

# Teaching Strategies for *Bangklung* Art in School Extracurricular Activities at SDN 3 Cisero, Garut Regency

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## Abstract

This study examines teaching strategies for *Bangklung* art in extracurricular activities at SDN 3 Cisero, Garut Regency, in response to the declining interest of younger generations in traditional arts. Using a qualitative case study approach, data were collected through observation, interviews, and documentation, and analyzed using an interactive model of data reduction, data display, and conclusion drawing. The findings reveal that *Bangklung* learning is structured through an integrated strategy combining demonstration-based instruction, structured repetition, and collaborative ensemble practice. These strategies are implemented through routine practice sessions, gradual instrumental familiarization, and performance-oriented activities. The instructor plays a central role not only as a technical guide but also as a cultural facilitator who fosters discipline, cooperation, and cultural awareness among students. The study indicates that practice-oriented and socially interactive learning strategies contribute to students' engagement and appreciation of traditional arts while supporting character development. The findings also highlight the role of extracurricular activities as a bridge between community-based cultural practices and formal education. Despite challenges such as limited instruments and students' unfamiliarity with traditional repertoire, the program demonstrates strong potential as a model for cultural preservation through school-based music education.

**Keywords:** *Bangklung, Extracurricular Learning, Traditional Music Education, Cultural Preservation, Character Education.*



## A. INTRODUCTION

Traditional arts constitute an essential component of cultural systems, functioning not only as forms of aesthetic expression but also as media for transmitting values, identity, and collective memory. In this context, traditional music plays a crucial role in shaping cultural awareness among younger generations. According to Koentjaraningrat (2000), culture encompasses ideas, norms, and material expressions created and sustained by human communities, in which art becomes an integral part of cultural continuity. Similarly, Irianto (2017) emphasizes that the sustainability of traditional arts is closely linked to the socio-cultural meanings and functions embedded within the supporting community.

However, contemporary conditions indicate a decline in young people's interest in traditional arts. The rapid development of digital media has shifted children's preferences toward modern musical forms that are more accessible and widely disseminated. Previous studies show that although traditional music such as *angklung* is still taught in schools, its sustainability is challenged by limited

pedagogical innovation. In the local context, *Bangklung* art in Cisero Village is also experiencing a decrease in regeneration, indicating that cultural transmission is not occurring optimally (Astuti, 2007).

Elementary schools play a strategic role in addressing this issue through extracurricular activities. Prior research indicates that traditional arts based extracurricular programs can enhance students' musical skills, develop character values, and foster appreciation for local culture (Kusumawardani & Aulia, 2020; Dewi & Juniarti, 2024). However, most studies focus on *angklung*, while research Rahmawati et al. (2025) specifically examining *Bangklung* as a localized traditional art form in formal educational settings remains limited.

Therefore, this study aims to examine the teaching strategies and implementation of *Bangklung* art in extracurricular activities at SDN 3 Cisero, Garut Regency. The study focuses on learning processes, instructional strategies, teacher roles, and student engagement. This research is expected to contribute to the development of contextual music education strategies that support cultural preservation and strengthen local cultural identity in the era of globalization.

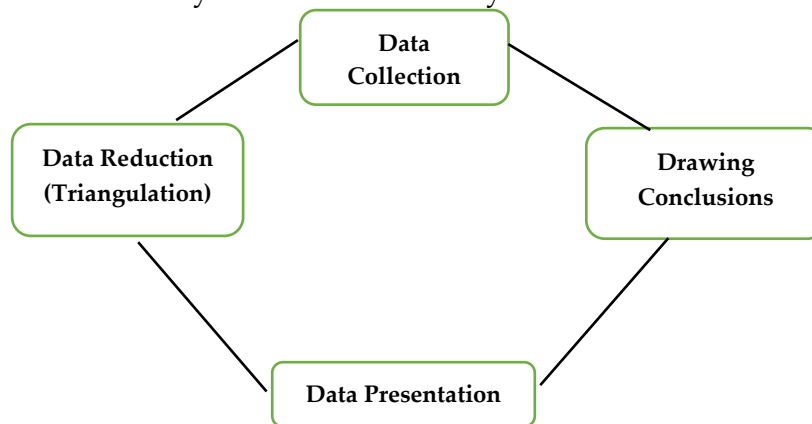
## B. METHOD

This study employed a qualitative approach with a case study design focusing on *Bangklung* extracurricular learning at SDN 3 Cisero, Garut Regency. The research participants consisted of one supervising teacher, one *Bangklung* instructor, and students actively involved in the extracurricular program. According to Sugiyono (2008), qualitative research allows researchers to view social reality as something holistic, complex, and dynamic, where various phenomena are interconnected. This aligns with Creswell & Creswell (2017), who emphasizes that qualitative research aims to provide a comprehensive and in-depth understanding of social and cultural phenomena.

