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Angklung The Long-Established Art Facing Global Trends

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Abstract

Initially, art was created as entertainment for leisure and rituals. Over time, when art is appreciated widely by other people, the art is then developed into various elements according to people's needs. One type of art which is very old is Angklung. In a script written around 1905, it is explained that there was an Angklung performance on May 14, 1704. During that time, Angklung Buncis was developed and was performed by Lingkung Seni Sunda Putra Pajajaran, located in Margaluyu Village, Manondjaja District, Tasikmalaya Regency. Angklung Buncis is one type of Angklung that has been experienced from its golden age until the late 1960s. Thereafter, Angklung Buncis faded away until only a few groups remained in a small part of West Java. The research's problem focused on how Angklung Buncis can then survive until now in Tasikmalaya Regency, and what efforts are carried out by them to deal with the times. This research was conducted using a descriptive analysis method, with the aim of knowing the efforts used by them to make Angklung Buncis to still keep exist. This study uses the theory from Simatupang that says that the arts facing globalization need to have innovation in the creative process (new ideas), productive (appearing in various events), revitalization (turning on and inheriting), promotion, and also supported by the government in a way to be optimally synergized. The results of the study show that there are several efforts carried out by artists of Angklung Buncis to be improved Angklung Landung. Angklung Landung later proved not only to be enjoyed by certain circles but also by the younger generation.

Keywords: angklung, past , global trends

Angklung The Long-Established.....

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INTRODUCTION

Traditional art other than functioning as entertainment, it also contains cultural values that can be followed, and some of them also have religious values. Along with the

times and globalization, traditional arts are eliminated. This is because society has experienced a shift as a result of dynamic life that demands changes along with changing times and mindsets. The community is divided, on one side they want to adapt to changes by leveraging science and technology, and on the other want to maintain Angklung as a cultural heritage of their ancestors. One of the traditional which still remains is Angklung Buncis from Tasikmalaya.

Tradition is usually maintained by the "poor people" group because it relates to the non-artistic conditions of the community that owns the tradition. The artistic dimension of the art tradition is the result of a dialectical process between the creative effort of poor people, and their socio-economic and cultural context. They have limited material, opportunity to perform, and knowledge so the show performance tends to be participatory. This is the challenge of a cultural community in this case the artist in Tasikmalaya who are unable to preserve and revitalize cultural arts by their own strength.

The documentation related to Angklung Buncis is not the first one. However, there is not yet documentation about Angklung Buncis in Tasikmalaya Regency. The previous documentation about Angklung Buncis was an article (Pratama, 2018) titled "From Sacred To Profanity: Ups and Downs of Angklung Buncis Art in Kuningan Regency, West Java, 1980-2010". In that research, Muhammad Adi Saputra discussed the birth of Angklung Bean art in Cigugur District, Kuningan Regency was the idea of Prince Djatikusumah which served to enliven the harvest event, namely the *Seren Tahun* traditional ceremony. The annual Seren ceremony which is held once a year is accompanied by the art of Angklung Buncis. That's where the art of Angklung Buncis is an art that cannot be separated from *Seren Tahun* as a ritual in honor of Dewi Sri. In 1982, along with the discontinuation of *Seren Tahun* activities, Angklung Buncis performance also stopped. In 1999, *Seren Tahun* was held again so Angklung Buncis could appear again. The Angklung Buncis show is not only an accompaniment to the *Seren Tahun* ceremonial but also as entertainment during the building inauguration, etc.

The next documentation is an article (Wirawan, 1985) titled "Review Description About Choreography Angklung Buncis Ujungberung Bandung". In his research, Ade Nana said that the Bean Angklung art in Cigending Village, Ujungberung District, Bandung Regency began to exist as a spectacle when Queen Yuliana was born and when Mount Galunggung erupted. Aki Sarnapi and Aki Radi were the first generations to produce Angklung Buncis in Ujungberung. During colonialization by Japan, Angklung Buncis performance was stopped, but around 1950 it began to be conducted again. Angklung Buncis in Ujungberung has a function as a means of ceremonies (such as *ngidepkeun pare* ceremony, *ngamandian ucing* ceremony, and the *mandi kembang* ceremony), entertainment facilities, and celebration at the independence anniversary event and the procession to city hall.

