Check for updates

Differences in Affective Domain Development Music Learning between Indonesia, The Netherlands, and France

Kun Setyaning Astuti[1✉], Marlene Belly[2], Ridwan Maulana[3], Alice Armini[1]

[1]Universitas Negeri Yogyakarta, Indonesia
[2]Ethnomusicology of University of Poitiers, France
[3]University of Groningen, Netherlands

Abstract

The 'affective domain' supports students' moral development, shaping their character. The research aims to investigate the music learning process in Indonesia, the Netherlands, and France and determine its contribution to the affective domain. The study adopted a mixed methods approach with sequential designs. In the first phase, qualitative data were collected through observations of learning processes as well as through interviews and document analysis. These qualitative data informed the development and administration of instruments for the second phase that measured aspects of the music learning process expected to contribute to the affective domain. Based on the analysis of 74 music learning processes, this research showed differences between the three countries in song choices and methods for developing the affective domain through music learning. Song choices in the Netherlands and France were based on the song's potential to touch students' feelings, while those used in Indonesia were selected to build moral character and foster national pride. In the Indonesian music learning context, persuasion and intervening were predominant methods – as they were (although to a lesser extent) in France. In contrast, the Netherlands made greater use of inculcation and, along with France, habituation.

Keywords: affective music domain; habituation-inculcation-model; music learning

INTRODUCTION

The purpose of education is not only to develop students' intellectual capacities but also their personalities. The purpose of school education is to shape learners' personalities through the teaching of subjects (Mursell, 2007, p.5). By studying mathematics, for example, students are expected to improve their reasoning abilities, and by studying natural sciences, they are expected to be able to use natural resources for the benefit of humanity. The subject of history specifically aims to help students understand the past and its impact on the future. This is in line with Chasan (1985) who mentioned that "as teacher is educated person have dealt with the relationship between moral knowledge and moral action in the educational sphere".

The purpose of learning an art – including music – is for students to sharpen their sense of beauty. Dewantara (in Astuti, 2009) said that The students experience

✉Corresponding author:
 E-mail: kun_setyaningastuti@uny.ac.id

and appreciate the art while simultaneously reflecting on its beauty in their daily lives. This sense of beauty may soften their feelings, making them more considerate towards themselves and others. This is in line with Lehtonen, Juvonen, & Ruismäki (2013), who state that the assignment for arts education is to help students develop an aesthetic attitude through which they can see beauty also outside the arts and understand different artistic ways of expression

Besides developing the ability to play, learning music can form positive attitudes. Many countries use music learning to cultivate morals. For example, in the Kathmandu Valley, Nepal, school songs have been used to consciously teach values and character (Treacy & Westerlund, 2019), and in Taman Siswa, Indonesia, traditional Javanese children's singing games, *dolanan anak,* have been used to develop children's cognitive and social skills (Wang, 2015). Thus, teachers are expected to be able to use music learning to develop students' personalities.

In 1956, Bloom and colleagues (Bloom, 1971; Simpson, 1971; Krathwol et al., 1964; Krathwol, 2002) developed a taxonomy of educational learning dimensions that have influenced curriculum and assessment development and has been used as a benchmark in compiling various standards in education (Dettmer, 2005). The taxonomy informs the development of learning objectives, which are commonly divided into cognitive, psychomotor, and affective domains. Based on Simpson theory, Astuti et al. (2022) developed a theory of psychomotor of music in eight stages: 1) perception, 2) set, 3) imitation, 4) guided response (response counseling), 5) mechanism, 6) complex response, 7) adaptation, 8) originality.

The Bloom taxonomic theory was revised by Anderson and Krathwohl (2001). One of the revisions reversed Evaluation (commonly called 'C6') and Synthesis (commonly called 'C5'). In its new position at the highest level of the model, Synthesis was renamed to 'Create' (Cochran &

Conklin, 2007). As such, these three domains of dimension are key to the formation of students' personalities. In music education, especially in Indonesia, the cognitive and psychomotor domains seem to develop much faster than the affective domain (Astuti et al., 2019), perhaps because subjects taught in schools place greater emphasis on intellectual and skill development. The affective domain seems to be less focused on, which can have negative consequences for the development of this domain over time. Little is known whether this trend is also visible in other contexts outside Indonesia.

Based on the problem, the aim of this study was to determine how music learning was used to develop students in the affective domain in several countries. Given that Indonesia's implementation of affective domain development is underdeveloped (Astuti et al., 2019), understanding and comparing affective domain development of music learning in other educational contexts may provide direction for future affective domain development in Indonesia.

This research was conducted in Indonesia, the Netherlands, and France. Indonesia was chosen to represent an Eastern context; furthermore, it is the country in which the main author resides. The Netherlands was chosen because it is a country that has a strong egalitarian culture (Astuti et al., 2017), and France was selected because France is often viewed as one of the countries that has a high art sense, including in music. Therefore, France can be used as a benchmark for achievement in music teaching. A preliminary observation showed that the learning process in France differs from that in other Western countries like the Netherlands and Norway, which are somewhat akin to Eastern learning (Astuti et al., 2019).

