



A Study on Cross-Cultural Teaching Practice of Indonesian Angklung from the Perspective of Area Studies

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Abstract

Angklung is a globally significant musical instrument with profound cultural connotations. It plays a crucial role in enhancing people's "worldview", "world music view", and "cross-cultural understanding". This study explores Angklung within the framework of "mutual learning among civilizations" under the perspective of area studies. First, it summarizes theories related to cross-cultural aesthetic education practice in area studies. Second, it elaborates on the characteristics and cultural connotations of Angklung. Finally, it investigates the cross-cultural aesthetic education practice of Angklung in the area studies context and its significance. This research aims to provide valuable insights for constructing an equal, diverse, and inclusive global cultural perspective and promoting outstanding world ethnic music cultures.

Keywords: Area Studies, Indonesia; Angklung, Cross-Cultural Understanding, Aesthetic Education Practice.

1. INTRODUCTION

Throughout history, human culture has advanced through continuous exchange and interaction, with diversity being one of its essential attributes. Music, as an integral part of human culture, is no exception. One can hardly imagine what contemporary Chinese music culture would look like without cultural exchange and mutual learning. Would traditional Chinese instruments such as the erhu, pipa, and yangqin still exist? Similarly, what would the musical cultures of East Asia, South Asia, Southeast Asia, and Latin America look like today?

Angklung, one of many folk instruments from Indonesia, is both simple and profound. In November 2010, it was inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity. With its rapid global dissemination and promotion, Angklung has become a world-renowned musical instrument. During performances, Angklung embodies values such as friendship, unity, cooperation, harmony, and respect. As global music cultures blend, interact, and co-evolve, Angklung has played a significant role in world music culture, particularly in its interactions with Chinese music culture. This instrument has gained widespread popularity and affection in the field of Chinese music education, becoming a vital "bridging" instrument in cross-cultural music teaching practices between China and Indonesia.

2. Theoretical Framework for Cross-Cultural Aesthetic Education Practice in the Context of Area Studies

The exploration of cross-cultural aesthetic education within the context of area studies involves bridging diverse theoretical perspectives and practical frameworks. This interdisciplinary approach allows for a deeper understanding of the interconnectedness of music and culture. By situating music education in a globalized framework, scholars and educators can identify how cultural values and historical traditions inform modern pedagogical practices. This perspective not only enriches the theoretical basis of aesthetic education but also provides practical pathways for fostering mutual respect, understanding, and innovation among diverse cultures. The subsequent sections delve into the specifics of cross-cultural understanding and the methodologies that shape aesthetic education practices, drawing from the emerging field of area studies.

2.1 The Research Focus of "Cross-Cultural Understanding" in the Context of Area Studies

To enhance aesthetic education in contemporary higher education institutions, the Ministry of Education of China has proposed the integration of comprehensive art education for all students, with a four-pronged mechanism comprising curriculum teaching, practical activities, campus culture, and art performances. This initiative emphasizes innovation in talent cultivation, reform of aesthetic education, promotion of cultural inheritance and innovation, and enhancement of social service capacity (Ministry of Education, 2019). Considering the increasing global influence of Chinese civilization and the proposals of the Belt and Road Initiative and the vision of a shared future for humanity, the implementation of these goals requires prioritizing a "China-centered" context. Simultaneously, it is essential to incorporate regionally specific "cross-cultural integration", reflecting the unique characteristics of cross-cultural aesthetics rooted in Chinese cultural values. Music educators, therefore, should integrate region-specific and national musical cultures with Chinese music in innovative ways, fostering international collaboration and academic exchange. This would provide fresh perspectives and pathways for the dissemination, mutual learning, and innovation of music cultures between China and the world in the new era.

Since the establishment of International and Area Studies as a first-level discipline in 2021, many national and local comprehensive universities have set up research or teaching institutions dedicated to this field. Consequently, positioning area studies as a platform to integrate diverse branches of the humanities and social sciences has become a consensus among universities, particularly within the humanities and social sciences. It has also laid a critical theoretical foundation for building a complete disciplinary system of Chinese humanities and social sciences and their sub-systems (Yang, 2024, p. 49). Theories of area studies, approached from an interdisciplinary perspective, provide significant intellectual and theoretical support for constructing the "discourse, academic, and disciplinary" frameworks of Chinese music theory. The comprehensive perspective and methodologies of regional and national music studies offer valuable insights and relatively clear solutions to enduring dichotomies in Chinese music research, such as "tradition vs. modernity", "diachronic vs. synchronic", and "regional vs. national" (Yang, 2024, p. 37).

