Strengthening Music Learning at SMKN

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Abstract:

The Community Engagement (PkM) of the Faculty of Teacher Training of Christian Education choosing the topic is because: Firstly, the author considers SMKN 1 Pulang Pisau to be a potential high school for activities because their Principal is an arts graduate. Second, the school has complete musical equipment as far as the author is concerned. Third, the location and venue of SMKN 1 Pulang Pisau is spacious and adequate as a location for activities. Fourth, the school was able to command all secondary school principals to send representatives of teachers who had taught in the cultural arts department. We explored creative strategies through an ensemble approach in interfaith music learning after reinforcement and/ or empowerment. The implementation method in PkM that we have done is Asset Based Community Development (ABCD) method with implementation stages through discovery, dream, design, define and destiny. Our PkM team evaluated the implementation and sustainability of the program at SMKN 1 Pulang Pisau for 4 days. As a result, the beneficiaries were able to plan, select methods, and implement Cultural Arts learning, with music specifications through an ensemble approach. The ensemble as a national music landscape is able to produce musical creativity and resonant rhythms through materials around the beneficiary schools. For example, gallons, bamboo, and wood.

Keywords*: Ensemble; Interfaith music learning; Strengthening and/ or empowering*

Introduction

Community Engagement (PkM) is based on the Decree of the Chancellor of the Institut Agama Kristen Negeri Palangka Raya Number 234 of 2022 concerning the determination of the implementers of Community Engagement activities. The Chancellor's

Decree in the fourth point stipulates that the costs caused by this Decree are borne by DIPA Institut Agama Kristen Negeri (IAKN) Palangka Raya for Fiscal Year 2022 Number: DIPA-025.05.2.662876/2022 Dated November 17, 2021. This decision is valid from the date of its enactment. This community service establishes lecturers from the Church Music Education study program as one of 15 study programs as implementers of Community Engagement for IAKN Palangka Raya.

Cultural Arts is one of the lessons provided through schools in order to train and provide skills for students to be useful while fostering moral intelligence competitively (Widaningsih, 2016). In addition to this, Cultural Arts subjects can provide experiences for students to be able to express and create through an art approach that cannot be provided by other subjects where students will learn through various ways and diverse media, such as motion, sound, form and other combinations. Experience, according to Veronica, is integral to imagination, including the imagination that exists in music itself (Veronica & Munte, 2022). So that in the end learners can achieve various multi-intelligences, such as intrapersonal, interpersonal, musical, linguistic, naturalist, and other intelligence (Tekerop et al., 2021).

The fields of art studied in schools are very diverse, namely drama, dance, music, and visual arts. The diversity of each field of art has its own characteristics and benefits. Music learning itself has the benefit of helping to stimulate memory, language, and analysis in order to become a human being who has logical, critical, intelligent and creative analysis thinking (Suci, 2019). Thus, the art teacher as a figure who plays an important role in learning, especially Art learning. Art teachers usually channel their best self-competence for professional learning.

There are two activities that occur, namely learning and teaching activities. These activities occur in the process of delivering information and receiving information. Teachers are the formal providers of information in schools, so they must have the ability in accordance with

Law Number 14 of 2005 concerning teachers, "must have academic qualifications, competencies, teaching certificates, and have the ability to realize national education goals (Meilani, 2017)."

Based on the description of partner problems found that the Cultural Arts teacher who teaches at SMKN 1 Pulang Pisau does not have an arts education background, this then becomes a problem which if allowed to continue without any action or follow-up from the school will affect the cognitive, affective, and psychomotor abilities of students. The results of research conducted by Meilani (2017) regarding the effect of teacher background on student learning outcomes in Cultural Arts learning found that the educational background of Art teachers or teacher teaching qualifications had an influence on students' cognitive learning outcomes, indicated by the results of students' written tests that did not meet the KKM and the results were in the sufficient category (Meilani, 2017)." The research was reinforced by findings by Ary, Eswendi, and Hakim (2012) who found,

> "if the teacher does not have an Art education background, then the level of mastery of the material will also be less. So in this case the teacher must have the appropriate qualifications and academic competence (Ary et al., 2012)."

Basically, to improve the quality of learning, the efforts made must start from improving the ability of teachers, one of which is the teacher's ability to design learning strategies that are in accordance with the objectives to be achieved. Without a clear strategy design, learning will be difficult to be directed to the goal. Learning strategies are very useful for both teachers and students. For teachers, strategies can be used as guidelines in carrying out learning. As for students, with the learning strategy, it will facilitate the learning process of students (Ambriani, 2014).