Relationship between Affective Domain and Morality

Krathwohl et al. (1964) argued that the affective domain incorporates several phases: receiving, responding, valuing,

conceptualizing (organizing), and internalizing. The first level of affective taxonomy is receiving. At this level, a person receives new information, accepting or complying with a provision or policy. *Receiving* is being aware of, or sensitive to, the existence of specific ideas, material, or phenomena and being willing to tolerate them. Examples include: to differentiate, to accept, to listen (for), and to respond to. The second phase is *responding*, the level at which someone actively responds to a stimulus, such as doing a task, answering a question, or having an opinion. The third phase is *valuing*. At this stage, a person is able to make the right decision when faced with different or conflicting values. For example, a person must decide whether to attend lectures or an audition when the schedules of the two collide. The fourth phase is *conceptualizing* (organizing), the level at which a person initiates a movement that influences or mobilizes others to follow. For example, someone brings together a group of people to create a charitable organization, organize a seminar, or form a music group. The fifth phase, which is the highest level in the affective taxonomic hierarchy, is *internalizing*. This happens when student's behavior becomes consistent and predictable, as if it stems from their character or lifestyle (Qomari, 2015).

Gronlund (in Olatunji, 2013, p. 98) explains that 'as affective results from simple to complex, they increasingly become internalized and integrated with behavior to form complex value systems and patterns of behavior.' Qomari (2015) also observed that the affective domain may involve using a sense (e.g., touch, taste) and that the target of the affective domain includes perseverance, accuracy, and the ability to solve logical and systematic problems. This domain is reflected in behaviors related to emotions, such as feelings, values, interests, caring, motivation, and attitudes.

Dryden (in Kushartanti, 2004, p.9) mentioned that one of the basic laws of the brain is that the brain and heart try to be close. If the brain is trained continuously, it will become wiser and calmer. Based on the statement, wisdom, as a moral characteristic, is obtained from brain work and heart. It can be seen that morality is connected with Krathwohl's affective phase, especially the third, fourth, and fifth phases. A person's ability to make decisions for the greater good, consider collective interests, and behave well are examples of the affective domain's ability at that phase.

Dimension of Moral Development

Morality 'is a set of norms, ideals, and dispositions governing conduct and thought that claims authority' (Morris, 2000). Thus, moral existence can appear in various forms. Kohlberg (in Dawson, 2002, p.58) states that there are three levels of moral development, namely pre-conventional, conventional, and post-conventional. At the pre-conventional level, there are two stages. The first stage is a moral attitude adopted to avoid punishment, and the second stage is based on the hope of getting a reward. The conventional level also has two stages, namely, the stage of meeting others' expectations and the stage of fulfilling duties and upholding laws. The post-conventional level also consists of two stages: the first stage is adherence to the social contract or utility and individual rights. The second stage is compliance with universal ethical principles. Morals can also have a religious dimension (Ginanjar, 2001, p.14); for example, when someone works hard, not because this is required by their company but because of their devotion to God.

Sincerity stems from pragmatism and social relations as well as from religious awareness. An inventory of character education values such as honesty, sincerity, empathy, and justice can be grouped according to these dimensions. For example, kindness in a person can arise due to the emergence of either pragmatism, social relations, or religious awareness. The kindness that arises from pragmatism is due mainly to reward-seeking, especially at the pre-conventional level. However, kindness may also arise from the awareness of universal values at the post-conventional

level. The kindness that arises from social relations is primarily caused by the increasing awareness that doing something good will bring a positive response from the surrounding environment. On the other hand, if it arises from religious awareness, kindness is primarily motivated, at the conventional level, by submission to God and a belief that God always sees and watches, even though God is unseen. This is in line with the concept of *ikhsan.* Kuliyatuin (2020) states that the meaning of ihsana is to worship God as if you see Him, then if you do not see Him, then indeed, He sees.

Kohlberg does not include the religious landscape in his theory of moral development. However, given that people may do good without any pragmatic or social purpose, religious faith is included in this research as an additional landscape that needs to be considered. This means that moral education may be based not only on pragmatism and social relations, but on the relationship between humans and God, particularly for religious people.

Methods of Moral Development

Adopting a neo-Kohlbergian approach, Rest, Thoma and Bebeau (1999) proposed a four-component model of moral functioning that embraces different aspects of morality, including moral sensitivity, judgment, motivation, and personality. According to Narvaez and Vaidich (2008), this model attempts to integrate the affective domain, cognitive domain, and the motivation for human morality. Kirschenbaum (Narvaez and Vaidich, 2008) lists 100 moral development methods, including inculcation, modeling, facilitation, and developing the skills required for adapting to change. In contrast to indoctrination, inculcation is characterized by expressing beliefs with reason, treating others fairly, and valuing different opinions. Meanwhile (Zuchdi, 201048) states that modeling is a method of moral education by giving examples. Facilitation is a method of character education related to the development of moral judgment.

Regarding implementing the charac-

ter education method, Yumpi (2013) proposed an intervention model to enter the environment and perform the expected behaviour. Attaran (2015) noted that Imam al-Ghazali, the highly influential 11th-century Islamic scholar, equated moral education with habituation.