As a first-level interdisciplinary discipline, International and Area Studies has become a focal point in fields such as political science, history, sociology, anthropology, and foreign languages and literature. Area musicology seeks to understand, analyze, and interpret the musical cultures of specific countries and regions from an interdisciplinary perspective. Music, as a direct cultural expression of daily life, historical development, religious beliefs, sociopolitical demands, and aesthetic values, represents a unique avenue of study. Therefore, music teaching research within the framework of area studies is irreplaceable, enhancing the comprehensiveness and interdisciplinarity of this field. However, while China's ethnomusicology has made substantial progress in researching global and transboundary ethnic music, there is limited research examining music education through the lens of area studies. This field still lacks adequate attention and focus.

2.2 Theoretical Framework for "Cross-Cultural Aesthetic Education" in the Context of Area Studies

On September 28, 2014, during the Central Ethnic Work Conference, President Xi Jinping emphasized, "The pluralistic unity structure of the Chinese nation means unity encompasses diversity, diversity forms unity, unity cannot exist without diversity, and diversity depends on unity. Unity is the main thread and direction, while diversity serves as its elements and driving force; the two are dialectically unified. The relationship between the Chinese nation and its ethnic groups is akin to that of a large family and its members, with ethnic groups representing the various members of this family" (Central Committee of the Communist Party of China Literature Research Office, 2017). Over the past century, the rapid progress of technology and information dissemination has increasingly fostered global interaction. Mutual understanding and comprehension among people worldwide have become an urgent necessity. The world must understand China, and China must understand the world.

Since the late 20th century, music anthropologists and ethnomusicologists have conducted extensive investigations and research into ethnic music across the five continents. In recent decades, advanced technologies have enabled the recording and documentation of ethnic music and folk dance worldwide, generating a wealth of invaluable visual and textual materials. These efforts have provided a general understanding of global music cultures.

On May 17, 2016, at a symposium on philosophy and social sciences in Beijing, President Xi Jinping remarked, "We must establish Chinese-style philosophy and social sciences rooted in China, learning from foreign practices, uncovering historical depth, grasping contemporary relevance, addressing human concerns, and looking toward the future. This endeavor should fully embody Chinese characteristics, style, and manner in its guiding principles, disciplinary system, academic framework, and discourse system" (Xi, 2016). Our planet, home to over 7 billion people, comprises more than 5,000 ethnic groups and over 40,000 musical instruments. Every region, country, and ethnic group has a unique music culture. To address the primary challenges in area studies of music culture, it is essential to move beyond rigid and fixed

perspectives, embracing a multi-dimensional approach characterized by "unity in diversity" and openness, exchange, and mutual learning.

The methodology and mindset of cross-cultural research in area studies of music play an indispensable role in this process. These approaches elevate area studies to a conceptual level, emphasizing a holistic cultural perspective. This means situating the musical traditions of a specific region within the contexts of global history, regional history, environmental history, geography, and cultural history. In doing so, researchers focus on the exchange and mutual learning among different cultures and civilizations within a global cultural framework.

The cross-cultural teaching practice of Indonesian Angklung within the area studies context, as discussed in this article, can be explored through the lens of China-ASEAN cross-cultural research. This perspective emphasizes the mutual exchange and learning of civilizations between nations, incorporating specific musical cultural phenomena from countries along the Belt and Road, music education research, and macro-level studies of world ethnic music into the broader scope of area studies in music culture. From an area studies standpoint, China-Indonesia cross-cultural research must employ interdisciplinary approaches, including political science, history, sociology, ethnomusicology, anthropology, and linguistics. This approach seeks to construct a complete knowledge system at the conceptual, theoretical, and methodological levels. Furthermore, it highlights the synchronicity of research, focusing on the contemporaneity and immediacy of Indonesia's Angklung music culture, its existence and development, as well as the cumulative, symbiotic, and interactive aspects of historical phenomena in contemporary contexts. These are precisely the challenges that cross-cultural aesthetic education practice under the framework of area studies must deeply examine and address systematically.