Data were collected through semi-structured interviews, participatory observation, and documentation. Interviews were conducted to explore participants' experiences and perspectives regarding the learning process. Observation was carried out during extracurricular sessions to examine instructional strategies, student engagement, and interaction patterns. These methods were chosen because they provide authentic, contextual data. As Denzin & Lincoln (2024), emphasize, observations in qualitative research help us understand social practices in their realworld contexts. Photos, videos, and school records were used to support and validate the findings.

Data analysis followed the interactive model of Miles & Huberman, involving data reduction, data display, and conclusion drawing. The analysis was conducted iteratively to identify patterns and themes. To ensure trustworthiness, the study applied source and method triangulation, as well as member checking to confirm the accuracy of interpretations. Bartalis (2021) emphasizes that triangulating the perceptions of teachers, students, and documentary evidence is crucial. Aesthetic and cultural experiences are subjective, but they can be confirmed through intersubjective

means. This process is consistent with Creswell & Creswell (2017) principles, which stress the importance of triangulation and verification in qualitative research. This ensures that the data collection process yields reliable and meaningful results. Systematically, the data analysis flow in this study can be described as follows:



**Figure 1. Flowchart of *Bangklung* Learning Data Analysis**

### C. **SULT AND DISCUSSION**

#### 1. **Bangklung as Local Cultural Heritage and the Challenge of Regeneration**

*Bangklung* is a local traditional art originating from Babakan Garut, Cisero Village, Garut Regency, West Java. It is not merely a form of musical expression, but also a representation of the cultural identity of the local community. As noted by Ramdhani (2019), *Bangklung* reflects a creative fusion of *angklung* and *terebang* within a collective performance tradition. Its musical form is characterized by repetitive melodic patterns, layered rhythmic structures, and ensemble performance, all of which require coordination and togetherness among players.

The continuity of this art has been maintained by the *Candramaya* community, which functions as a center for training, performance, and cultural transmission. However, its activities remain limited to the local village environment and have not been widely introduced outside Cisero. Based on interviews with community members and internal documentation (Mr. Sadan, November 28, 2025), the regeneration of *Bangklung* performers has tended to proceed slowly. Although the tradition has continued across generations, the transmission process has largely relied on informal inheritance rather than structured educational mechanisms. This condition indicates that the sustainability of *Bangklung* is still vulnerable if it depends solely on community based transmission.

The slow rate of regeneration in traditional art is consistent with Elvandari (2020: 93-94), which shows that the sustainability of local art depends heavily on structured mechanisms of inheritance and institutional support. This finding strengthens the view that the continuity of traditional arts requires not only cultural inheritance within the community, but also institutional support. In this context, the collaboration between the *Candramaya* community and SDN 3 Cisero through extracurricular activities represents an important strategy for expanding the space of transmission. As Rohidi (2014) points out, art education based on local culture is

essential. Without integration into the education system, the transmission of artistic values and skills tends to stagnate. By integrating *Bangklung* into the school environment, cultural transmission becomes more systematic through regular schedules, guided instruction, and a more organized learning structure.

## 2. Institutionalization of Bangklung Through School Extracurricular Activities

The *Bangklung* extracurricular program at SDN 3 Cisero was established in response to concerns about the declining number of young performers in the community. Interviews with the principal and extracurricular coordinator (Mr. Koko Koswara, February 13, 2026) revealed that the absence of regeneration had become a serious concern, prompting the school to take the initiative to introduce *Bangklung* to students through formal extracurricular activities. Sularso et al. (2023) emphasized the importance of collaboration between local artists and educational institutions in overcoming challenges related to resource limitations and ensuring that traditional music remains relevant in modern times.

The formation of the program was not immediate. It developed through communication and collaboration between the school and the *Candramaya* community, and it also received encouragement from local cultural stakeholders. This process shows that the school functions not only as an educational institution but also as a mediator between community-based cultural traditions and formal learning. Before the program was introduced, many students were unfamiliar with *Bangklung* even though they lived in the same village where the art continued to exist. This indicates that proximity to cultural heritage does not automatically lead to cultural understanding. Therefore, structured school-based intervention becomes an important means of reconnecting students with local artistic traditions.





**Figure 2. Bangklung Instruments: Terebang and Tarompét**  
Source: Salma Nurul Maulida (2025)

### 3. Musical Instruments and Learning Materials in *Bangklung* Practice

*Bangklung* performance in this study involved three main groups of instruments: *terebang*, *angklung*, and *tarompét*. According to the extracurricular instructor, the *terebang* consists of several types that function in layered rhythmic roles, while the *angklung* strengthens the melodic structure. The *tarompét* complements the ensemble by enriching its sound texture. The organization of these instruments requires students to play collectively rather than individually, as synchronization between rhythmic and melodic elements is central to performance. Wiguna & Oka (2023) add that assigning roles to instruments based on students' interests and abilities leads to better participation, as it takes into account the individual differences among students.

