
ABDIMAS

Jurnal Pengabdian kepada Masyarakat
<https://journal.unnes.ac.id/journals/abdimas/>

Development of Skills in The Preparation of Music Art Modules "Nyong Wong Tegal" Based on *Experiential Learning* in Merdeka Belajar Concept for Elementary School Teachers in Tegal Regency

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Abstract

The Nyong Wong Tegal Music Art Module based on *Experiential Learning* is a new breakthrough in the world of music education in Indonesia which is in accordance with the concept of Merdeka Belajar. The purpose of this service is to assist in the preparation of music art modules that contain the culture of Tegal songs based on *Experiential Learning* for elementary school teachers in Tegal Regency. The methods used are lectures, discussions, practices, simulations, and evaluations. The results of this service include: (1) The Nyong Wong Tegal Music Art Module based on *Experiential Learning* assists teachers in learning music art in the classroom; (2) elementary school teachers are given proper practice of Tegal song singing techniques; (3) Elementary school teachers are given practical assistance in implementing the Nyong Wong Tegal module in the classroom.

Keywords: *Elementary School, Merdeka Belajar, Module, Music Art*

INTRODUCTION

The quality of education in Indonesia is still ranked quite low compared to other developing countries in the world and Southeast Asia. This is because learning in schools still puts pressure on students with learning activities that are not in accordance with the students' own desires so that the freedom to learn is not owned by students. It is the same as parents who only attach importance to academic education rather than non-academic education. However, in schools there are still many who put aside non-academic education so that students can only learn academic subjects. Because of these problems, students feel burdened and depressed, they feel that there is no color or something new that interests them in the learning process. There is no word for freedom to be creative and innovate in the learning process. Therefore, the Minister of Education and Culture of the Republic of Indonesia, Nadiem Anwar Makarim, created an independent learning initiative program (Baro'ah, 2021). Where, according to Nadiem Makarim, independent learning is a learning process that aims to create a fun and not boring atmosphere for students. The independent learning program emerged because there are many complaints related to students who are always based on grades so that students are required to only think homogeneously. Meanwhile, in terms of the learning process, a student has the right to be independent to learn, in this case a teacher is required to be a fun learning companion in carrying out the learning process for students.

The learning process in elementary school is an initial foundation in shaping the character of students in the future, one of the aspects is the learning of music art in a cultural arts and craft subject. When students learn what art is and how to implement art in their daily lives, it is very good for children's psychological development, which means that art can form a good personality of a child. Music education is something very important for children's psychological development. Music has so many benefits for children's psychological development as well as for the formation of a character in their social environment, meaning that by learning music, children can have the meaning of the aesthetic value of music on their growth and mental development (Roffiq, Qiram, and Rubiono 2017).

Learning music art in elementary school is one of the implementations in the process of independent learning, namely fostering a sense of freedom to think. Learning the art of music is a conscious effort to prepare students through teaching, guidance and practice activities to master artistic skills according to the role they must play (Soehardjo 2012). This can be seen in the learning process of music art education, where students are required to act on how to play music. Taken in general terms of the practice of singing for example. In this case, students can appreciate in doing singing activities, not only that, indirectly students can sing songs by showing expressions and sometimes students are creative in expressing the song that is being sung. A form of appreciation is when students understand the meaning of the content of the song, listen to and respond to the content of the song. Expressions can be realized by facial expressions of body, hand and foot movements. When singing, students are often invited to clap their hands to the accompaniment of the song being sung. This is a form of students' creation in the form of new expressions created when singing. The interpretation of the song provides stimulation in the knowledge of counting in the students. In addition, when students sing songs with the theme of nature, and the interpretation of the song shows the beauty of the surrounding nature. When singing songs with the theme of nature, it will arouse a sense of love for the country in students. Freedom such as appreciating, expressing and being creative can create a learning process in the classroom that is fun and not boring, so that students can feel the freedom of learning when doing the learning process in the classroom. The community expects that teaching pays attention to the interests, needs and readiness of students to achieve social goals through music learning (Mintargo 2018).

The state of art learning, especially in the art of music, is not so much attention even though the art of music is very important for various character formation and psychological development of children in their time, children can have abilities that continue to be honed from an early age and children can know who they are with their potential. Music gives an aesthetic value to children because the child's potential is unique and also different when children learn music children will become their own character, this can be combined with a learning package through a teaching module "Nyong Wong Tegal" which is based on *experiential learning* which means that students will learn music directly with the experience of what they absorb as a unity of meaning and encompassing the culture of their region that they understand and look at it in everyday life. For this reason, music is very mandatory for elementary school children because learning music arts provides its own uniqueness to students, so there is a need for special abilities from teachers to develop themselves to understand the meaning of good music art learning to be given to children.