By integrating Rest, Thoma & Bebeau (1999) methods of moral education and Krathwohl's taxonomy, it can be seen that persuasion is a method of character development in which students (as subjects of teachers' moral character development activity) are at the receiving level of Krathwohl's taxonomy. With the intervention method, students are encouraged to respond to the teacher's stimulus, so they are, in this case, at the 'responding' level. In the inculcation or understanding method described by Kirschenbaum, students are invited to participate in discussions so that moral values are embedded through the process of understanding. When associated with the Krathwohl affective domain, this method can be categorized at the valuing level. The modeling method is at the organizational level, and the habituation method is at the internalization level.

The relationship between affective, moral, and the methods of developing morals is as in Figure 1.
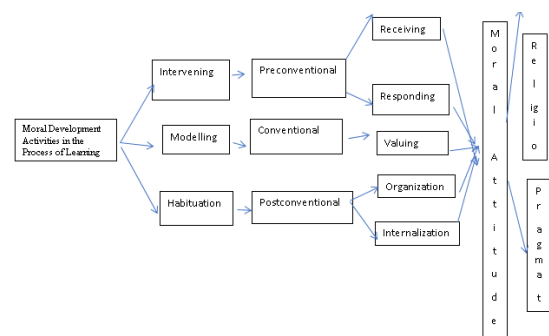

Figure 1. Method of Moral Development

Developing Affective Domain Through Music

In music, three actors are involved: composers, music players (they are both call musicians), and listeners. These three elements are together called the musical stage. In the affective domain, composers

and music players can be in the phase of organizing and internalizing, while the listeners can be in the receiving and responding positions. The stages of receiving and responding can be further broken down into different phases. For example, a listener may actively listen to music, carefully paying attention to the melody and harmonization, capturing the messages being conveyed. This is in contrast to those who passively listen to music.

In general, the affective domain in music can be divided into two. The first relates to musical elements, such as the musical expression imbued by the player to create, for example, a melancholic ambiance. The second relates to a general affective dimension linked to teaching morals, including discipline, tolerance, and cooperation. All of these values have broader relevance than the field of music alone; hence, the moral learning taking place in music education has a broader application.

There are two affective domains in music activities. The first is the affective domain related to the core elements of music. Kamien (2008) stated that the core is rhythm, melody, harmony, scale, musical texture, musical form, and style, besides technique, because it influences musical style.

The second affective domain is associated with the development of character or morals. This is consistent with Perez-Moreno and Carrilo's observation (2020) that music education has two major themes: the first examines the impact of music education on the discipline itself, and the second considers its effects beyond the discipline, such as on music's capacity to shape a student's character.

Based on this duality of the affective domain, this study classifies the development of the affective domain into two types: affect that is developed by the material substance of music and affect that is developed by the music learning process.

METHOD

Research Design

To investigate how the affective domain was developed through music learning in three countries – Indonesia, the Netherlands, and France – this research used a sequential mixed model design (Day, Sammons, and Gu, 2008), combining qualitative and quantitative methods. Qualitative methods used were observations of music learning classes, interviews with stakeholders and document analysis. The survey was conducted quantitatively during observations of music learning sessions.

Procedure

Spreadly (in Garrido, 2017) states that the qualitative technique used here was ethnography (Spreadly, 2017), including qualitative data collection, analysis, and inference, followed by another qualitative data collection. The researcher observed music learning classes at kindergarten and tertiary levels in Indonesia, the Netherlands, and France. These observations aimed to obtain general descriptions of the implementation of the music learning process in these various contexts.

In Indonesia, the observations were carried out in the provinces of Yogyakarta and Central Java. In the Netherlands, observations were carried out in the cities of Utrecht and Den Haag. In France, the observation was carried out in the Province of Poitiers.

More in-depth information related to the factors underlying the learning process, such as values, philosophies, paradigms, objectives, models, materials, and methods, was obtained through interviews with lecturers, teachers, school principals, education experts, policymakers, and other stakeholders. These findings were then compared with the gathered through documentation, including the data from curricula, books, handbooks, learning guides, and government policies related to education in each country.

Based on the qualitative data analysis, the researchers developed two research instruments to collect quantitative data to measure the characteristics of the

music used in learning and the affective development methods used.

Research Instruments

The research develops two instruments of research. The first instrument was an observation sheet containing indicators to measure musical elements in a song. These indicators were rhythm, melody, and harmony, broken down into 15 sub-indicators: rhythm, meter, accent, scale, variation, contrast, repetition, consonance, triad, dissonance, technique, expression, climax, tempo, and feeling. The scoring used a Likert scale with a range of scores between 1 and 5 for each sub-indicator. Score 1 = a very slow rhythm, and score 5 = a very fast one.

Three raters used the instrument to measure musical elements based on the observation sheets developed to determine the first instrument's reliability. The instrument reliability was measured using Cronbach's alpha (Pallant, 2013), and a coefficient of 0.72 was obtained, indicating a high level of reliability. Construct validity was measured by calculating corrected item-total correlations for each item in the instrument, exceeding the recommended level of 0.30 (Pallant, 2013). Based on these criteria, the instrument is deemed sufficiently reliable and could be used to measure the music's characteristics in the song used.