3. Characteristics and Cultural Value of Angklung

Angklung is not only a bamboo percussion instrument originating from Indonesia but also a diverse musical form popular across Southeast Asia. Recognized as Intangible Cultural Heritage by UNESCO, Angklung's distinctive qualities make it an ideal medium for widespread music education and cross-cultural artistic exchange, both domestically and internationally (He & Luo, 2021). Exploring the characteristics and cultural value of Angklung through the lenses of "mutual learning among civilizations" and "cross-cultural understanding" offers new dimensions to general music aesthetic education theories and practical teaching models.

3.1 Angklung: A "TikTok Instrument" Loved by the Masses

The unique climate of West Java, Indonesia, is conducive to the abundant growth of various types of bamboo. Ingenious local craftsmen recognized the lightweight and resonant properties of bamboo in the region and transformed it into a distinctive Indonesian musical instrument known as Angklung. Entirely made of bamboo, Angklung originated among the Sundanese people in West Java and has since spread to East Asia, South Asia, Southeast Asia, and Western countries. In the process of learning and performing Angklung music, values such as love, unity, cooperation, self-discipline, democracy, and respect are prominently expressed. Consequently, in November 2010, Angklung was inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

Due to its bamboo construction, Angklung is often referred to as a "bamboo tube instrument". It produces sound through the collision between vertically placed bamboo tubes and horizontally laid bamboo frames. The instrument is played by shaking or vibrating the bamboo tubes, earning it the nickname "shaking bamboo". Structurally, Angklung features a horizontal bamboo frame with rectangular holes on its surface. Each hole accommodates a semi-circular bamboo tube fixed to the frame, with its lower end attached to two or more movable bamboo tubes. When the player shakes the horizontal bamboo frame, the vertical and horizontal tubes collide, producing a characteristic "glung-glung" sound. Continuous shaking can produce rhythms of two, three, four, five, or even eight beats, creating a bright and melodious tone akin to a flowing stream. Shorter rhythmic values such as 1/8, 1/16, or even 1/32 notes can be achieved by striking the horizontal tube.

From its design to its performance, Angklung is a simple yet sophisticated instrument. Its unique construction and ease of sound production through shaking have led many Chinese youths to humorously call it the "TikTok instrument". This playful nickname reflects Angklung's simplicity, portability, and ease of play. These inherent qualities have made Angklung immensely popular in Indonesia since its inception. In recent years, with the exchange and dissemination of ASEAN music cultures in China, Angklung has also gained significant popularity in China (Zhang, 2022). Alongside the gamelan ensemble, Angklung is one of the most iconic musical instruments in Indonesia.



Figure 1. Basic Structure of Angklung

Source: Taken by the author on September 1, 2024, in the author's studio. The instrument is imported from Indonesia.



Figure 2. Basic Playing Technique of Angklung

Source: <http://mt.sohu.com/20170207/n480135412.shtml>

3.2 Angklung's Evolution and Continuous Innovation

The earliest and most fundamental playing style of Angklung involved one person holding one note, with the group playing collectively, perfectly reflecting the cultural values of unity and cooperation. This method later evolved into individuals holding multiple notes by hanging several Angklungs on their arms or gripping several in their hands, known as "enhanced playing". Subsequently, local musicians began suspending 5–6 Angklungs on a single frame for street performances. However, these techniques, while innovative, were constrained by a limited range, which restricted the repertoire of Angklung music to some extent.

After Indonesia's independence in 1947, musicians in Jakarta upgraded and modernized Angklung. They adopted the 12-tone equal temperament system, creating a full set of Angklungs comprising more than 30 instruments with a range of nearly three octaves. Modern Angklung ensembles can now emphasize main melodies, produce rich harmonies, and modulate freely, significantly enhancing the instrument's expressive capabilities. This development enables Angklung to

perform a variety of large-scale and contemporary pieces, leading to the formation of a uniquely Indonesian style of "Angklung music".



Figure 3. Modern Hand-Shaken Angklung Ensemble

Source: Photo by Wang Wei, leader of the Beijing Bamboo Ensemble, taken on October 29, 2024, during the performance at the "Indonesia 75th Independence Anniversary Gala" at Beijing Four Seasons Hotel.



Figure 4. Upgraded Modern "Set-Based Striking" Angklung

Source: Photo by Wang Wei, leader of the Beijing Bamboo Ensemble, taken on October 29, 2024, during the performance at the "Indonesia 75th Independence Anniversary Gala" at Beijing Four Seasons Hotel.

