



## Implementation of Music Arts Learning in Culture Arts Lessons at Elementary School in Pontianak Municipality

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### Abstract

Art is multilingual, multidimensional, and multicultural. The special characters that art possesses are aesthetic, expressive, and creative all of which are integral parts of each other. The teaching of arts in elementary school is left to class teachers who are generally very limited in terms of their cognitive, affective, or psychomotoric aspects. It allows the gap in arts education in elementary school so it is necessary to research how the implementation of music arts learning in elementary school is. This research uses qualitative method with descriptive analytical procedures. The main data sources of this study were elementary school teachers while the supporting data sources were students and principal. The data collection techniques include observations, interviews, and documentary studies. The data were tested for their validity with the triangulation technique. The data analysis techniques included interactive analysis models. The results of study which was located in a public elementary school and two private elementary schools show the tendency of certain grouping pattern in the learning processes. The background, interest, and arts potential are the factors that influence the grouping. The integrative thematic approach in arts learning can cause the teacher to become less focused, the frequency of meetings is not constant, and material staging is rather difficult to do. In general, the learning processes were generally textbook oriented.

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## INTRODUCTION

In education, arts are a very effective and interesting learning medium. The position of arts in the world of education acts as a forum (learning with arts), as a bridge (learning through arts), as well as learning objects (learning about arts). Art is also the only lesson that can become a means of expressing ideas through arts work, as well as artistic experience. Dewey (1994) reveals that arts can be considered as a tool to achieve educational goals.

As stated in the curriculum, arts education consists of four areas of arts studies namely, visual, music, dance, and theater. In the implementation there is still a gap in the intention to organize the four areas of arts in an integrative, tentative, or concentrative manner. The curriculum explains that the implementation of arts learning is adapted to the ability of human resources at school, meaning that the field of implemented arts does not have to cover the four fields. When viewed from the material in the curriculum, arts education in elementary school is already supposed to be done by the subject teacher.

Therefore, it is necessary to critically review the implementation of arts learning, the curriculum objectives, the teacher's ability to read the curriculum, and the gap between the two, as well as the problems that exist in the curriculum itself. This study is concerned with the implementation of arts learning, the teacher creativity in learning, the understanding of teacher context, and the psychological factors that influence the pattern of arts learning conducted by teachers in elementary schools.

This study aims to identify, describe and analyze the implementation of music learning as the implementation of cultural art lessons, as well as the educational position in the structure of the curriculum and its policy implementation in Pontianak Primary School. Theoretically, this research contributes to the development of knowledge in the field of music arts education and the reflective material for art teachers as well as policy makers at school especially the primary

one. In the meantime, the practical benefits are as input materials for the curriculum development and implementation.

The literature review in this study is matched with other relevant studies for comparison. Besides, being considered as comparative data it is also used to review the results avoiding similarity of the research results both in ideal and theoretical one.

A study on music learning at the elementary level compares music teaching activities between classroom teachers and music teachers. The results show that not all of the existing musical education standards can be performed by both. A number of particular things should be done by music teachers (Byo, 2009: 123). The research focused on the implementation of national standards of music education which includes such activities as singing, playing instruments, improvising, composition/arrangement, reading/notating, listening and analyzing, evaluating, and musical understanding in relation to other fields, and musical understanding in relation to history and culture with the seven-item assessment. The assessment included face to face, resources, assistance, coaching, interests, responsibilities, and assistance level. The subjects of the study were music specialists and class teachers for grade 4 of the public elementary schools throughout Florida.

Similar to the results of the above research, López & León (2015) conducted a study on music learning in elementary schools viewed from the teacher's perspective. The study revealed that all music teachers in Puerto Rico taught their students below the ideal condition. This was partly due to the low level of knowledge in assessment and learning strategies performed by the music teachers in Puerto Rico. In addition, the use of music teaching methodologies was not appropriate or even not understood by the teachers. The study also revealed the lack of music teachers (314 teachers distributed for 905 schools) as one amongst the

causes of the poor teaching condition, as the lack was fulfilled by teachers with various backgrounds. The study also revealed that most of the research subjects did not feel comfortable with the materials related to the expression and use of technology, due to their limited ability.

