



Music Learning Strategies Through the Beyond Center and Circle Time (BCCT) Approach at Bosowa Natural School Makassar (SABM)

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Abstract

Music learning at the Bosowa Natural School Makassar (SABM) uses the Beyond Center and Circle Time (BCCT) learning model as a strategy for achieving the expected learning objectives of music. Besides learning music in SABM is an intra-curricular subject that must be taught to students because SABM refers to one of multiple intelligences, namely musical intelligence. Therefore, this study aims to analyze music learning through the BCCT approach. The method used in this research is interpretative qualitative with an interdisciplinary approach. Data was collected through observation, interviews, and documentation studies with interactive model analysis. The results showed (1) the environmental footing gave rise to learning activities in the making of learning media which were implemented by the demonstration method, (2) the footing before learning, singing could build the mood of students, and embed the value of knowledge through song lyrics, (3) the footing during learning, the lecture method, question and answer, and drill practice are very effective for students to better understand theory and practice, (4) footing after learning, train students to speak according to what has been passed from the beginning to the end of learning while practicing memory, patience, and respect.

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INTRODUCTION

Education takes place in a variety of forms, patterns and institutions, one of which is through formal education. Formal education is a systematic, structured, multilevel, tiered activity, starting from elementary, middle, high school up to college (Aningtiyas, 2012: 2). One of the formal education schools that became the object of the author in this study is the Bosowa Natural School Makassar (SABM) because SABM is different from formal education schools in general, the difference can be seen from the strategies used to achieve learning objectives especially music learning through the Beyond Center model approach And Circle Time.

Beyond Center and Circle Time or better known as BCCT is a learning center and circle model. The center is a learning area for students equipped with learning media that serves to support the development of students, while the circle is the process of educators sitting with students in a circular position to provide a footing before and after learning from the Ministry of National Education (2007: 2-3). BCCT is an approach that has been developed by the Creative Center for Childhood Research and Training in Florida, United States. BCCT was officially adopted by the Ministry of National Education since 2004. And made Dr. Phamela Phelps, as the inventor and developer of the concept, as a consultant for the application of BCCT in Indonesia (Komariyah, 2016: 5).

It should be noted that the implementation phase of the BCCT approach is through the four principles of scaffolding, namely environmental footing, footing before learning, footing during learning, and footing after learning. The Bosowa Natural School Makassar has a term used in the learning environment that is given the name of the center, this is in accordance with what has been explained previously in the BCCT the center is a center of learning activities which consists of various fields of study that have disciplines in their respective fields. From various kinds of centers in SABM such as centers of science, centers of mathematics, centers of language, and music. The author's attention is focused on the

music center, this is because music is a subject that must be taught by students as intra-curricular subject.

The problems that occur at this time, if you look back and see the problems regarding music learning in elementary schools, especially in Makassar, it is found that music learning is integrated with several other fields of art such as dance, drama, and visuals that are united through the subjects of art and culture, which in finally music learning will take up time and the impact of a lack of maximum to be able to stimulate and develop the potential skills and understanding of students in the music field. In line with that (Wicaksono, H. Y., 2009: 2) added that so far music learning in schools has not run as expected. The obstacle that is often faced is the lack of facilities and infrastructure in schools, and the position of music subjects is only as an extracurricular activity and is not a main subject so it is considered less useful. Sumaryanto, T. (2003: 3) added based on observations so far that music teaching in schools has not been carried out as expected, music subjects are still considered less important and do not require handling that must be prepared carefully. So, it is not surprising if there are still children who have high musical talent, but do not develop optimally.

However, this is not the case with SABM, that music subjects in SABM are in line with general subjects, meaning that in this case music learning is not limited to additional subjects (extracurricular activities), but learning music in SABM becomes intra-curricular subject, and extracurricular activities that must be taught by students. Dealing with this it is necessary to know that the application of the BCCT learning model is not only applied to early childhood (PAUD) but its application of the learning of the BCCT model is also applied at the elementary school level starting from especially in the music center.