The second instrument measured the five affective development methods: persuasion, intervention, inculcation, modeling, and habituation. The researchers measured the length of time each of these five methods was used during a music learning session. Each country's primary affective development method was determined by identifying the method with the highest proportion of learning time from all observations conducted in each country. The mean for each country was obtained by adding the duration (in minutes) of the implementation and dividing it by the number of sessions in that country.

Instrument reliability and validity tests were conducted for the second instrument using three independent raters. Cronbach's alpha coefficient was 0.574, indicating sufficient reliability. The corrected item-total correlations for the indicators of the affective level exceeded 0.3, indicating that the construct validity of the research instrument was good.

Furthermore, researchers returned to the field to measure, using the instruments developed, characteristic of the musical material and the methods used in developing students' affective domain. Observations were made of 18 learning processes in Indonesia, 46 in the Netherlands, and 8 in France.

The Unit Analysis

The unit analysis of the research is music teaching and learning at the classroom level. The sample in this study was drawn from the population of music teaching and learning (kindergarten to university level) in the three countries. National education policies in each country ensure uniformity in the learning process across each country, so it can be expected that each sample site within a country shares values, ideologies, philosophies, paradigms, principles, systems and learning models.

Sampling

In Indonesia, the are nine sites chosen from the Region of Central Java and the Special Region of Yogyakarta. They are two state elementary schools in the Cities of Temanggung and Yogyakarta; three junior high schools in Temanggung, Wonosari, and Yogyakarta; three senior high schools in the Cities of Sleman and Wonosari, and a university in Yogyakarta city. Meanwhile, in the Netherlands, six research sites from kindergarten to Universities in Utrecht and The Haag were chosen.). In France, University Conservatorium and Elementary school in the Province of Poitiers were chosen as the research sites.

Research participants were selected based on their involvement and influence on the learning process. In the Netherlands, interviews were conducted with 11

lecturers at educational universities and art higher education institutions, three university leaders in Utrecht and Leiden, three policymakers, and ten teachers and principals of primary and secondary schools. In France, interviews were conducted with two policymakers, a vice chancellor, a director of music education, two lecturers, librarians, and teachers in the Province of Poitiers. Meanwhile, in Indonesia, interviews were conducted with 30 lecturers and art teachers as well as with three policymakers.

Analysis

This research involved qualitative and quantitative analysis. In the Netherlands, qualitative document analyses were carried out on curricula, handbooks, and learning guides from kindergarten, primary, secondary, for tertiary education. The analyses were focused on their education system, learning models and learning evaluations. The same kind of analyses were also done in Indonesia. Meanwhile, in France, document analyses were carried out on past musical documents and books. Regarding quantitative analysis, the data were analysed with descriptive statistics to see the difference in the development of affective aspects in the three countries.

An eclectic approach was employed to examine disparities in the development of the affective domain in the music education process across Indonesia, the Netherlands, and France. This approach draws from Positivism, Realism, and Phenomenology. The research data gathered encompasses a wide range of educational levels, spanning from elementary to university settings, and includes findings from observations and interviews conducted in various regions, both domestically and internationally. Positivism and Realism were used for collecting empirical facts and identifying patterns, while phenomenology was employed to reveal the underlying significance of observed phenomena by distinguishing essential sensory facts from exemplars.

RESULT AND DISCUSSION

Based on the interviews with policymakers in the Netherlands regarding general education, the Dutch government started to reform the education curriculum in the Netherlands approximately 50 years ago by inviting experts in different fields and all elements of society with the aim of creating a positive learning atmosphere for the development of intellectuals, skills, knowledge, and behaviours of the Dutch students and society. As a result, the Netherlands has developed rapidly and achieved success. In this country, the teaching of theoretical and practical matters are given simultaneously to help students gain comprehensive skills. Furthermore, the interview data also reveal that teachers and lecturers feel they are free to use any learning method as long as the learning objectives are achieved. The formation of attitudes, especially in terms of tolerance, respect for others, and courtesy, is the focus of the learning process in the Netherlands. Furthermore, attitude formation is considered the responsibility of all parties, including the community.

The data from the interviews with policymakers, schools, teachers, and other stakeholders in Indonesia show that national character building becomes the main focus of the learning process. Every learning process has to be designed to help students achieve four competencies, namely knowledge, skills, attitudes, and religiosity.

Meanwhile, interviews with lecturers in France indicate that learning music is not associated with morals. However, in its implementation, there is a moral learning process that is manifested in the teaching of discipline in playing music.

The Focus of Music Education in Indonesia, the Netherlands, and France

Based on the qualitative data analysis (classroom observations, interviews with education experts and parents, document analysis), the objectives of each country's music education in the affective

domain were determined. The results of the analysis of data from the observations, interviews, and documents showed that, although the implementation of music learning in each province in each country had its particular characteristics, for the affective domain, these similarities and differences lay in the methods of developing the affective domain and in the methods of choosing the song.

In Indonesia, emphasis was placed on the relationship among students in groups and their social environment. In the Netherlands, music education aims to develop students' ability to communicate ideas, opinions and express themselves through music. In France, the aim of music education was the mastery of basic musical abilities such as singing, listening, playing, and inventing, through which students were encouraged to express themselves freely.