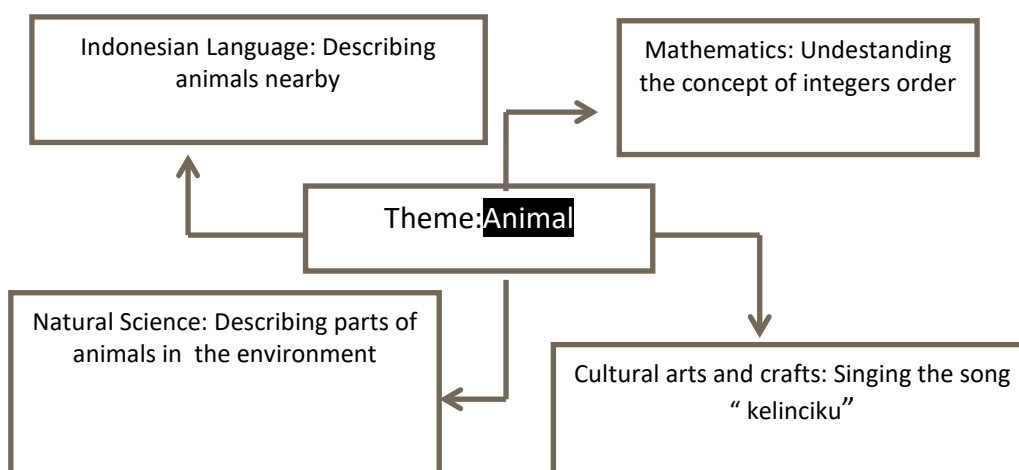
In a survey study in Northeastern China (a suburb in China), Sun and Leung (2013) revealed some problems related with the teaching of music. The main problem was the lack of music teachers with background knowledge of and adequate experience in music. The study also obtained data that music teaching was carried out in accordance with the perception of each teacher. In such condition, it was hardly possible to evaluate and measure the implementation, attitude, and knowledge in music education through several procedures (Gordon: 2002).

Sumaryanto and Utomo's research entitled "Forms, Development and the Application of Music Media in the Kindergartens: A Comparative Study of Two Kindergartens, investigated the form of music media used in the learning process at kindergarten and the teachers' effort to develop and implement the media. The results showed that the teachers in both schools had variably utilized music media in the learning processes. In one of the two schools, the teachers used music media in the form of musical compositions and music players. New musical instruments were used by the teachers in extracurricular activities. In the other school, the teachers took advantage of music media, including musical compositions and musical instruments. The teachers developed the music

by modifying the lyrics, composing simple songs, and utilizing rhythmic music instruments and song playback tools during the learning processes.

Human beings grow and develop naturally and they experience normal, physical, and psychological development through a process that is consciously directed to the achievement of various traits through a process called education. According to Dewantara, the concept of education is the guidance in the life and growth of children that is guiding the children so that they grow as human beings and as members of the community that can achieve as high safety and happiness as possible. Dewantara mentions that in education there are four principles: 1) the principle of independence, 2) the principle of nature, 3) the principle of nationality, and 4) the principle of humanity.

Elementary school teaching uses an integrative thematic approach, i.e. a learning approach that integrates various competencies of the various subjects into various themes. The Elementary School Teacher Education (PGSD) Development Team sets out four characteristics of thematic learning: 1) holistic, 2) meaningful, 3) authentic, and 4) active. As a model of learning in elementary schools, thematic learning also has characteristics of 1) student-centered, 2) provision of immediate experience, 3) unclear separation of subjects, 4) presentation of concepts from various subjects, 5) flexibility, 6) learning outcomes in accordance with the interests and needs of the students, and 7) use of learning principles while playing and fun (Rusman, 2013, p.250).



**Chart 1.** The relevance of themes in thematic learning (Adaptation of Rusman, 2013, p.264)

Arts learning is one of the teaching areas in elementary schools that falls into thematic learning. Arts learning has a correlation with other subjects, as a transfer of learning and transfer of value from other disciplines. In general, arts learning aims to develop the ability of thinking, behaving, and valuing himself as an individual as well as a social and cultural creature. According to an educator, researcher, and editor from the United States who is active in the learning of arts (music), Edwin E. Gordon, there are eight basic principles that must be considered in the artlearning, especially music. The principles include 1) Audiation, 2) Music Aptitude 3) Methodology, 4) Learning Sequence Activities, 5) Classroom Activities, 6) Early Childhood, 7) Specific Application to Music Instruction, and 8) Types and Stages of Audiation. Arts education at the elementary school level emphasizes the aspects of appreciation, expression, and creation which, in the realm of education, can be broken down into cognitive, affective, and psychomotor domes. The three domains operate simultaneously and cannot be separated from one another. Physical activities and sense of beauty are embodied in the activities of appreciation, exploration, experimentation, and creation through language, sounds, movements and roles. Each activity includes coaching and providing facilities to reveal arts ideas, artistic skills, and appreciation in the socio-cultural context of the community.