The problem that is often encountered in the field is that teachers are less able to provide music art learning because they do not have special abilities in music, as a result of which music education in elementary schools tends to be lacking or even dead, which results in students' creativity and potential about music art being less honed. Learning cultural arts and crafts in elementary school is a lesson that contains knowledge and learning about Indonesia's typical arts and culture (Mareza, 2017). Ability is one thing, a skill for something that is done continuously until it becomes a skilled thing in a certain field. The ability to play music is a level of intelligence and in the form of children's skills in terms of ability as a motor intelligence and pouring it into a musical instrument game which is one of the important points for the development of children's psychology. Music provides an aesthetic character that can make students grow in their psychological development, because the potential of each child is different, music in this case is able to form the character of students who have independence and sensitivity to their social environment to be good (Sukandar, 2020). The ability to play music is beneficial to the development of students and music has aesthetic value that will form good characters for children, one of which is self-confidence, mandiri and able to develop children's mental sensitivity to their environment (Yetti, 2017).

Experiential learning is a learning model that is packaged by prioritizing direct experience faced by students by absorbing the meaning of what is obtained when learning, which means that this direct experience has a very good impact on students' comprehension in participating in learning (Rohman, 2019). The development of the *experiential learning-based "Nyong Wong Tegal" module* is a development of a music art module that emphasizes student experience-based learning, designed so that students can be active in learning based on direct experience that focuses on students' practical abilities so that learning becomes meaningful. In the Nyong Wong Tegal module, students will be given hands-on experience related to correct singing techniques according to Tegalan's typical rules. This is in line with the goals in the concept of Freedom of Learning which prioritizes independence, independence, and students' creative and innovative abilities in the implementation of music art learning. The Nyong Wong Tegal module was chosen because it introduces and preserves Tegalan culture, so that it is able to foster a sense of love for regional culture that students have. In addition, the modules

in schools still include culture on a national scale, which is considered less relevant to the learning conditions of students in kelas, because students need something that is in direct contact with their daily lives.

The experiential learning-based Nyong Wong Tegal module has advantages in the process of implementing music art learning, including: (1) the Nyong Wong Tegal module is considered a new color and attracts students' interest in learning; (2) the module is able to increase the character of creativity, innovation, and love for the homeland which is in line with the concept of Freedom of Learning; (3) the Nyong Wong Tegal module is easy for students to understand because they often encounter it in Tegal culture in their daily lives; 4) Through this module, it is hoped that it will be able to preserve Tegal culture. However, the Nyong Wong Tegal module certainly has weaknesses in the music learning process, including: 1) the Nyong Wong Tegal module is a new finding, so there is no reference related to the module; 2) the need for teacher skills in learning and understanding Tegal culture; 3) It needs to be carried out continuously so that it does not become a consumable item in the implementation process.

Efforts to implement music art teaching modules in accordance with the concept of Freedom of Learning that occurred in the Tegal area stated that there are still many teachers who are less creative in developing teaching materials that are in accordance with the concept of Freedom of Learning, especially teachers who teach in Talang District. Elementary schools in Talang sub-district of Tegal regency that have A accreditation are SDN Tegalwangi 01, SDN Tegalwangi 02, SDN Pesayangan 01, SDN Pesayangan 02, SDN Cangkring 01, SDN Cangkring 02, SDN Dawuhan 01, SD NU Penawaja Kajen, SDN Dukuhmalang 01, SDN Langgen 01, SD Muhammadiyah Pesayangan Tegal Regency. This is because teachers do not have an understanding of the preparation of modules that are feasible, practical and effective and in line with the concept of Freedom of Learning in music art learning in elementary schools. And the facilities and infrastructure at the elementary school are also inadequate.

METHODS

The methodology used in community service is carried out with a participatory method that involves participants as the main actors. The training and mentoring methods for service activities vary according to the goals to be achieved. This community service activity is carried out using methods that include: lectures, questions and answers, discussions, practices, simulations, evaluations and reflections. The explanation of each method is described in detail as follows:

1. Lectures and Q&A

The initial steps to explain the concept include: (1) the "Nyong Wong Tegal" music art module based on *Experiential Learning*; (2) The right Tegal song is applied in learning music art in the classroom; (3) Proper singing technique.

2. Activity Discussion

The discussion was carried out during the presentation from the service team. In addition, during the activity, participants had discussions with fellow teachers to design and make a music art module "Nyong Wong Tegal" based on *Experiential Learning* according to the selected moorland song and practice the correct technique of singing Teegalan songs.

3. Practice

For the practice implementation stage, the service team provided training, the trainees practiced the product results and the task of singing the Tegal song that was made.

4. Simulation Method

Simulasi ini sangat penting diberikan to the trainees to provide opportunities to practice and implement the product results) in the form of an Experiential Learning-based musical art module "Nyong Wong Tegal" according to the selected moorland song.

5. Evaluation

The evaluation carried out was that all participants were able to make plans, designs, skilled, and able to make "Nyong Wong Tegal" music art modules based on *Experiential Learning* according to the selected moorland songs. After that, it is practiced, then an evaluation of the practice is held. The purpose of this evaluation activity is to measure the success of the training.

6. Reflection

Carry out reflection on the simulation results of service participants, on the product results that have been made during the training.