Fundamental differences were found between the focus of learning in the three countries. In the Netherlands, music lessons emphasized creativity development; students were encouraged to develop their musicality and improvisation abilities further. In Indonesia and France, students focused on mastering the material and developing the ability to sing or play songs.

Characteristics of Songs Taught in Indonesia, the Netherlands, and France

The songs chosen to develop the ability of students in the Netherlands and France were those that could touch the students' feelings and were generally in a minor key. In France, one song used *Sans Verser De Larmers* (Astuti, 2024). In the Netherlands, songs used were *Dofta Dofta Vit Syrén* and *Aase's Death*. Researcher found a student from the Netherlands chose *Verses De Larmers* (France's song) too, to present conducting ability. There were, however, differences in how these materials were treated. In France, songs were seen as material to be mastered. In contrast, in the Netherlands, songs were used to master other skills, such as sign language and improvisation, and provide in-sight into the changing seasons.

Significantly, the process of learning music in Indonesia was always associated with moral formation, as seen from the chosen songs' subject matter and the learning processes conducted. Affective development had not only pragmatic and social relations purposes but also a religious purpose. This was also clearly seen in the curriculum, lesson plans, and learning processes. The songs used as teaching materials were mostly traditional songs such as Suwe Ora Jamu, Prau Layar, and Bungo Jeumpa, and Indonesian patriotic songs such as Syukur, Tanah Airku, and Rayuan Pulau Kelapa.

In the Netherlands, affective development does not seem to relate to religious faith but rather to pragmatism and human relations. Values fostered during music education sessions in the Netherlands were democratic attitudes, discipline, and human values. In the French context, music learning does not seem to relate to moral development but to affective development that emphasizes accuracy and discipline.

The Use of the Element of Music' Songs in the Process of Learning Music

The quantitative data analysis showed that the three countries used different music materials and effective development methods. The use of songs in the process of learning music in Indonesia, the Netherlands, and France is as follows.

One of the aims of the research is to find the truth. However, each paradigm has different perspectives on the truth. Williams (as cited in Bourchet, 2006) presents five theories of truth: coherence, correspondence, performative, pragmatic, and propositional. Additionally, Muhadjir (1998) introduces another concept of truth, known as paradigmatic or constructive. This perspective stems from facts that manifest varying dimensions depending on different paradigms. According to Muhadjir (1998), within the positivistic paradigm, facts are understood as experiences that can be apprehended through the five sen-

Table 1. The use of the element music's songs in the process of learning music in Indonesia, the Netherlands, and France.

The use of musical elements	Country	Mean	N (Frequency of Music Teaching and learning)
Rhythm	Indonesia	3.278	18
	The Netherlands	3.146	48
	France	3.000	8
Meter	Indonesia	3.17	18
	The Netherlands	3.33	48
	France	3.00	8
Accent	Indonesia	3.72	18
	The Netherlands	4.21	48
	France	3.88	8
Scale	Indonesia	3.61	18
	The Netherlands	3.23	48
	France	2.13	8
Variation	Indonesia	2.89	18
	The Netherlands	3.21	48
	France	3.63	8
Contrast	Indonesia	2.78	18
	The Netherlands	4.27	48
	France	3.63	8
Repetition	Indonesia	2.89	18
	The Netherlands	4.17	48
	France	3.88	8
Consonance	Indonesia	3.61	18
	The Netherlands	4.10	48
	France	3.50	8
Triad	Indonesia	3.00	18
	The Netherlands	3.79	48
	France	3.63	8
Dissonance	Indonesia	3.72	18
	The Netherlands	3.77	48
	France	4.00	8
Technique	Indonesia	2.22	18
	The Netherlands	4.38	48
	France	4.38	8
Expression	Indonesia	2.39	18
	The Netherlands	4.65	48
	France	4.63	8
Climax	Indonesia	1.89	18
	The Netherlands	4.60	48
	France	4.63	8
Tempo	Indonesia	1.83	18
	The Netherlands	4.31	48
	France	3.88	8
Feeling	Indonesia	3.17	18
	The Netherlands	4.44	48
	France	4.15	8

ses. The Realism paradigm, on the other hand, views facts as having inherent patterns. In contrast, phenomenology regards facts as essential substances distinct from specific examples and endeavors to derive meaning from these fundamental components.

Songs chosen in Indonesia, the Netherlands, and France had similarities in musical elements, especially in terms of rhythm and meter. The Netherlands used songs that were more likely to use the element' accent' than Indonesia or France.

This might be because the "accent" is a crucial element for the Dutch. When researchers communicated with the Dutch without emphasizing or placing strong stress on specific parts, the Dutch did not seem to understand the meaning. They grasped it only when words were pronounced with a strong emphasis on particular parts. The significance of accents for the Dutch is further emphasized by Van Bezooijen and Ytsma (1999), who noted that the Dutch nation has distinct accents in their language, and each region has its own unique accent. As they pointed out, "the speakers from the south (Limburg and West-Flanders) were perceived to have significantly stronger and more homogeneous accents than the speakers from the north (Groningen and Friesland) and the west (Zuid-Holland)." This underscores the importance of accents for the Dutch people.