Syukur (2008, p.12) suggests that arts learning in elementary school education includes nine important characters. Teachers need to equip themselves with competence related to the field of expertise, namely professional competence.

## METHODS

This research uses qualitative method with an analytical descriptive form. This study focuses on certain aspects that are interrelated and described based on certain characteristics. Therefore, it can explain the conditions, categorize certain information, and discover of new meanings. The approach used in this research is phenomenology. This approach is directed to the double foci of observation, namely (1) what appears in experience, which means that the whole process is the object of study (*noes*) and (2) what is directly given in the experience, it is directly present for those experiencing (*noema*), as proposed by Soelaiman (1985, p.126).

The focus of this research is related to the implementation of music arts learning and its problems, the background and understanding of the learning implementers on the contents of music arts curriculum, the policy and curriculum of music arts education, and the support of success in arts learning of the teachers at Pontianak elementary school.

The main data source of this study were elementary school teachers who teach arts lessons in Pontianak elementary school, while the supporting data source is elementary school students and principals in the city of Pontianak. The data sources, both the main and the supporting ones are not taken as a whole, given the limited time, effort, and cost; but taken purposively. Instrument in this study is the researchers because the objects under study are human beings with their activities in arts learning, they are not just objects. As revealed by Ratna (2010, p.248), human beings must be approached by human beings, therefore the main instrument of this qualitative study is human being. In this relation. It is the researcher himself that becomes a human instrument. As a key instrument in general human beings also have a number of intrinsic qualities that can help accelerate data collection, namely: 1) sensitivity, 2) flexibility, 3) totality, 4) breadth, 5) speed, 6) opportunity, and 7) responsiveness. With such intrinsic qualities, it is possible for the researchers to obtain the necessary data for the study, as well as other data related either directly or indirectly to the main data. As an instrument, the researchers take the role to draw data through interviews with the research subjects, observe the research subjects and objects, determine documents related to research, and document research data. In carrying out its functions as an instrument, the researchers equip themselves with observation guides, interview guides, document lists, and documentation tools.

The data collection techniques used in this study include observation, interviews, and document studies. Meanwhile, the data validity is tested using a triangulation technique, which is to check and understand the data through various sources, research subjects, manner (theory, method, technique), and time. Each triangulation uses a number of comparative components in order for them to test the main components.

The data of this research are analyzed using interactive analysis models. The process of

data analysis began simultaneously with data collection. An interactive process is also performed both at the time of data collection. For example, it is in the form of comparison between data units and data clustering when data collection has ended. The preparation of report writing involves the analysis of the final stage.

## RESULTS AND DISCUSSION

Learning is a process of adding new knowledge based on knowledge owned by the learners (prior knowledge) through the learning experiences they get (constructivism). Teachers take the role of providing stimulus and cultivate the learners' curiosity (inquiry), so as to bring them to a conducive learning situation and to achieve the goals of learning that have been established, both in the goals of national education and its elaborations.

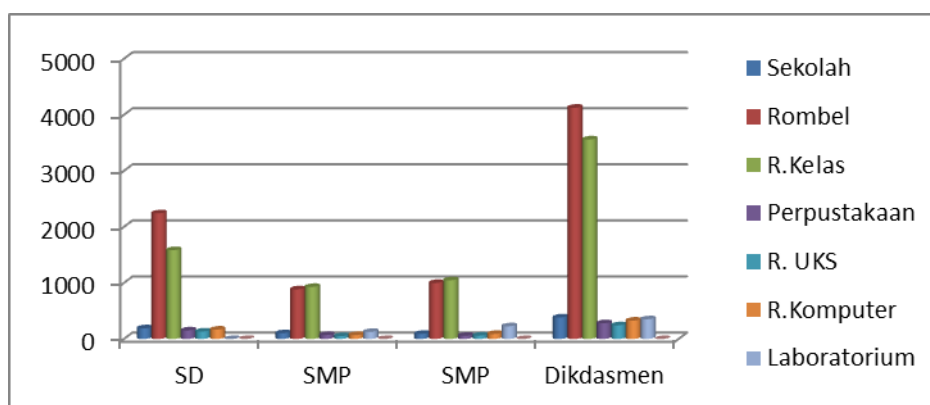
Education for all is one of the rights of humans as individuals, as well as being citizens. In order to obtain a minimum education, i.e. primary education. Its fulfillment must be planned and executed properly and measurably. The fulfillment of the rights to a quality primary education is a measure of fairness and equity of development outcomes. At the same time, it is also a human resources investment necessary to support the sustainability of the nation's development. The right to obtain basic education as a fulfillment of human rights has become a global shared commitment. Hence, inclusive education programs for all are conducted in formal, informal, and informal education with a system of open and democratic and equal education. It is intended to be able to reach out to them equally, so that there are no such imbalances as a result of geographic, economic, and social constraints.