Today, Angklung ensembles are highly popular in Indonesia, frequently used to accompany local vocal music, dance, and theater performances. Indonesian primary and secondary schools widely incorporate Angklung into their music education curricula. Furthermore, Angklung has gradually spread to China, East Asia, South Asia, Southeast Asia, and Western countries. Filipino musicians have even modified Angklung, suspending over 50 instruments in a two-layer frame operated by a single performer, making it highly convenient. In the United States, Angklungs made of aluminum tubes produce a distinctly different tonal quality.

These innovations demonstrate that Angklung has become an excellent entry point for practicing the concept of "mutual learning among civilizations" within the framework of area studies. Simultaneously, it serves as a valuable medium for cross-cultural aesthetic education practices.

3.3 The Humanistic Values Embodied in Angklung

Angklung's original playing style involved a single performer playing one note, requiring love and dedication from the player to bring out the essence of each note and the emotion of the piece through the continuous side-to-side shaking motion of the hands. This unique quality makes Angklung a musical instrument that necessitates teamwork, cooperation, and mutual respect among players to achieve a harmonious performance. For a seamless transition between notes in the melody, performers must embrace the spirit of unity and collaboration, forming a synergy where the collective effort exceeds the sum of its parts. Beautiful music emerges from the perfect fusion of individual notes, highlighting core values such as unity, cooperation, respect, and self-discipline inherent in Angklung.

In traditional Angklung ensembles, players often hold one to three Angklungs and shake them to produce notes that correspond to the melody and harmony. Together, they create a dynamic, engaging musical flow characterized by alternating rhythms and pauses. This process demands intense concentration from all members, requiring them to synchronize their visual, auditory, and tactile senses to align their contributions perfectly. Such coordination results in the creation of harmonious and enchanting music.

In performances outside Indonesia, Angklung is often accompanied by regional instruments from other cultures, such as African djembe drums, Latin American tambourines and cajóns, and Western string instruments like guitars, violins, and double basses. These combinations enhance the artistic characteristics and overall sound of the compositions. Through the ecological aggregation and dissemination of Angklung, it is possible to observe the preferences and choices of different cultural groups regarding sound, material, design, tuning systems, and aesthetics. Additionally, Angklung provides a unique lens for examining the hidden musical techniques, emotional expressions, and aesthetic philosophies of different regions, nations, and ethnic groups.

In summary, Angklung, as a world-class musical instrument originating in Southeast Asia and spreading across the globe, carries profound humanistic values and historical lessons. It has endured and thrived through the ages, continuing to expand its influence. Its universal values and rich cultural heritage are reasons why it remains deeply beloved by people worldwide.

4. Cross-Cultural Aesthetic Education Practice Using Angklung in the Context of Area Studies

The application of Angklung as a medium for cross-cultural aesthetic education provides a unique platform for fostering global engagement and cultural empathy. Situated within the interdisciplinary field of area studies, this approach underscores the importance of using tangible cultural artifacts as conduits for interaction and dialogue. Angklung, with its rich heritage and accessible playing techniques, exemplifies how traditional art forms can facilitate meaningful exchanges across national and cultural boundaries. By examining its role in aesthetic education, we can uncover insights into the broader implications of integrating traditional instruments into contemporary cross-cultural practices. The following section focuses on specific initiatives and examples that highlight the practical implementation of Angklung in fostering bilateral cultural relationships.

4.1 Cross-Cultural Aesthetic Education Practice of Angklung in the Context of Bilateral Relations

On June 30, 2013, the Indonesian Embassy in China, in collaboration with the Indonesia-China Friendship Association, successfully organized a concert titled "Angklung Grand Interactive Performance" at the Beijing Workers' Stadium. This event aimed to break the Guinness World Record for the largest number of participants in an Angklung performance, with over 5,300 individuals participating, surpassing the previous record set in Los Angeles, USA (Gao & Du, 2013).

During the concert, the audience collectively performed a repertoire that included popular Indonesian pieces such as *The Moon Represents My Heart* and *Hello Bandung*, as well as well-known Chinese songs like *Sweet Honey* and the theme from the movie *Shanghai Bund*. The seamless fusion of Eastern music with Indonesia's traditional folk instruments deeply captivated the audience.