The use of music in the learning process in Indonesia, when examined from the perspective of musical scales, revealed that major keys were more prevalent compared to France and the Netherlands, where minor keys were preferred. In the Netherlands, melodies exhibited greater diversity, contrast, and repetition than in France, with the difference being even more pronounced than in Indonesia. Additionally, the Netherlands showed more variation in their use of harmony. Dissonance in the form of augmented and diminished triads was commonly incorporated into the selected songs. This aligns with the curriculum of the Dutch government, which states that through 'musical beha-

viors' (also known as 'domains'), children learn that music comprises sound (high/low, loud/soft, short/long, or different timbres), which has been put into a certain shape (by repeating or contrasting musical elements) and which ultimately takes on meaning (*Muziek - SLO*, 2019).

The Netherlands and France paid close attention to the techniques for playing music; teachers and lecturers presented materials requiring high musical skill levels. Musical expression in singing and music appreciation was strongly encouraged in the Netherlands. Songs were played so that the song's message and atmosphere – whether happy or sad – were felt by the listener. Joyful songs were performed cheerfully, and the class atmosphere became increasingly vibrant. Conversely, sad songs were played with relevant feelings, and the students became silent and emotional. Similarly, in France, songs were sung with full expression so that the students could feel the songs taught by the lecturers and teachers.

In the Netherlands, despite advanced technology, the music education process still places a strong emphasis on live accompaniment. Teachers who are capable of providing live musical accompaniment teach music by playing it live. For them, creating live music establishes a more intense emotional connection compared to MIDI accompaniments. They can convey emotions through dynamics, tempo, and their variations. Haack and Silverman (2017) found that participants in both simple and complex accompaniment conditions consistently had more favorable mood outcomes than participants in the control group. Furthermore, based on researcher's observation by accompanying live, teachers can follow the rhythm of the students while singing. If a student makes a mistake in singing, the teacher can immediately adjust, avoiding the need to start over from the beginning.

Affective development methods in the process of learning music in the three countries

As stated before, the affective domain in music is divided into relates to musical elements and relates to a general affective dimension linked to the teaching of morals. Table 2 presents the results of the statistical analysis which addressed methods of affective development. In the first line of the table, the variables' music and non-music refers to whether the affective domain was cultivated by music or in some other way. If music was not used, a score of 1 was given, and if music was used, a score of 2 was given. The scoring of indicators for affective domain methods is presented in the other rows of the table, based on duration in minutes. Affective development methods in the process of learning music in the three countries as follows.

It can be seen from Table 2 that in Indonesia, the Netherlands, and France, affective development was mainly taught through the use of music materials rather than by other means. Countries differed, however, in the effective development method used. The persuasion method was more widely used in Indonesia than in France and the Netherlands. In the Netherlands specifically, this method was rarely used. Intervention methods were also more widely used in Indonesia than in the Netherlands and France; the Netherlands used the inculcation method more frequently than France and Indonesia. All countries used modeling in almost equal proportions. Habituation was used more frequently in France and the Netherlands than in Indonesia.

Based on these data, it is clear that the development of the affective domain in Indonesia generally used the methods of persuasion and intervention; teachers played a greater role in directly providing information to students in Indonesia than

Table 2. Affective development methods in the process of learning music in Indonesia, the Netherlands, and France

The Methods of Affective Development	Country	Mean	N (frequency of Music Teaching and learning)
Music and non-music	Indonesia	1.50	18
	The Netherlands	1.50	48
	France	1.50	8
Persuasion	Indonesia	27.22	18
	The Netherlands	1.10	48
	France	15.00	8
Intervening	Indonesia	28.50	18
	The Netherlands	3.31	48
	France	10.00	8
Inculcation	Indonesia	4.44	18
	The Netherlands	18.13	48
	France	3a.75	8
Modelling	Indonesia	7.00	18
	The Netherlands	7.65	48
	France	8.75	8
Habituation	Indonesia	14.94	18
	The Netherlands	44.81	48
	France	60.00	8
Religious & Pragmatism	Indonesia	2.00	18
	The Netherlands	1.00	48
	France	1.00	8

in other countries. In contrast, the Netherlands used various habituation methods to develop the affective domains in the learning process, and inculcation was strongly emphasized as well; teachers aimed to help students understand the importance of a concept, skill, or behavior. This is consistent with Dutch cultural values of egalitarianism and democracy. Persuasion and habituation methods were prominent features of affective development in the French context in which training and practice were used more often than methods of inculcation. This is in line with French education programs, which emphasize the preservation of classical and traditional arts.

Students at one of the conservatories in France were being trained to become professional musicians. In Indonesia, in contrast, music learning in schools did not aim to help students become artists but rather to help them learn aesthetic values. In various curriculum developments, there has always been a view that turning students into artists is not the purpose of arts education.

Another difference between affective domain development in Indonesia and the other two countries was that, in Indonesia, affective development was linked to religious values. This is shown, for example, in the practice of beginning each lesson with prayer. There are similarities between the Netherlands and France in the music chosen as teaching materials. Both countries were adamant that music needed to touch the students' feelings, enabling students to get to know and enjoy the beauty of the songs and feel the atmosphere produced by the songs, hoping that they would learn to appreciate them more. In Indonesia, song choice was not based on whether a song could touch students' feelings but on national interest – folk or traditional songs were chosen to foster a love for the motherland or to increase a sense of national pride.