Through the results of interviews with the head of SABM Eko Arianto explained that learning music is important to be taught to students, because SABM wants to produce alumni who later have skills and understanding in the field of music that are useful for themselves later. SABM emphasizes the need for

participants to be equipped with life skills from various aspects, because the underlying thing is that SABM refers to the reference of Howard Gardner's theory of multiple intelligence, that in the plural intelligences of humans as individuals have different intelligences, and if those aspects are optimally developed it will be an advantage for students, and one aspect of plural intelligence is musical intelligence. Armstrong (Sujiono, S. 2010: 3) explains that musical intelligence is the ability to be able to understand forms of musical activities such as perceiving, distinguishing, changing, and expressing musical forms. This intelligence includes the elements of music in the form of rhythm, timbre, melody, bars, scale, tempo and harmony.

Correspondingly, music learning taught in schools can develop students from various aspects of development that function to build quality in the form of cognitive, affective, and psychomotor (Sutisna, R., et al, 2017: 160). Besides music education in schools is functioning to develop knowledge, skills, and attitudes towards students and, functions as a means and foundation of education in general (Sumaryanto, T. 2003: 2)

Dealing with music learning implemented by SABM through the BCCT approach at the Elementary School level, this is certainly inseparable from the role of an educator who teaches. The process of being able to stimulate the potential of music skills and understanding for students is not easy, there needs to be a strategy and method of music learning that is used in dealing with this. According to (Fimansyah, D. 2015: 37) learning strategies are plans that contain a series of activities designed to achieve educational goals.

Previous research conducted by (Fitriani, Y. 2014: 126) concerning the object of music learning. The results obtained are learning music with lesson study can improve learning problems in which there are methods, approaches and strategies as a pattern for learning the art of music and can provide alternatives as a basis for the development of music art learning. In line with the results of research conducted by (Mandasari, E., 2013: 1)

explains that the application of the BCCT approach bases activities on a platform that is the provision of support provided by educators to students that are adjusted to the level of student development. The task of educators is as a facilitator, coordinator, evaluator, inspirator, mediator, labeling and modeling for students. Discussing the issues that have been explained previously about BCCT and music learning in SABM, both have interrelations in achieving learning objectives, especially music, in this case BCCT plays an important role in influencing the learning process that is adjusted to the level of student development.

The problem in this study is to see how the music learning strategy through the BCCT approach, and the basic objective in this research is to know and understand more deeply about music learning through the BCCT approach based on BCCT learning steps namely environmental footing, footing before learning, footing during learning and footing after learning.

METHOD

The method used in this research is interpretative qualitative with an interdisciplinary approach. The research design uses case studies, this is done by interpreting the concepts or theories used related to the focus of research on the object of music learning and the concept of the BCCT learning model. The research location is in the Bosowa Natural School Makassar with class I and III samples. Data collection techniques carried out by observation, interviews, and documentation related to the research object. The data validity technique is done by testing the credibility of the data using triangulation of techniques, sources, and time. Data analysis refers to the Miles & Huberman interactive model of data collection, data reduction, data presentation, and drawing conclusions.

RESULTS AND DISCUSSION

Music Learning Through the BCCT Learning Environmental Footing

Environmental footing is the activity of educators organizing and preparing learning media materials that will be used according to plans and schedules of activities that have been prepared for groups of students. Suyadi (Dewi, et al. 2017: 3) added that the footing in the environment of educators is more active than students. Environmental footing is an important factor for conducting teaching and learning activities in a comfortable and calm environment which is very necessary in this regard. Through observations the researchers saw that teaching and learning activities in SABM especially music learning is not only focused in the classroom, but also music learning is done outside the classroom that utilizes the environment around the school as a place for the process of learning music. Here is one picture that shows the BCCT's environmental footing in learning percussion ensemble material at SABM.



Figure 1. Preparing Learning Media on an Environmental Footing

One indicator of environmental footing is the task of educators preparing everything that students use in the percussion ensemble learning process. But Afrianto as a music teacher explained that in preparing all the learning needs of percussion ensemble material, such as making percussion instrument media tools made of cardboard, to arranging the learning space he

was assisted by students. This means that in this case in preparing all the media needs of music learning instruments, educators not only do the work themselves, but educators are assisted by students.