In his opening remarks, the Indonesian Ambassador to China, Mr. Imoron Cotan, stated, "The purpose of this Angklung interactive concert is to introduce the Chinese people to Indonesia's unique traditional music culture and the enchanting Angklung instrument. Angklung was chosen because it is an instrument that requires unity and cooperation to produce harmonious and beautiful sounds. Through collective performance, it strengthens interpersonal collaboration and reflects the grand vision of global harmony" (Liu, 2013).

4.2 The Significance of Cross-Cultural Aesthetic Education Practice Using Angklung in the Context of Area Studies

Cross-cultural engagement involves interaction and understanding among diverse cultures, encompassing experiences across different ethnic groups, nations, regions, and eras. For example, when Indians use their classical music for aesthetic education, it represents cross-cultural practice (East-East). Similarly, Westerners using Romantic music for aesthetic education (West-East) or employing traditional Chinese music in modern education (Traditional-Modern) also exemplifies cross-cultural interactions. Therefore, selecting a universally recognized "medium" for cross-cultural exchange is crucial.

Angklung's highly human-centric playing technique, natural sound quality, simplicity, and openness make it an excellent channel for fostering cross-cultural understanding. These features allow it to transcend various cultural and technical boundaries effectively. As previously discussed, interaction and integration are intrinsic to Angklung's nature. Utilizing Angklung as a medium for cross-cultural integrative aesthetic education distinguishes it significantly from traditional approaches to aesthetic education. This concept forms the core perspective of this study, which aims to promote the fusion and development of Chinese and global music cultures through integrative cross-cultural aesthetic education. This aligns with contemporary China's objective of advancing global multicultural aesthetic activities imbued with Chinese aesthetic values (He & Luo, 2021, p. 33).

Angklung's appeal lies in its small size, straightforward playing technique, and melodious sound. Constructed entirely from environmentally friendly, readily available bamboo, Angklung is simple, portable, and easy to learn. Its natural tone and open cultural characteristics further reinforce its suitability as a medium for transcending cultural boundaries. These attributes make Angklung an ideal carrier for cross-cultural aesthetic education. Employing Angklung as a medium for such practices fundamentally differs from conventional aesthetic education approaches. This perspective underscores a simple yet profound idea: leveraging a single instrument as a "bridge" in cross-cultural aesthetic education to integrate Chinese and global music cultures. This vision supports China's Belt and Road Initiative and the broader goal of promoting multicultural aesthetic education practices rooted in Chinese cultural values within the framework of area studies.

4.3 Exploring Campus and Extracurricular Cross-Cultural Practices Using Angklung in China

Campuses serve as the "main battleground" for cross-cultural Angklung practices. At universities, participation extends beyond students to include faculty from different disciplines, administrative staff, security personnel, instrument caretakers, dormitory managers, and other campus personnel. Additionally, multi-level cross-cultural aesthetic education frameworks can include families, parents, and on-campus relatives. Specific activities include indoor rehearsal sessions, campus Angklung flash mobs, outdoor Angklung open-teaching practices, Angklung performance workshops, and interactive Angklung concerts. Activities may encompass campus-wide Angklung practices, the establishment of Angklung ensembles, related elective courses, performances, and artistic endeavors that extend beyond the campus to communities and international stages. These diverse practices around Angklung foster cross-cultural aesthetic education through integration and mutual engagement (He & Luo, 2021, pp. 33-34). Below are some case studies of the author's cross-cultural aesthetic education practices involving Angklung.

In the first semester of the 2022–2023 academic year (September–December), the author introduced a public elective course, *World Ethnic Music*, to 100 non-music majors at Zhaoqing University. During the unit on Southeast Asian music culture, the author incorporated an Indonesian-imported Angklung into classroom activities, engaging students in cross-cultural aesthetic education practices. The course began with an introduction to Angklung's origins, materials, and basic structure, followed by a performance demonstration. Students were then invited to try the instrument, with the author correcting improper techniques.

The author used piano accompaniment to teach the melodies of *Twinkle, Twinkle, Little Star* and *Jasmine Flower* before assigning students to select the songs and notes they wished to play. Students practiced in groups for 20 minutes, after which the author provided guidance and allowed each group to perform.