This study indicates that Indonesia, the Netherlands, and France differed in how the music learning process was used to develop the affective domain. In the Netherlands, students could make decisions based on their understanding; they were not required to follow or agree on a particular decision. Thus, in the learning process, class discussions between students and teachers and among students always occurred naturally – even very young children could develop an argument. This supports Moon's (2009) observation that character education in the Western world includes the teaching of rationality, justice, and openness, while in Eastern nations, character education upholds the values of filial piety and obedience to leaders. This is confirmed by Astuti (2009), who found that character education differed between the Netherlands and Indonesia. In the Netherlands, character development emphasized critical thinking, objectivity, and democracy and was not always associated with religious values. In contrast, character education in Indonesia emphasized compliance with rules and acceptance of cultural norms, which were always associated with religious norms.

Although France is part of the Western world, it is noteworthy that persuasion was a prominent affective domain education method in that context. By observing the learning process, it was clear that little discussion was held between teachers and students; the relationship tended to be one-way. The relationship between teachers and students in France had more in common with those in Indonesia than in the Netherlands.

CONCLUSION

The learning process is intended to shape students' character and values through the affective development process in the subject matter being taught and through the teaching process. In music learning, affective domain development can be implemented through music materials and teaching processes. Indonesia, the Netherlands, and France emphasized using music materials – in preference to non-music materials – to develop the af-

fective domain during music learning. The Netherlands and France used songs that could touch students' feelings more frequently than Indonesia, which emphasized songs that fostered national interest.

The development of affective domains in the Netherlands was carried out using methods that had more permanent impacts; habituation was based on understanding so that participants could arise from their own awareness. This method should be applied in Indonesia, which heavily emphasizes persuasion and intervention methods. Similarly, Indonesian music education stands to benefit from using materials that engender feelings in students. A song's aesthetics and how it is expressed in performance are key to meaningful development of the affective domain in music education.

REFERENCES

Anderson, L. W & Krathwohl, D. R. (2001) A Taxonomy for Learning, Teaching, and Assessing. A Revision of Bloom Taxonomy of Educational Objectives. Longman.

Astuti, K.S. (2009) Pengembangan Model Evaluasi Pembelajaran dalam Perspektif Penciptaan Makna Baru pada Grup Nasyid Propinsi Daerah Istimewa Yogyakarta[Development of Teaching Evaluation Model in New Meaning Creation Perspective in Yogyakarta Special Regency Province]. *Disertasi*. Yogyakarta: Universitas Negeri Yogyakarta.

Astuti, K. S. (2009). Shaping Morality Through Arts and Cultures. In *4 th Asia Pasific Network Of Moral Education Conference*.

Astuti, K. S., Boel, C., Widyantoro A., & Berendsen, M. (2017). Developing an integrated music teaching model in Indonesia based on the Dutch music teaching model as the implementation of the 2013 curriculum. *Researchers World*, *8*(2), 115.

Astuti, K. S., McPherson, G. G., Sugeng, B., Kurniasari, N., Herawan, T., Drake, C., ... & Pierewan, A. C. (Eds.). (2019). Differences in developing musical competencies in Indonesia in Indonesia, the Netherlands, and France.*21st Century Innovation in Music Education: Proceedings of the 1st International Conference of the Music Education Community (INTERCOME 2018), October 25-26, 2018, Yogyakarta, Indonesia*. Routledge.

Astuti, K. S., Zuchdi, D., Sayuti, S. A., Rusdewanti, P. P., & Bramantyo, T. (2022). Effectiveness Imitation, Creation, and Origination Focus Learning by Using Encore to Improve Musicality and Creativity of Na-

sheed. *International Journal of Instruction*, *15*(2), 751-774.

Astuti. K.S., Langit, P.V.(2024). Development Music Learning Model Based on Best Practice in Indonesia, the Netherlands and France. *Korean Journal of Research in Music Education, 53(1), 261-277.*

Attaran, M. (2015). Moral education, habituation, and divine assistance in view of Ghazali. *Journal of Research on Christian Education*, *24*(1), 43-51.

Bloom, B. S. (1971). Handbook on Formative and Summative Evaluation of Student Learning. McGraw-Hill Book Company.

Chazan, B. I. (1985). Contemporary approaches to moral education: Analyzing alternative theories (Vol. 100). New York: Teachers College Press.

Cochran, D., & Conklin, J. (2007). A new Bloom: Transforming learning. *Learning & Leading with Technology, 34*(5), 22-25.

Dawson, T. L. (2002). New tools, new insights: Kohlberg's moral judgement stages revisited. *International Journal of Behavioral Development*, *26*(2), 154-166.

Day, C., Sammons, P., & Gu, Q. (2008). Combining qualitative and quantitative methodologies in research on teachers' lives, work, and effectiveness: From integration to synergy. *Educational researcher*, *37*(6), 330-342.