The next article is an article (Maryana, 2014) entitled "The Art of Angklung Buncis in Darmaraja Village, Darmaraja District, Sumedang Regency. In this article, Asep Maryana said that initially Angklung Buncis in Darmaraja Sumedang was named Angklung Kabuyutan. Angklung Buncis in Darmaraja have been around since 1800. Historically, Angklung Buncis were played during ritual ceremonies before harvesting rice and after (*ampih pare*), Muharam, and celebrations (such as circumcision). During colonialization by the Japanese, Angklung Buncis performance was stopped. In 2007, 2008, and 2009 Angklung Buncis once again exist and appear on the Independence Day

of the Republic of Indonesia or at local government events. In 2012, 2013, 2014, Angklung Buncis was performed at Darmaraja Festival.

Another article (Nandarsa, 1980) with the title of "Angklung Buncis Banjaran as Accompaniment for Folk Dance". In this article, Uhana explained that Angklung Buncis in Banjaran has existed since 250 years ago and is an art that is passed down from generation to generation. The art of Angklung Buncis serves as an accompaniment to traditional ceremonies (such as *ngidepkeun pare*, *siram kembang*, and *menta hujan*), entertainment, and participation in the Independence Day of the Republic of Indonesia ceremony. Angklung Buncis in Banjaran also performed in Taman Ismail Marzuki Jakarta, Jakarta Fair 1973, and Bandung Cultural Foundation. Based on the previous articles, it is clear that this paper is different so that it can complement the existing writings.

The problems in this research will be specifically related to how the art environment efforts or strategies so Angklung Buncis art can still exist in the midst of global trends and attract the younger generation. The purpose of this research is to reveal the efforts or strategies carried out by Lingkung Seni Sunda Putra Pajajaran as a group involved in Angklung Buncis in Tasikmalaya related to the development, utilization, and maintaining a sustainable cultural ecosystem so that Angklung Buncis is not disappeared by the time.

This research uses the theory from (Simatupang, 2013) which says that tradition cannot be able to reproduce or develop itself. Only humans who support contemporary culture who live, know, and desire are the only ones who can bring tradition to life by adapting it to the conditions prevailing today. In addition, art can become extinct if the heirs no longer practice it, spread it out in any form, because only by being practiced will the art (tradition) continue in the present. Furthermore, still from the theory (Simatupang, 2013) in his book on the mosaic of art-culture research, it is said that the arts in the face of globalization need to have innovations in the creative process (new ideas), productive (appearing in various events), revitalization (turning on and inheriting), promotion, and also supported by the government in order to achieve optimal artistic synergy. (Stephens, 2005) in his book "Living Folklore" says that performing arts is an activity for entertainment and invites a response from the audience. In the show, these daily phenomena are modified into extraordinary phenomena (extra daily) so that they grow allure and charm so that art is essentially a technology of enchantment. Art materials are no longer seen as objects that play a passive role but are understood as active agents that create charm and meaning. Related to this research, the art performance of Angklung Buncis is understood as an art material that plays an active role in creating charm and meaning. To create allure and charm requires modification, innovation, and creative efforts.

METHOD

This research was conducted using the descriptive analysis method, with the aim of knowing the efforts used by the artists to maintain Angklung Buncis to keep existing. Qualitative research is research in which researchers describe and interpret, as well as analyze the values, behavior, and language of a community group (Sugiyono, 2011). The purpose of this research is to explain a phenomenon in depth by prioritizing data

deepening. After the data is collected, the analysis and the proposed hypothesis, and the truth are tested through the analysis. The informants and units of analysis of qualitative research generally use a smaller number of informants compared to other forms of research. The unit of analysis in this study is the individual who master the problem. The informants in this study were the management artist, artists, and local government. Data collection techniques used in this study were in-depth interviews with a number of informants, observation by observing activities in the arts environment, and documentation.