The repertoire taught in extracurricular practice is dominated by *Sunda buhun* songs such as *Anjrong*, *Kacang Buncis*, *Ya Maula*, and *Soleang*. These songs are maintained as part of the effort to preserve the authenticity of the tradition. However, the findings also show that some students are not yet familiar with the meanings and cultural context of these songs. This suggests that preserving traditional repertoire is important, but it also requires pedagogical explanation so that students do not learn the material merely as sound, but also as cultural knowledge.

Based on observations in the field, it seems that students are taught specific behaviors and rules to follow while playing music. This helps ensure that they remain disciplined, even when participating in art-related activities. This is consistent with the findings of Rahmawati et al. (2025), who argued that learning traditional music can serve as a means of fostering character development through practice. Thus, the learning materials in *Bangklung* extracurricular activities are not only technical resources for music practice, but also cultural materials that carry local values and identity.

#### 4. The Learning Process in *Bangklung* Extracurricular Activities

The learning process in the *Bangklung* extracurricular program at SDN 3 Cisero is conducted through three main stages: preparation, implementation, and evaluation. In the preparation stage, the instructor selects songs according to students' abilities, prepares instruments, assigns students to particular instrumental roles, sets the practice schedule, and provides initial motivation. These activities show that preparation is not limited to technical readiness, but also includes building students' mental readiness and sense of responsibility (Rahmawati & Rigianti, 2023). Rosala (2016) emphasizes that art and culture education based on local wisdom in elementary schools should also incorporate values related to character development, so that the overall goals of character education can be achieved.

The implementation stage begins with opening activities such as group prayer, short motivational guidance, and explanation of the objectives and rules of the session. These opening activities help create a conducive atmosphere and prepare students for collective practice. The core activity then consists of three sequential phases: basic technical exercises, gradual learning of songs, and ensemble practice. Students first observe and imitate the instructor's demonstrations, then repeat the techniques and song patterns, and finally practice together according to their assigned roles in the ensemble. Isnaeni et al. (2022) found that, in extracurricular art activities in schools, active student participation through hands-on practice is more effective than purely passive instructional methods.

The evaluation stage is carried out through direct feedback, reflection, and closing remarks. The instructor evaluates not only musical aspects such as technique and group cohesion, but also attitudes such as discipline, cooperation, and responsibility. This is supported by Nugraha & Rahmatiani (2017) research, which indicates that extracurricular activities play an important role in fostering students' disciplined behavior. Reflection gives students the opportunity to express the difficulties they encountered and the experiences they found meaningful, thereby creating a more reflective learning atmosphere. Overall, the learning process demonstrates that *Bangklung* extracurricular practice is organized systematically and combines musical instruction with character formation.





**Figure 3. Opening and Practice Activities of the *Bangklung* Extracurricular Program**

Source: Salma Nurul Maulida (2026)

### **5. Teaching Strategies and Student Engagement**

Learning strategies play a crucial role in facilitating the learning process and helping to achieve the desired goals (Yahya et al., 2020). The findings indicate that the *Bangklung* learning process at SDN 3 Cisero is built upon three main strategies: demonstration-based instruction, structured repetition, and collaborative ensemble learning.

Demonstration is used as the initial strategy through which the instructor shows students how to hold, play, and coordinate the instruments. This approach is particularly important because most students begin with very limited prior knowledge of *Bangklung*. Through demonstration, the instructor provides a clear model that students can imitate directly. Lubis & Gusmaneli (2024) reinforce this point by stating that the interaction between the teacher's ability to present information clearly and systematically, and the students' active participation, leads to more meaningful learning.

Repetition functions as a strategy for strengthening technical mastery. Students repeatedly practice basic movements, rhythmic patterns, and song fragments until they gradually become familiar with the material. This repeated practice is important because *Bangklung* learning requires bodily coordination, rhythmic precision, and memorization of ensemble roles. Bai & Jimenez (2023) emphasize that repetition is the most effective strategy for internalizing both musical techniques and the cultural values associated with them.

Finally, there's collaborative ensemble learning becomes the central strategy in the later phase of instruction. Students must listen to one another, maintain tempo, and coordinate their respective instrumental roles. In this way, musical learning takes place not as an individual activity but as a shared process that depends on collective discipline and mutual adjustment. This approach aligns with the principle of learning by doing, which has proven effective in traditional art forms of learning (Kusumastuti,

2014). In this way, music learning isn't an individual activity, but rather a collective process that relies on teamwork and mutual adjustment (Wiguna & Oka, 2023).