Dettmer, P. (2005). New blooms in established fields: Four domains of learning and doing. *Roeper Review*, *28*(2), 70-78.

Garrido, N. (2017). The method of James Spradley in qualitative research. *Enfermería: Cuidados Humanizados*, *6*(SPE), 37-42.

Ginanjar, A. A. (2001). Rahasia Sukses Membangun Kecerdasan Emosi dan Spiritual (ESQ) Berdasarkan 6 Rukun Iman dan 5 Rukun Islam. [The secret of success to cultivate emotional and spiritual intelligence based on the six pillars of faith and six pillars of Islam]. *Jakarta: Penerbit Arga.*

Haack, B., & Silverman, M. J. (2017). Effects of guitar accompaniment style within patient preferred live music on mood and pain with hospitalized patients on a solid organ transplant unit: A three group randomized pilot study. *The Arts in Psychotherapy*, *52*, 32-40.

Kamien, R. (2008). *Music: An Appreciation.* MacGraw-Hill Companies.

Kushartanti,Wara (2004) *Optimalisasi Otak dalam Sistem Pendidikan Berperadaban.* Pidato Dies Natalis Universitas Negeri Yogyakarta. Yogyakarta: UNY.

Krathwohl, D. R., Bloom, B. S., and Bertram B. & Masia, B. B. (1964). *Taxonomy of Educational Objectives, Handbook II: Affective Domain.* David McKay Company, Inc.

Krathwohl, D. R. (2002) A Revision of Bloom's taxonomy: An Overview. *Theory into Practice 41*(4): 212-218. https://doi.org/10.1207/s15430421tip4104_2

Kuliyatun, K. (2020). Kajian Hadis: Iman, Islam dan Ihsan dalam Perspektif Pendidikan Agama Islam[Study of Hadist: Iman, Islam, and Ihsana in education of Islam perspective]. *Edugama: Jurnal Kependidikan Dan Sosial Keagamaan*, *6*(2), 110-122.

Lehtonen, K., Juvonen, A., & Ruismäki, H. (2013). The multiple aims of arts education to support sustainable development. In *Proceedings of the 10th international JTEFS/BBCC conference on sustainable development, culture, education, reports and studies in education, humanities, and theology* (No. 7, pp. 263-273).

Moon, Yong-Lin (2009). *An Agenda We Have Forgotten: Corruption.* [Conference Presentation] The 2009 Asia-Pacific Network for Moral Education Conference, Seoul.

Morris, C. W. (2000). Morals, Manners, and Law. *The Journal of Value Inquiry*, *34*(1), 45-59.

Mursell, J. L. (2007). *Successful Teaching.* Littlefield Press.

Narvaez, D., & Vaydich, J. L. (2008). Moral development and behaviour under the spotlight of the neurobiological sciences. *Journal of Moral Education, 37,* 289–312. doi:10.1080/03057240802227478

Muziek - SLO. (2019). Retrieved May 31, 2024, from https://www.slo.nl/thema/vakspecifieke-thema/kunst-cultuur/leerplankader-kunstzinnige-orientatie/leerlijnen/muziek/

Olatunji, M. O. (2013). Teaching and assessing of affective characteristics: A critical missing link in online education. *International Journal on New Trends in Education and Their Implications, 4*(1), 96-107.

Pallant, J. (2013). *SPSS Survival Manual.* McGraw-Hill Education.

Pérez-Moreno, J., & Carrillo, C. (2020). The impact of school music education: The experiences of four Catalan citizens. *International Journal of Music Education, 38*(1), 113-125. https://doi.org/10.1177%2F0255761419877576

Qomari, R. (2008). Pengembangan instrumen evaluasi domain afektif [development of affective domain evaluation instrument]. *INSANIA: Jurnal Pemikiran Alternatif Kependidikan, 13*(1), 87-109.

Rest, J. R., Thoma, S. J., & Bebeau, M. J. (1999). *Postconventional moral thinking: A neo-Kohlbergian approach.* Psychology Press.

Simpson, E. (1971). Educational Objectives in the Psychomotor Domain. M. B. Kapfer (Eds.) *Behavioural Objectives in Curriculum Development: Selected Readings and Bibliography* (pp. 60-67). Educational Technology Publications.

Treacy, D. S., & Westerlund, H. (2019). Shaping imagined communities through music: Lessons from the School Song practice in Nepal. *International Journal of Music Education, 37*(4), 512-523.

Van Bezooijen, R., & Ytsma, J. (1999). Accents of Dutch. *Belgian Journal of Linguistics, 13*(1), 105-129.

Wang, J. C. (2015). Games unplugged! Dolanan Anak, Traditional Javanese children's singing games in the 21st-century general music classroom. *General Music Today, 28*(2), 5-12.

Yumpi, F. (2013). Rekonstruksi Model Penanganan Anak Jalanan Melalui Pendampingan Psikologis, Suatu Intervensi Berbasis Komunitas. [The reconstruction of street children handling model through psychological assistance, an intervention based on community] *Jurnal Penelitian Psikologi, 4*(2).

Zuchdi, D. (2010). Humanisasi pendidikan: menemukan kembali pendidikan yang manusiawi.Jakarta: Bumi Aksara.