RESULTS

History and Birth of Angklung as a Musical Instrument

Most of the Sundanese live in mountainous and inland areas where many bamboo trees grow. These bamboo trees are then made into musical instruments which, apart from being easy to get, are also light to carry. This fact is related to the tradition of the Sundanese in the past whose livelihood was farming, namely *ngahuma* or fields which make them often move from place to place (Novian, 2012). The most ancient forms of West Javanese music where performed with the human voice or musical instruments made of wood and bamboo. The complexity of using these tools does not require high technology, in contrast to tools made of metal (Novian, 2012).

When exactly Angklung art was born cannot be known. In the book " Sastra Ritual Wawacan Batara Kala Wawacan Sulanjana " it is stated that rice and bamboo are plants grow from the body Dewi Pohaci's tomb, *palebah panon katuhu, aya pare anu jadi, lobana saranggey pisan, buahna oge teu sami, aya beureum aya bodas, buluna nya kitu deui* (Kinanti 55). *Palebah pingping katuhu, haur encuk haur jadi* (Kinanti 59) *Palebah bitis katuhu, awi tali anu jadi, eta sakitu rupana, akal jadi hasil bumi, buluna jadi sagala, jujukutan eusi bumi* (in the right eye, the rice growing, one piles, the fruit is not same, there are red and white which the is hair is same (Kinanti 55). On the right thigh *haur encuk haur* is done (Kinanti 59) on the right calf, *awi tali* that grow, that's so beautiful, the mind is a product of the earth, the fur becomes everything, the grass fills the earth) (Rochaeti, 2015). Thus, between *pare* (rice) and *awi* (bamboo) creating a connection, which is the relationship between the rice planting ceremony and Angklung.

It appears in the past, the existence of Angklung was not only for entertainment, but also as an accompaniment in ritual ceremonies related to rice planting, especially rituals to honor the Goddess of Rice. Angklung as a musical instrument was performed in 1704 when Abraham van Reebeeck and his accompanies traveled to Pakuan. "This trip is named nama *Togt over ons lant na Campon Baroe en Pakuan* " (Travel from our land to Kampung Baru and Pakuan). His journey began on May 10, 1704, by taking the Road to Tanah Abang, Karet, "Jalan Cardeel" (Ragunan) and continued to Sringsing and Pondok Cina which then followed the same road as the journey in 1703. On May 14, Abraham van Reebeeck arrived in Kedung Halang. During the lunch, the group was entertained with an Angklung performance by Wargadita, the head of the Kedung Halang area. That night the Van Reebeeck group spent the night in Kampung Baru. In there, they were also entertained by a performance of *Javaensmusijq van Ratoe Padjadjaran, mitsgader een Javaense marionette* (Danasasmita, 2006). This article implies that the art of Angklung existed 325 years ago or older than that.

Angklung as an accompaniment in ritual events related to rice cultivation has been performed in Baduy, Banten. Angklung is introduced in connection with agricultural ceremonies to accompany rice planting, especially *huma rice* (SU., 2000). Banten was still a part of West Java Province until 2000 and on 4 October 2000, Banten had become a province (Suceno, 2000). In its development, Angklung spread to various regions in West Java with different names.

History of the Lingkung Seni Sunda Putra Pajajaran

Lingkung Seni Sunda Putra Pajajaran was born in a small village. Initially, in the 1925s, it was Abah (grandfather) Icu, a legendary pencak silat figure in Margaluyu Village who pioneered the establishment of Mekar Saluyu Pencak Silat academy. This class was the origin of the Lingkung Seni Sunda Putra Pajajaran that embraced art figures throughout Margaluyu Village to collect various types of arts that existed at that time. A few years later this league changed its name to Putra Pajajaran.