The implementation of education as stated in the Government Regulation No. 17 of 2010 on Management and Implementation of Education aims to build a foundation for the development of the learners potential to become humans who (1) believe in and fear of God

Almighty, having noble character and noble personality; (2) are knowledgeable, competent, critical, creative, and innovative; (3) are healthy, independent, and confident; (4) are tolerant, socially sensitive, democratic, and responsible.

The Ministry of National Education's 2010-2014 Strategic Plan suggests four universal paradigms of education that need to be addressed, namely, quality human empowerment, lifelong learning centered on the learners, education for all, and education for development, growth, and/or sustainable development. Renstra 2015 - 2019 has two target achievements. The first is achieving broad, equitable and fair access, and second is

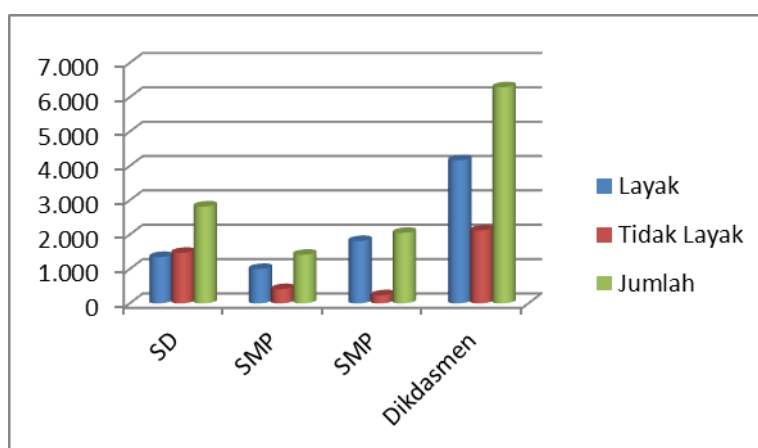
achieving quality learning. Based on the benchmark in the Renstra, the implementation of learning at Elementary School level in the city of Pontianak still faces constraints. The first constraint is related to the existing infrastructure. The number of elementary school classrooms is smaller when compared with the existing study groups (Rombel). If one group of students has to use one classroom, there is still a shortage of classroom at the elementary school level of 657 rooms (in contrast to junior and senior high schools, which are in the opposite condition, junior high school has an advantage of 43 classrooms high school has excess of 48 spaces). This can be seen in Graph 1.



**Graph 1.** School Infrastructure in Pontianak City 2014  
 (Source: Central Bureau of Statistics Pontianak)

The second constraint is related to human resources. The level of teachers eligibility to teach at elementary school in Pontianak is the lowest compared to the levels above it, both junior and senior high school. The number of teachers who are not eligible to teach at elementary level is 1,472 people or 52.18% .The measure of teacher eligibility refers to Law No. 14, Year 2005 on Teachers and Lecturers (Law No.14/2005). Teachers are considered to be eligible to teach at the elementary, junior, and senior high levels if they are undergraduate or

diploma IV or higher. The high rate of inadequacy is quite possible because of a change in policy about teacher qualifications at elementary school level, in which the previously diploma II certificate to become S1 degree qualification. With the encouragement for the teachers to participate in the equalization of qualification program, the teacher's inadvertent numbers are getting smaller, leaving only teachers who are retiring for not allowing them to qualify for the equalization program, and completing it before retirement.