The practice revealed that students were highly interested in the Angklung and quickly grasped its basic techniques. While they performed longer rhythmic values (e.g., two or four beats) well, they struggled with quicker values (e.g., 1/2 or 1/4 beats) and smooth note transitions, especially shorter values. However, through repeated rehearsals, students successfully presented the pieces with satisfactory results. The activity not only highlighted Angklung's artistic charm but also the joy of cross-cultural aesthetic education. Students reported that the collaborative nature of Angklung playing deepened their understanding of teamwork and harmony, and they acknowledged that only through such attitudes could they achieve the desired artistic effect.

小星星

1 = C $\frac{2}{4}$

1 2 3 4 5 6 7 $\dot{1}$ $\dot{2}$ $\dot{3}$ $\dot{4}$ |

1 1 | 5 5 | 6 6 | 5 -^v | 4 4 | 3 3 |
 一 闪 一 闪 亮 晶 晶, 满 天 都 是

2 2 | 1 -^v | 5 5 | 4 4 | 3 3 | 2 -^v |
 小 星 星, 挂 在 天 上 放 光 明,

5 5 | 4 4 | 3 3 | 2 -^v | 1 1 | 5 5 |
 好 像 许 多 小 眼 睛 一 闪 一 闪

6 6 | 5 -^v | 4 4 | 3 3 | 2 2 | 1 -^v |
 亮 晶 晶, 满 天 都 是 小 星 星

Musical Example 1: Practice Piece - Twinkle, Twinkle, Little Star
 Source: <http://image.baidu.com>

茉莉花

1=F $\frac{2}{4}$ 中国民歌

3 3 5 6 $\dot{1}$ $\dot{1}$ 6 | 5 5 6 5 - |
 好 一 朵 美 丽 的 茉 莉 花。

3 3 5 6 $\dot{1}$ $\dot{1}$ 6 | 5 5 6 5 - |
 好 一 朵 美 丽 的 茉 莉 花。

5 5 5 3 5 | 6 6 5 - |
 芬 芳 美 丽 满 枝 丫。

3 2 3 5 3 2 | 1 1 2 1 - |
 又 香 又 白 人 人 夸。

3 2 1 3 2 3 | 5 6 $\dot{1}$ 5 - |
 让 我 来 将 你 摘 下。

2 3 5 2 3 1 6 | 5 - 6 1 |
 送 给 别 人 家。 茉 莉

2- 3 1 2 1 6 | 5 - - 0 |
 花 茉 莉 花。

Musical Example 2: Practice Piece - Jasmine Flower
 Source: <http://image.baidu.com>



Figure 5: Cross-Cultural Aesthetic Practice with Angklung in the World Ethnic Music Elective at Zhaoqing University
 Source: Photo taken by the author on September 10, 2023, at Zhaoqing University's School of Music, Room 309.



Figure 6: Angklung-Based Campus Cross-Cultural Aesthetic Education Lecture

Source: Photo taken by the author on October 12, 2023, at the Zhaoqing University Library Academic Hall.

Extracurricular activities extend Angklung practices to enterprises, communities, and social organizations, engaging diverse age groups such as workers, teachers, doctors, and researchers. As discussed earlier, cross-cultural aesthetic education can manifest in multiple layers—bridging Chinese and foreign cultures, linking different historical eras, or even subtle differences within the same era, such as intergenerational, interdisciplinary, or subcultural exchanges.



Figure 7: Cross-Cultural Aesthetic Practice with Angklung at the Zhaoqing Duanzhou District Cultural Center

Source: Photo taken by the author on July 20, 2021.



Figure 8: Cross-Cultural Aesthetic Education Practice Involving Three-Year-Old Children
Source: Photo taken by the author on March 24, 2024, at Zhaoqing Xingyan Lecture Hall.



Figure 9: Angklung-Based Cross-Cultural Aesthetic Education Workshop for Core Teachers (Educational Researchers) in Guangdong Province

Source: Photo taken by the author on June 10, 2022, at Vienna Hotel, Duanzhou District, Zhaoqing.



Figure 10: Angklung Cross-Cultural Aesthetic Stage Practice (Author: Third from the Right)
Source: Photo taken by the author on May 24, 2023, at the Guangdong Provincial Ethnic Mansion.

These on-campus and extracurricular cross-cultural aesthetic education activities using Angklung promote public understanding of cultural diversity and human values. They encourage respect for global cultural diversity, emphasizing the importance of preserving Chinese traditions while learning from beneficial foreign cultural elements. This approach fosters sustainable development in contemporary Chinese arts and culture.