At that time, only the ordinary Angklung, *Terebang*, *Jingkrung*, *Wayang Golek*, and *Tayuban* were known by the public. While Pencak Silat was very popular back then. In line with the times, when the previous generation is gone, the next generation continues the predecessors. In particular, when Pencak Silat academy was held by Mr. Jantra in 1975 and the name of the league changed into Gagak Rancang. In 2000, the artistic activities were resumed by Mr. Suherlan. Due to various considerations, the art community changed its name again to Putra Pajajaran. It was during the leadership of Mr. Suherlan that the development of traditional arts mainly progressed. Various types of traditional arts that exist in Margaluyu Village are collected in an organization called Lingkung Seni Sunda Putra Pajajaran.

The purpose of establishing this group is to introduce and promote traditional arts to the younger generation through performances and training; Develop and modify art without leaving the basic philosophy (standard) so the traditional arts can be performed by children, teenagers, and adults; and gather and unite various aspirations and social interests based on traditional arts. The purpose of the establishment of this group is the realization of awareness of the younger generation and the public on the importance of the presence of traditional arts as the cultural roots of the nation; Maintaining the existence of traditional arts through conservation and development efforts that involve the participation of the younger generation and the community, and instilling pride in traditional arts as the roots of Sundanese culture among the younger generation and society.

Angklung Buncis

Officially there are 16 pieces of Sundanese arts that were developed and maintained in Lingkung Seni Sunda Putra Pajajaran, including Angklung Buncis, Angklung Buncis-Landung, and Angklung Buncis-Betot. Angklung Buncis is one type of Angklung that has experienced a golden age until the late 1960s. After that, Angklung Buncis faded until only a few groups remained in a small part of West Java. Angklung Buncis are made from bamboo. Initially from black bamboo (*awi wulung*) or other bamboo that produces a good tone, such as slightly whitish bamboo (*awi temen*) and others. Currently, due to the scarcity of black bamboo trees, angklung craftsmen use other

bamboo materials, which with their expertise, they can harmonize the barrel (tone) and make angklung musical instruments.

The shape of the Bean Angklung musical instrument is generally the same as the ordinary Angklung. Only the size is larger and the average height reaches 1 to 1.5 meters. There are 10 or 11 small angklungs of *waditra* that are played. This amount is intended so the tone can meet the rules of pentatonic tones that it is different from ordinary angklung which uses only diatonic tones. It is called Angklung Buncis because there is one song that is played at every stage, namely the song "*Kacang Buncis*", a song that was very popular among the people of West Java in the 1960-1970s. In addition, the songs such as Bendrong, Rigig, and Sampak were also performed.

In 1940-1960s, Angklung Buncis were only used for processions related to agricultural activities. After that, around the 2000s, it was developed as an entertainment art for weddings, circumcision, and others. Each performance does not only use angklung *waditra*, but can also be equipped with *waditra dog-dog* and *trumpets*. For the circumcision event, *Kuda Lumping*, *Pencak Silat*, and the *Singalaga* were also included.



Figure 1. Angklung Buncis and Apep Suherlan, Leader of the Lingkung Seni Sunda Putra Pajajaran (Source: Kajian, 2021)

Angklung Buncis in Margaluyu Village, Manonjaya District, Tasikmalaya Regency existed around the 1900s. At that time the names used were Angklung Badud and Angklung Sered. Due to the large number of angklung groups using the same name, in the 1940s, the artists in Manonjaya District agreed to pick another name that aims to present the characteristics of the art of the Manonjaya District area with the name Angklung Buncis. Although the name is changed, it was rarely performed because almost no one was interested in performing it, except during the celebration or parade commemorating the independence day of the Republic of Indonesia. Some tips or efforts to make Angklung Buncis still exist in this global trend are discussed below.