If the case is reviewed from the learning strategy through observations and the results of the data obtained, the researchers' interpretation of this, that in the environmental footing undertaken by music educators there is a direct learning strategy (Direct Instruction) using the demonstration method. Why is that, because there are several indicators of direct learning strategies that are in the environmental footing, the first in an environmental footing focuses on educators, then the characteristics of direct teaching when educators can demonstrate certain techniques or procedures before students do a practical activity, both educators demonstrate the knowledge to students by making learning media of percussion instrument instruments made from dos, so that students can observe, and demonstrate and apply the examples provided by educators in making percussion instrument media made of cardboard.

According to Rachmawati T & Daryanto (2015-168) the demonstration method used is a way to demonstrate something whose implementation begins with a demonstration of learning resources and is followed by learning citizens (students). The things that are followed are actual activities and not abstract. In connection with this matter, although the environmental footing is not a core learning process but its function is only as a footing before entering the core learning process, but it cannot be denied if there is a learning activity in the SABM in the environmental footing in the learning activities carried out by educators and students, through direct learning strategies with demonstration method, as explained before.

Music Learning Through Footing Before Studying BCCT

The footing before learning, is an activity carried out by educators and students to be able to sit together by forming a circle, in the

footing before learning the task of educators greeting and vice versa learners, ask for news, attend student's attendance, and sing together. And this activity is carried out before the educator conveys the topic and material before entering the core learning.

In accordance with the explanation above, one of the indicators in the footing before learning is singing together. The results of research conducted by researchers at SABM show that singing together is an effort to restore the mood of students who are less enthusiastic, and this can reshape students' enthusiasm to be able to focus before the start of the learner. In line with that Afrianto as a music teacher, added that singing before learning can reflect, and build the mood of students so that later students are ready to follow music lessons to completion.



Figure 2. Singing Together Activity on Footing Before Learning

In Figure 2, it can be seen that in the footing before learning the educator, and students sit together by forming a circle, and singing activities together. The songs are sung is the selection of songs that are of interest or liked by students, accompanied by guitar instruments played by educators. The following is the title of the weather song and the lyrics sung by the students when they are on footing before learning.

Cuaca

Cuaca ada banyak jenisnya cerah mendung, berawan, berangin, dingin, dan hujan.

Cerah saat matahari bersinar terang, mendung di saat awan gelap menutup matahari.

Berawan saat di langit banyak awan putih, berangin di saat udara bergerak ketempat yang lebih rendah.

Dingin saat suhu udara terlalu rendah, dan hujan turun saat awan tak mampu menahan uap air.

In the (*Cuaca*) weather song sung by students tell the various types of weather that exist, the lyrics of the song instill the value of knowledge for students to get to know the types of weather that exist. Afrianto as an educator also added that singing can instill the values of knowledge so that students can indirectly know the meaning or message contained in the song they sing. (Interview August 25, 2018). In line with that, singing together can train musical intelligence for students as explained by Siregar, E, & Nara Hartini (2011: 100) that one of musical intelligence is to be able to sing songs correctly, and be able to follow the rhythm of the music. Furthermore Andriyani (Purwadi, P. 2013: 15) added that singing would be able to understand the relationship between music and feelings. Singing together in the footing before learning is an activity that is centered on students, the role of educators as facilitators.

Music Learning Through Footing During Learning BCCT

Footing during learning according to Rokhanasari E, I (2016: 34) is the learning time of students to conduct learning activities with the aim of achieving the level of achievement specified in the learning implementation plan. The footing while studying at SABM is used to give students an understanding of theory and practice regarding the material-music being taught, and also to record every student's development.

The results showed that in the footing during learning in music subjects with the value of notes, and rhythm showed, that not all students of class III SD SABM have the same ability to understand the material easily. The results of interviews with Afrianto as music teacher explained that students who have not been able to understand the contents of the material will always be given repeated

explanations. In line with the results of the data obtained in the field that one of the methods used by educators in providing an understanding of the material notes and rhythm values is the lecturing method. And it cannot be denied if the lecturing method is used, because the availability of reading book sources about music material in SABM is not available, so music educators become the main source for providing explanations and information to students regarding the material provided. Mansyur (Harsono, B. et.al 2009: 73) explains that the lecture method is a form of interaction through illumination and verbal speech by an educator of students in their class.