Seeing these conditions, the Church Music Education study program, which has a specialty in music, wants to try to help offer a problem-solving solution by strengthening / empowering learning in one of the arts studied, namely music, to Cultural Arts teachers at

SMKN 1 Pulang Pisau. The strengthening focuses on the learning strategies that teachers must prepare in relation to music learning at school to improve the quality of learning and students' cultural arts achievement. In this case, the teacher not only places himself/herself as a teacher and manager who organizes and manages the class, but also as a coach who must motivate his/her students to work hard and achieve the highest possible achievement and help students to appreciate the value of learning and knowledge. In addition, teachers must also place themselves as mentors, where teachers act as friends and can be role models for students (Widaningsih, 2016).

Given that the duties of teachers are so heavy, teachers must always update their knowledge, insights, and skills so that they can always adjust to the needs of the challenges of the times and also towards professional development. One way that can be done is through reinforcement. Related to the solution of the problems that have been described through reinforcement, providing reinforcement for music learning can be done in many ways, one of which is through providing training or workshops to Cultural Arts teachers in order to improve their competence, both knowledge competence, competence in planning and implementing learning. Through training, teachers will get refresher knowledge or even new knowledge, and be motivated to improve their performance and learning methods (Sarjilah, 2012).

Community Engagement by our team is more directed towards strengthening teachers who do not come from the Arts and Culture concentration but have long taught Arts and Culture subjects in each school. The community, in this case representatives of music teachers from all high schools in Pulang Pisau Regency, attended the FDG. They participated in the first day of activities by receiving material through resource persons related to the introduction of obstacles and challenges in the world of music today. On the second day, the team then involved the students who attended the FDG, accompanied by their teachers. The students then played musical instruments that are close to their daily lives. On the third day, the team provided materials on making

ensemble music from materials close to nature or within the school's reach through materials located around Pulang Pisau in addition to modern musical instruments. On the fourth day, everyone (students and teachers) tried their hand at creating two pieces of music in the ensemble and played them together. The team and participants (community) then shared their impressions of the FDG.

Schools that participated in the interfaith music training included: SMA Negeri 1 Pulang Pisau, SMA Negeri 2 Pulang Pisau, SMA PGRI Pulang Pisau, MAN Pulang Pisau, SMK Negeri 1 Pulang Pisau, SMK Negeri 2 Pulang Pisau, SMK Karya Pulang Pisau, SMP Negeri 1 Kahayan Hilir, SMP Negeri 2 Kahayan Hilir, SMP Negeri 3 Kahayan Hilir, SMP Negeri 4 Kahayan Hilir, SMP Negeri 5 Kahayan Hilir and SMP Satu Atap Negeri 1 Kahayan Hilir. Community Research seeks to provide strengthening and/or empowerment to both the teachers and the students who participated or attended the training.

SMKN 1 Pulang Pisau hosted the music workshop because of the variety of schools invited, SMKN 1 Pulang Pisau has music facilities including: Acoustic Guitar, Acoustic Bass, Kazon, and Yamaha PSR-S 770 Keyboard, and traditional musical instruments. In addition, another interesting point is that the principal of SMKN 1 Pulang Pisau has competence in music and art.

Based on the situation and opportunities above, we looked at and created an interfaith (Islam, Christianity, and Hinduism) and *Penghayat Kepercayaan* (*Kaharingan*) music workshop using existing facilities. These facilities can contribute to harmonization and then be practiced in each school participating in the music workshop with existing facilities through their respective creativity. For this reason, the main focus in this workshop is ensemble.

Ensemble is a musical group (more than one musician) that plays a variety of musical instruments and/or sings. For example, Javanese Gamelan. Javanese Gamelan has slendro and pelog scales. These notes have resonance in the ensemble, which is made from solid hardwood. Possibly, according to the authors, Ulin wood which also comes from

Kalimantan (Hamdan et al., 2022). The UK has a state-funded music school for students with learning difficulties. In addition to ensemble development, music organizations in the UK also manage the production and technology of the music itself with relevant partners (Kinsella et al., 2022).

Yi Guo, Xuejun Xiong, Yangcheng Liu, Liang Xu, Qiong Li explored the extent of human-computer interaction through ensemble learning methods that are useful for speech accuracy and learner emotion recognition (Guo et al., 2022). Guo *et al.* recognize emotions (one of which is the ability to express and speak) through speech by selecting extraction features such as STEN, PFCY, FFCY and AVSS. Guo *et al.'s* experiment showed the extent of recognizing learners' anger, happiness, fear, surprise, neutrality and sadness. In addition, Guo et al. observed that traditional acoustic processes embody the values of perseverance and wisdom (Guo et al., 2022).