Creative Innovation : Angklung Buncis - Landung

Based on the observation and paying attention to the interest and development of the Angklung Buncis which is unattractive to the public and especially the younger generation. In addition, the experience of participating in various art parades or parades, which include displaying Angklung Buncis on various occasions. While other parade

participants use modern equipment such as a sound system as a means of amplifying their voices, while Angklung Buncis art does not use it as the sound that arises from the swaying of Angklung Buncis is louder than the ones using the sound system.

From those experiences, Apep Suherlan as the leader of the Lingkung Seni Sunda Putra Pajajaran then thought about how to solve the problem. After a long trial and error, the art of Angklung Landung was finally created, which later proved to be not only of interest to various circles but also by the younger generation in the Margaluyu Village area itself. His creative innovation is by changing the height of the Angklung Buncis. Angklung musical instrument frame which was only 1 to 1.5 meters in size to a height of 3 meters and increase the number of bamboo blades which previously consisted of 3 bamboo blades into 6 pieces, with positioned above 3 pieces of an original bamboo blade. Changing the height of the angklung frame is a creative innovative problem solving to the sound of the Angklung Buncis tone, which was previously quiet and defeated by the noise of other music using sound system equipment, now sounds louder. By changing the height of the angklung frame, other people can immediately see the unusual swing so that they can distinguish it from the others. This change also turned out to be able to attract the attention and interest of the younger generation and the surrounding community to pay attention and even some to participate in the studio.

In 2010, the art of Angklung Landung began to be known, supported, and attracted by many people. In fact, the number of young people who become members of art studios and practices also increased. In order to make it easier to distinguish from Angklung Buncis, through discussion and suggestions from local community leaders, it was agreed to give another name to the Angklung Buncis instrument to become Angklung Landung. This name is taken based on the term meaning “altitude” which in Sundanese is called Landung.



Figure 2. Angklung Buncis-Landung (Source: Kajian, 2021)

Creative Innovation: Angklung Buncis - Betot

Angklung Buncis-Betot is a next development of Angklung Buncis. Mainly, there are two aspects of innovations. The first is the addition of a 1.5-meter bamboo pole to hang the waditra. Second, the addition of two long strings at both ends of the lower side of the waditra so that Angklung is not shaken to sound but by means of squeezing or

pulling the long rope. The advantage of this Angklung is that it can be seen from a distance so it can attract the attention of the audience.



Figure 3. Angklung Buncis – Betot (Source: Kajian, 2021)

Productivity in Various Events, such as:

Lingkung Seni Sunda Putra Pajajaran has been participated on various events such as:

- Kemilau Nusantara 2005 in Bandung.
- Sundanese Cultural Arts in Tasikmalaya Regency at 'Imah Sunda' in 2009.
- West Java Cultural Arts Carnival 3 Cultural Object Zone 2011 in Garut.
- World Music Festival 2011 West Java in Bandung, July 16, 2011.
- West Java Cultural Arts Performance at the TMII West Java in July 2011.
- Helaran Kemilau Nusantara at the West Java Province in Bogor on 23 October 2011.
- West Java Cultural Arts Performance at the TMII West Java Pavilion in July 2013.
- Angklung Landung Art Helaran 2013 in Karawang.
- Helaran Kemilau Nusantara at the West Java Province level in Bandung, September 2013.
- Performance at the opening of the 2014 PENAS event.
- Sundanese Cultural Arts Celebration 2014 of Tasikmalaya Regency's Birthday Ceremony in Singaparna.
- Pesta Rakyat Kawin Tebu 2014 in Cirebon.
- Tasikmalaya Festival Creative 2015, category Helaran.
- Cultural Carnival 2015 of Tasikmalaya Regency Anniversary in Singaparna.
- Angklung Landung performance at the Pesona Galunggung Festival in April 14, 2016.