RESULTS AND DISCUSSION

Initial Field Study

The initial field study activity was carried out with the intention of finding out the main problems felt by most elementary school teachers in Tegal Regency in carrying out music art teaching activities. Through this initial step, important information was obtained, including: (1) the number of elementary school teachers who are reluctant to teach music in the classroom and prefer to teach other SBDPs; (2) teachers feel insecure and afraid in teaching singing techniques, on the grounds that they do not understand the correct singing techniques; (3) the number of elementary school students who began to not know the culture of the regional song where they lived; (4) Many elementary school teachers do not understand making a learning tool in the form of a music art module that is in accordance with the concept of *merdeka belajar*.

From some of the information that has been obtained, the researcher begins to develop a plan to start problem-solving steps in accordance with the type of problem obtained in the field.



Fig. 1. Interview with the principal of SDN Tegalwangi 01

Socialization and Coordination Program

The coordination and socialization activities of the program were carried out on Wednesday and Thursday, July 24 – 25, 2024 at 08 – 12.00 WIB involving a service team from LPPM UNNES and involving 25 participants consisting of elementary school teachers in Talang district, Tegal regency. Coordination activities include: (a) delivery of programs that will be carried out with participants; (b) routine monitoring of group activities; and (c) the implementation of product implementation practices made by participants.

Coordination and socialization are carried out with the aim of helping participants to be able to develop an appropriate musical art learning tool to be practiced in the classroom in accordance with the independent curriculum or the concept of *merdeka belajar*.

The socialization and coordination activities began with an opening by the Head of the Tegal Regency Education and Culture Office, remarks by the Head of Community Service, Presentation of Materials in the form of: (a) Implementation of Music Art Learning in accordance with the Concept of Freedom of Learning; (2) Experiential Learning-Based Nyong Wong Tegal Module Preparation Technique; and (3) Practice of Tegal Song Singing Techniques.

Not only finished with the delivery of the material, participants were accompanied in the preparation of the Experiential Learning-Based Music Art Module which contains Tegal songs that can be taught in class. As well as practical assistance in the field according to procedures in the implementation of the module.



Fig. 2. Opening of the service event by the head of service

Participants began to be introduced to the music art module "Nyong Wong Tegal" based on experiential learning in the concept of independent learning

The "Nyong Wong Tegal" music art module based on experiential learning in the concept of independent learning is a music art module designed to help create more enjoyable music art learning and increase student creativity in the practice of music art, in this case it is to form independent students in learning in accordance with the merdeka curriculum.

The music art module "Nyong Wong Tegal" based on experiential learning in the concept of merdeka belajar emphasizes on students to practice directly, namely the practice of singing mooral songs according to the right singing technique. Experiental here means the emphasis on students to be active and creative in carrying out learning, or in other words students are actively involved in practice.

In accordance with the concept of merdeka belajar, the module prioritizes students' independence and independence in choosing how they learn or receive information, in this case, students are free to choose Tegal songs that they will practice in accordance with the right singing techniques.

So that through the "Nyong Wong Tegal" music art module based on experiential learning in the concept of merdeka belajar, it is hoped that it can introduce the Tegal song which is the culture where students live, as well as increase activity, independence, learning independence, and creativity of students in learning music arts and create a fun learning atmosphere.



Fig. 3. Submission of material by members of the service executive

Assistance in the practice of singing Tegal

Assistance in the practice of singing Tegal songs is carried out with the aim of training teachers so that they can provide teaching related to proper singing techniques to students. Teachers are taught singing techniques from the beginning: (1) breathing techniques; (2) articulation; (3) resonance; (4) phrasering; (4) expression; (5) intonation; (6) vibrato; (7) tempo; (8) dynamics; and (9) Stacato.

After being taught singing techniques, the teacher was given material on what mooral songs the meaning of the song could be taught in the classroom. The moor songs include: (1) wong Tegal; (2) Tegal keminclong moncer kotane; (3) Teh poci gula batu; (4) Galawi; (5) Kaligung; (6) Topeng Monyet; (7) Desa Kedawung; (8) Setan Kopet; (9) Man draup; (10) senderan lawang, and so on.

Furthermore, the teacher was accompanied to practice singing Tegal songs in accordance with the technique of singing correctly and correctly.



Fig. 4. Teachers carry out the practice of singing Tegal songs

CONCLUSION

Based on the results of the implementation, it can be concluded that the independent curriculum is a new policy issued by the Ministry of Education and Culture of the Republic of Indonesia, where teachers are no longer the determinants of truth, but teachers can collaborate with students in finding a truth. In the implementation of music art learning, teachers have never taught regional songs where

students live, through singing Tegal regional songs along with proper singing techniques, it is hoped that students can achieve the profile of Pancasila students. As well as giving students the right to choose the title of the Tegal song and being free to express students' opinions on why choosing the song is an appropriate procedure in the concept of independent learning contained in the independent curriculum. This can be carried out through the implementation of teaching tools in the form of Experiential Learning-Based Nyong Wong Tegal Module in the Concept of Independent Learning.

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