In connection with the explanation above, in the process of learning music about the notes material also found the question and answer method. According Widyawati, A. (2004: 67) the advantages of the question and answer method that is able to focus the attention of students, stimulate students to develop thinking and memory, and can develop the courage of students' skills to answer and express opinions.



Figure 3. Footing During Learning, Question and Answer Process Regarding the Value of Note

In the picture above shows the question and answer process between educators and students about the notes material, in the picture the educator provides repetitive questions to students, with examples of questions as follows 1 full note how many notes are $1/4$ in it, 1 note $1/4$ how many notes $1/8$ are there, 1 note $1/2$ how many notes are $1/8$ in it, 1 note $1/2$ how many notes are $1/4$ therein, 1 full note how many notes are $1/8$ in it, and 1 note $1/4$ how

many notes are there $1/8$ It seems that in the process of learning music with the question and answer method, making the atmosphere of the learning process more active, students compete with one another to answer the questions raised by teacher.

Furthermore, the results of research on music learning in the footing during learning, relating to the notes and rhythm material. It was also found that there was a drill practice method used, which is an activity to train students to be able to read the rhythm of note values properly and correctly through practice, while aiming to find out how students understand in understanding the material value of notes that is applied through the practice of reading rhythm. According to Mulyani, E. (Sagala 2018: 111) revealed that the method of training or drill, is generally used to obtain an agility or skill from what has been learned.

The conclusion is that the three methods that have been explained before are about the lecturing method, question and answer and drill practice. Very effective for students in music learning, especially in the notes and rhythm material, because this method can provide understanding, stimulate ways of thinking, and train students to better understand between theory and practice.

Music Learning Through Footing after BCCT Learning

The footing after learning in BCCT, according to Wahyuningsih, D., & Suyanto, S. (2015: 11) is an activity to find out how students respond to the learning activities they have gone through. According to the observations of researchers, that the footing after learning is the closing of the learning process, especially music learning, where students retell their experiences about the material provided from the beginning of learning to the end of music learning.

In line with that Afrianto as a music teacher explains that the footing after learning is basically that students are taught to be able to recall what they have gone through about the material that has been taught from the beginning to the end of learning, and provide opportunities

for students to tell a story remembering what was experienced, taught, and what perceived. (Interview, 24 August 2018)



Figure 4. Footing after Learning

In figure 4, it can be seen that educators provide an opportunity for each student to tell a story (recalling) their opinions about the learning process, which is passed from beginning to end regarding the learning material that has been provided by educators. In line with that the footing after learning leads students to patiently listen and wait for the turn, respectful attitude when listening to the interlocutor, and an honest attitude in speaking in accordance with the activities that have passed. After doing the recalling the educator closes the activity by giving appreciation to the students who have carried out the learning activities.

Regarding the footing activities after learning that have been explained previously, that researchers interpret by looking at this through observation, and interviews that music educators use the Indirect Instruction strategy this is because the function of educators as facilitators is carried out and the results of the data show that the forms of student involvement in footing after learning the highest. but it needs to be known in the footing after learning the nature is flexible depending on conditions.

CONCLUSION

Based on the results of the study, and the discussion obtained the following conclusions. On an environmental footing, the need to prepare and organize the learning environment is not only done by educators, but

students participate in preparing all learning needs. Although in this case the existing activities in the footing of the learning environment are not the core of the music learning process, but it is found that there is a learning process for making percussion instrument media made from dos, using direct instruction strategies that are implemented with demonstration methods. Singing activities in the footing before learning, is an attempt to build the mood of students, instill the values of existing knowledge in song lyrics, and train students' musical intelligence to be able to sing properly and follow the musical accompaniment appropriately. On a footing during learning, the lecture method, questions and answers, and drill exercises are very effective in providing deeper understanding of the contents of the material, and stimulating students' way of thinking. So students are expected to be able to understand the theory and apply it through practice / practice (reading notes and rhythm). The footing after learning can train students to speak honestly, the patient attitude of students to patiently listen and wait for the turn, the attitude of respect when listening to their interlocutors, and the attitude of honesty in speaking in accordance with the activities that have been passed from the beginning to the end of learning. However, it should be known in the footing after learning that it is flexible depending on conditions.

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