Achievement

Achievements that have been achieved include:

- The 3rd best Angklung Buncis in the Kemilau Nusantara event in Bandung in 2005.
- Angklung Buncis – Landung won 2nd place in the 2011 West Java Cultural Carnival Region III Art Helaran in Bogor.
- Angklung Buncis – Landung won 3rd place in the West Java District/City Art Helaran in October 2011 in Bogor.
- Angklung Buncis Betot won 1st place in the Cultural Arts and Cultural Objects Zone III Carnival event in Bogor City in February 2012.

- LSS Putra Pajajaran Arts Team as "Ranked Presenter" at the 3rd Cultural Arts Carnival in 2012 in Banjar City.
- Nominee for the West Java Innovation Award 2012.
- Angklung Buncis Team - Third Place at Provincial Level, and Third Place at National Level in the 2013 Kemilau Nusantara event.
- Angklung Landung Team won first place in the Helaran Arts Category at Tasik Festival Creative 2015 in Tasikmalaya City.
- Angklung Buncis-Landung Team won first place in the Tasikmalaya Regency Cultural Carnival 2015 in the context of Tasikmalaya Regency's Anniversary.
- Angklung Landung Team became the 1st Chosen Champion in the 'Tasik Creative Festival' event in Tasikmalaya City in 2016.

Regeneration (Preservation and Inherit)

Among members of Lingkung Seni Sunda Putra Pajajaran besides being skilled in performing arts, generally, they are also good at making *waditra* crafts. In addition to the permanent members, there are a number of "students" who participate when this art studio will hold performances. The arrival of these "disciples" is more arbitrary. Usually, they practice twice a week, once for about 2 hours. They come in the afternoon after Asr and heavily use their time when they are invited to perform. This is for elementary school-level kids. Those who practice regularly, in 2 weeks are able to master the movement and after 3 months can perform. As for those who are at the junior-high-school level, practice on Sunday nights and when they go to performances, practice up to 3 times a week.

The "students" of the Lingkung Seni Sunda Putra Pajajaran Arts come from the neighborhoods around the studio, village, and region. Ages from elementary school to high school. There are those who still have blood ties such as cousins, uncles, or aunts of Apep Suherlan's son, there are also those who do not have blood ties. In addition, there are also students from schools. For schools, they are called to train Angklung Landung as school extracurricular material.

Active Promotion

Several private television stations have covered the activities of the Lingkung Seni Sunda Putra Pajajaran, including Global TV covered Angklung Landung, Trans7 made an advertisement for Pesona Indonesia in Galunggung, featuring costumes for Mendong, Angklung Landung, and Pencak. In order to develop traditional arts and make traditional arts loved by the younger generation, Apep Suherlan as the head of the arts environment approached several educational institutions in the Manonjaya area. Such as elementary schools (SD), junior high schools (SMP), and high schools. above (SMA)/SMK to collaborate regarding the introduction and training of art for their students. Educational leaders in Manonjaya who care about the preservation and development of traditional arts invite cooperation in local arts training for local content. One of the schools that had worked together and then succeeded in achieving achievements was SMAN 1 Manonjaya which won a regional art competition through the performance of Angklung Landung Art.

In mid-2017, the Ministry of Education and Culture of West Java Province launched Program Gerakan Seniman Masuk (GSMS) which is Art Movement Program. The program strengthened traditional arts-based arts by sending artists to various schools

to introduce and preserve Sundanese traditional arts. The Lingkung Seni Sunda Putra Pajajaran was also chosen to participate in the GSMS program representing Tasikmalaya Regency.