Ian Middleton analyzed the final recordings of online music collaboration through the interaction and mediation of creators and participants in it (Middleton, 2022). Middleton sees the ethics of collaboration as lying in the participatory practices of the participants. At the same time, it is direct evidence of empathy and solidarity with victims of oppression. Middleton argues that collaborative singing through ensembles can ignite the soul of justice lovers in the form of protests in order to defend victims of repression. Middleton adds that when physical proximity to the ruler is distanced, mediation in the form of protest through the help of collaborative composition responds to injustice.

School music teachers' perceptions of ensemble music in the student curriculum. The incorporation of progressive (hip-hop and rap genres) and nontraditional music can help music teachers, with autonomy, see clearly and make decisions about the talent-based curriculum to be used in the learning process (Matthews & Koner, 2022). The student curriculum we found at SMKN 1 Pulang Pisau still uses the 2013 curriculum. This is quite different from the current

teaching curriculum. Regardless of the challenges and obstacles of each curriculum (Munte, 2022a, 2022b).

In addition, Gabriel Byczynski, Kylie Schibli, Gary Goldfield, Gerry Leisman, and Amedeo D'Angiulli observed the effect of social-based classical ensemble music training. The training was able to streamline language literacy. In addition, as a result, children and adolescents respond more quickly and accurately (Byczynski et al., 2022). Leon R. de Bruin sees ensembles as useful for learning, improvising student communities with outcomes, e.g., confidence, reflective practice, sound creativity (de Bruin, 2021; Zieliński et al., 2022).

The exploration of ensembles in an educational context is not only in Indonesia, but also in other countries. One high school in Australia engaged teachers and students in music classes in creative music making. The class workshop emphasized fun improvisation while aiming to increase motivation (Wilson, 2022). Ensembles are also able to foster social skills for children. For example, social skills in the home environment through mothers' reports at home (Blanky-Voronov & Gilboa, 2022). There are also Russian and Swedish countries that develop ensembles (Sandberg-Jurström & Lindgren, 2022). In Ukrania, ensembles are both a national musical landscape and a mirror of national identity. The ensemble is called the bandura ensemble (Maryna, 2022).

Previous research that is close to our research on empowering is community service research conducted by Luthfiyah et al., in the context of the practice of Islamic teachings in developing da'wah, education and libraries, developing welfare and public health programs, developing the congregation's economy, empowering women, youth, and scouting (Luthfiyah et al., 2021). In addition, speaking of empowering which is related to skill development, in this case the digital literacy of educators, Warsiyah et.al*.,* traced the traces of literacy through community engagement by means of mentoring and training (Warsiyah et al., 2022).

Based on the previous research above, the author sees closeness to our research on ensembles that are useful in a variety of ways, including bringing out creativity in the midst of a lack of modern musical instruments by using surrounding equipment that produces sound. For example, gallons, bamboo, and wood. The difference between previous research and the author's research is that the author's research was conducted across schools and religions. In addition, modern music facilities in each secondary school are still relatively rare. Thus, assembling through local materials is important with the addition of rhythms through the music workshop.

Method

The implementation method in Community Engagement carried out by the Church Music Education study program is using the ABCD method or an abbreviation for Asset Based Driven Community Development. The reason is that this method takes an approach that wants to empower the community by starting from the assets and strengths of the community. This is then considered in accordance with the objectives of the Church Music Education study program to provide strengthening to existing assets in schools, namely the Cultural Arts teachers themselves.

ABCD is an approach in community development that seeks the realization of a social life order where the community is the actor and determinant of development efforts in their environment or called Community-Driven Development. Through the ABCD approach, the community is facilitated to formulate an agenda of change that they consider important so that they are not focused only on their shortcomings and problems (Salahudin et al., 2015). In addition, through this approach, it can sustainably form community independence in increasing its potential (Al-Kautsari, 2019).

The stages of implementing ABCD-based Community Engagement include (Al-Kautsari, 2019):

First, Discovery (*Assessment*). At this stage, the potential of the community will be reviewed regarding the work, activities, expertise and skills that each person has. In relation to the Community Engagement carried out, the process of assessing potential is carried out at school, particularly the potential, knowledge and skills possessed by Cultural Arts teachers. The process of rediscovery or initial identification of assets owned by the school was conducted through surveys and interviews with the principal and Cultural Arts teachers at SMKN 1 Pulang Pisau.

