a heterophonic form in the working system, the researchers found that each instrument has its role. The difference in function and the melodic contours that vary between timbres with various motifs make Calung Banyumasan have many distinctive ornaments. From these conditions, it is undeniable that harmonization in Calung Banyumasan must be achieved through cooperation between players.

Implementation of Cooperation Attitudes

Internalization of cooperative attitudes can be built through working on Calung Banyumasan, that communication is also trained outside of extracurricular learning. This is evidenced by the existence of joint exercises between students that make them talk to each other when discussing or solving a problem. They even hone each other's abilities between individuals in playing the Calung Banyumasan instrument.

The attitude of cooperation instilled through habituation and internalization to students, especially those who take part in the extracurricular Calung Banyumasan, has a positive impact on their daily lives. Starting from good communication that culminates in cooperative action that reflects the attitude of cooperation, caring for others is increasingly reflected into the character that is reflected in each student. They even show mutual respect and respect when they meet teachers with polite greetings and actively help when the teacher asks for help or is in trouble with bringing books.

Based on the researchers' observations, the attitude of cooperation appears when participating in learning both inside and outside the classroom. This was shown when at the beginning of the meeting after the extras were finished, they immediately packed up each other without caring about the messy training

room. Even the extra coach had to tell the children to tidy up the training area together. However, after almost four meetings, the attitude of cooperation is more visible. Automatically they roll hand in hand to tidy up the room after practice. Even before the extra took place, they together prepared the tools used for practising without being asked.

Conclusion

Internalization of cooperation between individuals in extracurricular activities Calung Banyumasan at SMP Negeri 1 Susukan is contained in the learning process. The attitude of collaboration is formed through Calung Banyumasan's learning in the cultivation system itself. In addition, Calung Banyumasan, as a heterophonic art, tends to collaborate to create beautiful harmonization.

Through the tendencies of the artistic nature of Calung Banyumasan, which prioritizes consistency, balance, discipline, and communication, it can internalize the attitude of cooperation. The cooperative attitude that can be reflected through Calung Banyumasan learning is: (1) there is an understanding of cooperation in students; (2) the creation of cohesiveness and intimacy; (3) increasing the ability to communicate and interact with others; (4) the nature of individualism decreases in each student. Learning and playing Calung Banyumasan automatically internalizes the attitude of cooperation, which is essential to overcome the crisis of individualism.

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