Government Role

In understanding art as a form of cultural expression that comes from the life experiences of citizens of a community group, an art is carried out by the community to meet their needs. In this position, the community occupies a central position in artistic life. The life and death of art lie in the will of the community that owns the art itself. Nevertheless, the life of every society is always linked to a wider network of social, economic, and political units. In other words, the utilization of cultural communities (art and culture studios) is no longer only elements of the local community that play a role, but also local governments, educational institutions, and the economy. This is the result and form of the relationship between the community that owns the art and other stakeholders. The government and other stakeholders play a role so that in synergy can achieve optimal utilization of the cultural community. The efforts of the Tasikmalaya Regency government in empowering the cultural community in the development and utilization of culture in the Tasikmalaya Regency are enrichment, dissemination, activation, and "exploitation" of the studio which is this case Lingkung Seni Sunda Putra Pajajaran.

Enrichment

Enrichment is a process or way to develop potential optimally. There are efforts to utilize related to the enrichment of cultural communities or art studios in Tasikmalaya Regency which are carried out by the relevant agencies such as by conducting training to increase art performers (art studios) with theoretical and practical materials, workshops, and knowledge of packaging Angklung art performances.

Publication

The publication is an active process of informing the public. Efforts made by the Tasikmalaya Regency Government are to provide the opportunity for art studios to appear on YouTube owned by the Tasikmalaya Regency Education and Culture Office, to promote whenever there is an opportunity to perform and show the studio's profile through social media (social media) and local media such as in Priangan Magazine, Atikan, Sunda. In addition, it has also been shown on TVRI Bandung, cultural events at the district and provincial levels of West Java, arts missions at Bandung Cultural Park and TMII Jakarta, as well as Tasikmalaya Regency anniversary activities.

Activation

Activation is the process of reviving and reusing (revitalization). There are several efforts made, namely facilitating art studios to make operational permits to establish SIUP B/TDUP B or NOB/IUMK studios so that there is recognition and legality. Carrying out an inventory and data collection of studios whose conditions still exist and are reluctant to perish, they don't want to be given facilitation and motivation to be revitalized again. Coordinate with studios and the community from the RT to RW levels so that there is cooperation and synergy.

Exploitation

Exploitation in a positive sense for economic purposes. Art life is a cultural event that has an economic dimension. There is no artistic and cultural life apart from economic resources. If it does not bring in the economy, the lives of artists and studios will also slowly disappear. Indeed, in the beginning, the main purpose of art was to fulfill their own needs (the subsistence economy), but it was also necessary to improve their economy so that the lives of artists would be elevated. Therefore, the Tasikmalaya Education and Culture Office always involves them in every event at the district and provincial levels.

The Role of the Department of Education and Culture (Disdikbud) Tasikmalaya

The role of the Tasikmalaya Education and Culture Office is not only to facilitate the issuance of operational permits but also to facilitate art studios that submit proposals to the district, provincial and central levels. Facilitate art studios that will take part in festivals and pairs or similar activities at the provincial level.

CONCLUSION

In facing the global trend, Lingkungan Seni Sunda Putra Pajajaran carried out several tips and strategies so that the Angklung Buncis art still existed. Among others, doing creative work by innovating. Namely, changing the height of the Angklung Buncis frame so that the tone that was previously weak and defeated by the noise of other music using sound system equipment, sounds louder and is liked by the younger generation; Participating in various local and national level events which lead to many awards received; Involving and training Angklung Buncis for school children from elementary to high school level as local content. Promoting in collaboration with TV stations, schools, and spreading through social media.

The government also plays an important role in efforts to develop and utilize cultural arts so that they can still exist. Culture should be placed as a perspective (not a program or project) and applied to all government sectors so that the implementation of cultural utilization and development is cross-sectoral. The strategic position that must be taken by the government or other stakeholders is as a facilitator, motivator, and preservator. The bottom-up approach is more important by involving the participation and awareness of the cultural community itself to participate in what it wants and get involved from planning to implementation. The efforts of the Tasikmalaya Regency government in the utilization of cultural communities in the development and utilization of culture in Tasikmalaya Regency are enrichment, dissemination, activation, and exploitation of art studio which in this case is Lingkungan Seni Sunda Putra Pajajaran in Tasikmalaya.

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