Student responses show generally positive engagement with the program. Most students reported feeling happy and interested in participating, especially when learning new songs and performing together in groups. Ishiguro et al. (2023) found that participation in extracurricular music activities is positively correlated with improved academic performance and overall student engagement. Costa et al. (2023) also found that, from both students' and teachers' perspectives, participation in extracurricular music activities is associated with increased school engagement across behavioral, emotional, and cognitive dimensions. At the same time, several students admitted that traditional songs were sometimes difficult to understand and that rhythmic coordination remained challenging. These findings suggest that the teaching strategies implemented have succeeded in generating interest and participation, but still require adaptation to students' learning needs and cultural horizons.



**Figure 4. *Bangklung* Extracurricular Performance at the Subdistrict Pahlawan Day's Commemoration**

Source: Koko Koswara (2025)

## **6. Character Formation and Cultural Appreciation**

An important finding of this study is that *Bangklung* extracurricular activities function not only as a medium of musical learning, but also as a space for character formation. Through routine practice, role distribution, ensemble coordination, and evaluation, students gradually learn the values of discipline, responsibility, cooperation, and respect for rules. These values are not delivered only through verbal instruction, but are embedded in the learning process itself. Students must come on time, maintain concentration, follow the instructor's directions, and work together with peers in order to produce a coherent ensemble performance. In this sense, character education emerges through direct participation in collective artistic practice.

In addition to character formation, the extracurricular activity also contributes to students' appreciation of local culture. Some students began to express pride in learning a traditional art form from their own region. Although this appreciation is

still developing, the findings indicate that regular exposure to *Bangklung* has the potential to strengthen students' sense of connection to local cultural heritage.

### 7. Challenges and Program Sustainability

Despite its positive contributions, the *Bangklung* extracurricular program faces several challenges. The first concerns the limited availability and condition of instruments. Since ensemble-based learning depends on the coordinated use of multiple instruments, material limitations directly affect the quality of practice. The second challenge concerns the cultural distance between traditional repertoire and students' everyday musical experience.

Many students are more familiar with popular songs circulated through digital media than with traditional Sundanese repertoire. As a result, some traditional songs are perceived as difficult or less immediately engaging. Jiang (2025) suggests that to optimize art curricula based on intangible cultural heritage, it's necessary to innovate in terms of media and delivery methods. For example, audio-visual elements and simple visual notations can be utilized, while still maintaining the authenticity of traditional music as the core of the learning experience.

These challenges indicate that the sustainability of the program requires not only commitment to preservation, but also pedagogical innovation. Traditional repertoire should be maintained as the cultural core of learning, but its presentation may need to be supported by adaptive strategies such as clearer contextual explanation, audiovisual aids, and gradual learning scaffolds. In this regard, collaboration between the school, the *Candramaya* community, and local cultural stakeholders remains essential.

### 8. Program Outcomes and Cultural Significance

Within the first six months of implementation, the *Bangklung* extracurricular program has shown encouraging results. Instructors reported improvements in students' understanding of instrumental roles and playing techniques, while observations showed increasing enthusiasm and willingness to participate in practice. Students also demonstrated growing readiness to perform together in ensemble settings.

Public performances at local events further indicate that the program has significance beyond the school setting. Through these performances, *Bangklung* is not only taught as an extracurricular subject but also presented as a living cultural expression in the public sphere. This strengthens the role of the school as a site of cultural regeneration and helps reintroduce *Bangklung* to the wider community. Utami et al. (2019) found that traditional art activities in elementary schools are effective means of preserving culture and fostering character development, which is consistent with the findings of this study.

Taken together, these findings suggest that the *Bangklung* extracurricular program at SDN 3 Cisero serves as a meaningful model of school-based cultural revitalization. It supports the regeneration of local performers, develops students'

musical and social capacities, and strengthens awareness of local cultural identity in an educational context.

#### D. CONCLUSION

This study shows that the *Bangklung* extracurricular program at SDN 3 Cisero functions not only as a medium for teaching traditional music, but also as a structured strategy for cultural transmission and revitalization. The program is implemented systematically through stages of preparation, guided practice, ensemble collaboration, evaluation, and reflection, enabling students to develop musical skills alongside social and cultural values.

The main teaching strategies identified are demonstration based instruction, repetitive practice, and collaborative ensemble learning. These strategies enhance students' technical abilities while fostering discipline, cooperation, and cultural appreciation. The instructor plays a central role as a cultural facilitator who mediates the transmission of traditional values. The findings indicate that school based extracurricular activities can serve as an effective bridge between community based cultural traditions and formal education. Despite challenges such as limited instruments and students' unfamiliarity with traditional repertoire, the *Bangklung* program demonstrates strong potential as a model for preserving local arts in elementary education.

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