Second, *Dream*. This process is the next step of the process of assessing the potential that has been discovered in such a way, where this process seeks to provide identification of ideals, hopes that are desired from the potential possessed. At this stage, the school and teachers together formulate the ultimate goal or desire to be achieved through music learning for both the teacher and the school. This goal will be the basis for designing activities to be carried out in Community Service.

Third, Design (*Procedure*). The activity in this stage is to organize a change plan, where the procedures that must be carried out to achieve the goals must be carefully and systematically planned so that the goals or dreams that have been formulated together can be achieved. At this stage, the Community Engagement team and also partners together design activities that are used to achieve predetermined goals.

Fourth, Define (*Stabilization of Goals*). At this stage, stabilization and affirmation of the goals to be pursued are carried out, in this stage motivation is also provided to provide enthusiasm and confidence in realizing the goals.

Fifth, Destiny (*Self Determination*). After all the activities have been carried out, the next stage is that each person involved in the activity will reveal what they feel they got during the activity, what are the strengths and weaknesses of music learning that the teacher has implemented. In addition, they are also given the opportunity to provide conclusions from the activities that have been carried out.

Results and Discussion

Community Engagement activities for the Church Music Education study program in 2022 are carried out with the following schedule of activities:

First. Survey and coordination stage. This activity was conducted on Friday, July 8, 2022. In this activity, an initial survey was carried out regarding the problems and potentials that exist at SMKN 1 Pulang Pisau through Focus Group Discussions (FGD) with partners, namely SMKN 1 Pulang Pisau. Palangka Raya. After the survey, the Community Engagement team and the partners coordinated to determine the form of activities carried out. The activity agenda can be shown in table 1 as follows:

Tabel 1.

Agenda Activities

No	Time (WIB)	Agenda	Place	Person in Charge
1	06.00 am - 08.00 am	Departure to Pulang Pisau	IAKN Palangka Raya	Community Engagement Team
2	08.00 am - 08.30 am	Hospitality	SMKN 1 Pulang Pisau	Community Engagement Team
3	08.30 am - 10.30 am	Survey and Coordination	SMKN 1 Pulang Pisau	Community Engagement Team
4	10.30 am - 11.00 am	Closing	SMKN 1 Pulang Pisau	Community Engagement Team
5	11.00 am - finished (pm)	Back to Palangka Raya		

Researchers carried out the first Survey and coordination stage on Friday, July 8, 2022 or for one day with the team and teachers from various subjects of SMKN 1 Pulang Pisau, Central Kalimantan. The team explored the music life and the FGD description for the next few

days. In addition to describing the time, agenda, location, researchers have included a photo as first day's evidence for survey beforehand.

Figure 1.

Friday, July 8, 2022

In the second stage, we conducted a focus group discussion (FGD) on Thursday, July 14, 2022, with the partners to determine the form of activities carried out in order to follow up on the existing obstacles. Departure from Palangka Raya, SMKN 1 Pulang Pisau, at 6:00 a.m. or 8:00 a.m. Arriving there, then hospitality, break time, and FGD on designing community engagement activities together with partners as well as signing a cooperation agreement. One of the contents of the agreement is that IAKN Palangka Raya sends one of the students majoring in Music Education to become a student, volunteer, or practice at SMKN 1 Pulang Pisau. Below is evidence of the implementation of the second phase of activities. The third stage is the implementation of activities on Wednesday, August 10, 2022. At this stage, participants were given briefings and materials related to interfaith music learning from competent or concerned speakers in the field of music education. Here's one of the photos documenting the third phase of our activities.

Figure 2.

Thursday, July 14, 2022

Figure 2 shows that on Thursday, July 14, 2022, the team conducted an opening ceremony in which introductions, programs, and FGD descriptions focused on universal music issues. The fourth stage is the implementation of activities on Thursday, August 11, 2022. At this stage, direct teaching practice was carried out by the speaker with the participants through theory and direct practice in the classroom. Below is evidence of the implementation of the fourth stage of our activities.

Figure 3.

Thursday, August 11, 2022.

On Thursday, August 11, 2022, the team explained the implementation activities through various theories and hands-on practices. Direct practice is when participants directly accompany themselves with various musical instruments.The team also guided and instructed music users to produce sonic harmonization. The presenters were accompanied by the PkM team for the third and fourth stages, which lasted two days and included intensive material and practice every day. This activity is referred to as an ensemble (Ersoy, 2018); (Popa & Popa, 2017); (Vlasceanu et al., 2015).