The recent cross-cultural dissemination efforts between China and ASEAN have laid a solid foundation for building a new framework for studying Southeast Asian music culture in China. Indonesian music has been spreading in China for over two decades, reflecting the mutual learning and coexistence of civilizations between China and ASEAN nations.

Cross-cultural teaching practices involving Indonesian music in China should focus on aligning with contemporary developments and identifying elements of foreign cultures that can be integrated effectively. Breaking habitual thinking patterns during cross-cultural practices allows for faster and more effective fusion with Chinese traditional culture. Ultimately, this integration breaks down regional and national cultural barriers, achieving the goal of mutual enrichment and coexistence in global music cultures.

5. The Significance of Cross-Cultural Studies in the Context of Area Studies

As the saying goes, "State-to-state relations thrive when people develop mutual affection, and people develop mutual affection when their hearts are connected". Under the Belt and Road Initiative, China and Southeast Asian countries have engaged in mutual exchange and learning, using art as a bridge to foster friendships. Within this context, musicology research under area studies should not be confined to ethnomusicologists alone; individuals long dedicated to Western professional music composition and performance should also shift their perspectives toward the East and beyond. For instance, violinist Yehudi Menuhin, who dedicated his life to European music, closely engaged with Indian music and even authored a book about world music for general audiences, showcasing his vast knowledge and broad vision.

The focus of cross-cultural research on music culture under the lens of area studies lies in constructing a research and practice paradigm as well as an academic research community for Chinese music disciplines. Music, by its non-semantic nature, has the potential to serve as a universal "language" in cross-cultural aesthetic education. This unique characteristic enables music to transcend regions, national boundaries, races, ethnic groups, and identities. In the spirit of "unity in diversity" and a "community with a shared future for mankind", music plays a crucial role in showcasing cultural differences through cross-cultural integration and mutual learning. This approach fosters practices like "mutual enrichment" and "beauty in diversity", which touch people's hearts worldwide and nurture an open and inclusive cultural atmosphere.

Thus, cross-cultural aesthetic education practices using Angklung as a medium under area studies have significant value. They provide a new perspective for the international dissemination and development of Chinese music while offering practical value for teaching world ethnomusicology.

Constructing China's musical discourse under area studies requires attention to two key aspects. First, it necessitates theoretical research in area studies and musicology. Second, it demands a focus on curriculum teaching and dissemination research, emphasizing the expansive and integrative development of Chinese music's theoretical and practical dimensions on the global stage.

This study of cross-cultural aesthetic education practices using Indonesia's Angklung under the area studies framework responds to China's Belt and Road Initiative and explores pathways for mutual exchange and learning among cultures along the Maritime Silk Road. By positioning Angklung as a medium for aesthetic education, these practices strengthen cross-national exchange and cooperation between China and Indonesia. They also enhance cross-cultural understanding among Chinese people, enriching their "worldview" and "global cultural perspective". These efforts contribute to advancing Chinese music theory and teaching methodologies within an international context.

On a practical level, cross-cultural aesthetic education practices using Angklung offer unique value. They provide a new direction for aesthetic education theory in China, particularly in cross-cultural exchanges. By serving as a successful case of cultural integration, these practices help construct an equal, diverse, and inclusive global music culture while promoting the appreciation of world musical heritage.

6. Conclusion

The non-semantic and non-corresponding nature of music endows it with exceptional potential as a medium for cross-cultural aesthetic education practices. Using Angklung as a medium for cross-cultural integration and mutual learning provides new theoretical directions for China's aesthetic education, fostering the connection between Chinese and world music. This approach promotes diverse and innovative inheritance of Chinese music culture in an international paradigm.

Consequently, Chinese and international music cultures can better transcend racial, cultural, and identity differences. In the spirit of "unity in diversity" and a "community with a shared future for mankind", these practices help eliminate cultural barriers, allowing people of different nations and ethnicities to experience emotional resonance. This leads to the cultivation of an open and inclusive worldview and philosophy of life.

Therefore, the concept of cross-cultural aesthetic education practices under area studies is not only valid but also holds profound value and significance.

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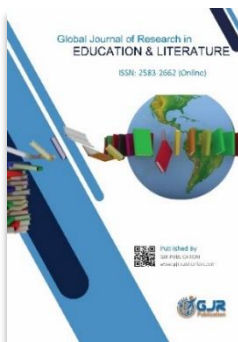
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