Sekolah Menengah Kejuruan Negeri (SMKN) 1 Pulang Pisau is one of the schools located in Kahayan Hilir Sub-district, Pulang Pisau Regency, Central Kalimantan. Based on Dapodik data, SMKN 1 Pulang Pisau has 362 students and 41 teachers. The school implements the 2013 curriculum. One of SMKN 1 Pulang Pisau's subjects is cultural arts. Based on a previous investigation by our team, SMKN 1 Pulang Pisau does not yet have a Cultural Arts teacher with teaching qualifications in accordance with their field, Art. The existing Cultural Arts teacher at SMKN 1 Pulang Pisau is a teacher of another subject at the SMKN, but

because he or she has skills in one of the arts, namely music, the teacher is given additional duties to teach Cultural Arts.

Tabel 2.

Map of Data's Distribution

Name	Classes Taught
Anithae	VII & VIII Classes
Ardiansyah, ST., MM	Cultural Arts 10th Class
Indra Wijaya	X Class All Majors
Nidauzzakya	X Class
Novia Palupi	11th Class and 12nd Class All Majors
Ratmini	XI Class
Sasie	VII Class
Septi Anggreni,S.Pd	X, XI, XII Classes

Table 2 has mentioned the teachers names who do not come from music major, but come from classroom teachers who have taught certain classes with different subject areas and have not taught music specifically. Secondly, based on table 2, the author has seen teachers who have taught more than one class. For example, there are teachers who have taught, and still teach, two or three classes. This condition can then allow the quality of cultural arts learning to be less than optimal. Ary, Eswendi, and Hakim (2012) in their research affirmed,

> "..untuk menggapai suksesi pembelajaran, maka seorang guru dituntut untuk profesional. Profesional artinya guru memiliki lima hal, yaitu: (1) Memiliki komitmen pada siswa dan juga kepada proses pembelajarannya secara kuat; (2) Guru secara mendalam menguasai materi pelajaran yang diajarnya serta menguasai cara mengajarkannya kepada siswa; (3) Guru harus bertanggungjawab memantau hasil belajar siswa dengan menggunakan berbagai teknik evaluasi; (4) Guru harus mampu berpikir dan merencanakan secara sistematis terkait apa yang akan dilakukannya dan pengalaman seperti apa yang didapatnya; (5) Guru harus mengajar

sesuai dengan kualifikasi mengajarnya atau sesuai dengan bidang ilmu yang dikuasainya (Ary et al., 2012)."

Based on the various expectations of the teachers listed above, the Cultural Arts teachers of SMKN 1 Pulang Pisau must be empowered and strengthened so that they can share additional knowledge and skills in teaching Cultural Arts, particularly music.For this reason, the Church Music Education study program at the Institut Agama Kristen Negeri (IAKN) Palangka Raya saw an opportunity to provide strengthening and empowerment to cultural arts teachers and students at SMKN 1 Pulang Pisau with a focus on music. The program includes training in: planning, selecting methods, and implementing cultural arts learning with music specifications.

Based on the above analysis, SMKN 1 Pulang Pisau does not currently have a Cultural Arts teacher with a qualification background in teaching art. In this case, the Church Music Education study program intends to provide strengthening and empowerment in Cultural Arts learning, particularly in the field of music, at SMKN 1 Pulang Pisau in the hope that the existing assets of SMKN 1 Pulang Pisau, namely Cultural Arts teachers who do not have qualifications in teaching art, will be strengthened.

Conclusion

A team of lecturers from the Faculty of Christian Education, the church's music education program, was able to provide problem-solving solutions to teachers who did not come from the concentration of Cultural Arts at SMA Negeri 1 Pulang Pisau, SMA Negeri 2 Pulang Pisau, SMA PGRI Pulang Pisau, MAN Pulang Pisau, SMK Negeri 1 Pulang Pisau, SMK Negeri 2 Pulang Pisau, SMK.Finally, community engagement focuses on learning strategies that teachers must prepare for the quality of learning and learning achievement in cultural arts through ensembles. This positions the teacher as both a guide and a friend. The ABCD method as an approach to music development for

students and teachers who do not come from the concentration of cultural arts (beneficiaries) makes them musical actors through discoveries, dreams, procedures, the stabilization of goals based on the results of training, and feelings through expression after conducting FGD training at SMKN 1 Pulang Pisau as a partner. The first through fourth agendas on Friday, July 8, 2022; Thursday, July 14, 2022, Wednesday, August 10, 2022; and Thursday, August 11, 2022 enabled the beneficiaries to plan, select methods, and implement cultural arts learning with music specifications, especially ensembles. Ensembles, as a national music landscape, are able to produce musical creativity and resonant rhythms through materials around the school. For example, gallons, bamboo, and wood.

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