**Graph 2.** Teachers' Equitability to Teach in Pontianak City 2014  
 (Source: Central Bureau of Statistics Pontianak)

In order to overcome some of the weaknesses as shown in the data presented in Graph 2, each school, as research object, has a vision and mission, which become the foundation of the school to move rapidly to answer the demands and challenges of the era. In disseminating the school vision and mission, the principal issued a policy of attaching the vision and mission boards in the principal's office, administrative room, classroom, library, and other strategic places. In addition, the students are briefed about them on various occasions such as during flag ceremonies, briefing before gymnastics, scouting activities, religious activities, and other relevant ones. In addition to targeting the students to implement the vision and mission, the educators and educational personnel are also prepared briefed by including them in various activities in order to improve their competence for better service. The activities include seminars, trainings, and competitions.

The three schools as the objects of the research have all fully implemented the 2013 curriculum (K-13). According to the K-13, the learning load for grade I, II, and III of elementary school is 30, 32, 34 respectively, while for the load for grade IV, V, and VI is averagely 36 hours per week, each learning hours for elementary school being 35 minutes. This additional learning hour and the reduction

in the number of Basic Competencies allows the teachers to have more time to develop the learning process to be more active and student-oriented. However, the observation results indicate that the implementation of arts and cultural learning by classroom teachers conducted in the three elementary schools in general tends to refer only to the materials contained in the student's books and teacher's manuals. The development of a more active student-oriented learning process has not really appeared. The condition is even worse when it is associated with the musical learning which should have been creative, innovative, and interesting or enjoyable. In the musical learning method, Gordon makes a concept of stages that are identical to the language learning process in infants which includes the following. Starting from the process of listening and imitating what is heard, they begin to think about what they imitate, try to improvise by composing what is already recorded, try to communicate what has been obtained, and subsequently develop a mindset in order to apply what has acquired to communicate.

During the observation of the learning processes the researchers found that the materials presented in the classroom are not very much different from those in the previous curriculum (KTSP). What distinguishes them is just the themes, which are in fact less supportive

of the implementation of Gordon's stages in arts learning. According to Gordon (1985: 55), the basic principles that must be considered in music learning include audiation, music aptitude, methodology, learning sequence, activities, classroom activities, early childhood, specific application to music instruction, and types and stages of audiation.

**Audiation:** Hearing and absorbing music is the main element in learning music. It needs basic knowledge in order to build a person's ability to interpret the music because audiation is not limited to listening to music, but more to the cognitive process in receiving and giving meaning to the sound of music. This is very scarce in music learning in the elementary schools as the research objects.

**Music Aptitude:** The musical potential talent is usually different from one another. If this is understood and can be realized by the educators it will greatly help the students develop their musical potential.

**Methodology:** In music learning, the right method will greatly affect the success of a learning process.

**Learning Sequence Activities:** In this activity, the students learn to listen to the tone and rhythm pattern in order to enhance the musical sensitivity.

**Classroom Activities:** In the classroom, listening to music under the teacher's guidance will be very important because it provides musical experience for the students.

**Early Childhood:** Music learning at an early age will be helpful to build a strong foundation for children.

**Specific Application to Music Instruction:** Techniques and materials to be implemented in music learning need to be varied.

**Types and Stages of Audiation:** The types and stages of audiation in music learning also need attention.

By comparing the music learning stages designed by Gordon, the learning of music in particular needs to be done by the field teacher. This will appear to be widening when compared with the provision of materials by the teachers in

elementary school as the research objects. The teachers generally tend to see the materials in textbooks literally so that if they encounter a material that has not been mastered they just skip it or just replace it with a material they understand, without associating it with the existing theme. The materials that appear in arts learning generally include the following activities:

**Singing;** Singing is an activity which is most frequently done in arts and cultural learning activities. The most frequently sung songs are those which are available in the teacher's or student's book. In practice, the teacher just asks the students who have been divided into groups to represent the group to sing a predetermined song or select students at random and ask them to come to the front of the class to sing the pre-determined song. In general, the songs that are sung are those that have been known by the students and or by the teachers. If a song is found unknown to the students or the teachers, it will be replaced with a song already known and memorized to be sung.

**Coloring;** Coloring is mostly done in low grades especially first and second grade, it is rarely done in 3rd grade, and coloring no longer exists in grade VI. Some of the reasons given by the teacher include the following. In addition to students' freedom to be creative with colors, the teacher is not bothered with the preparation of the material because it already exists in the LKS owned by the students. Besides that, they also have brought with them coloring tool independently.

**Drawing;** Drawing is an activity in cultural arts learning activities that are generally carried out for grade 3 students. The drawing material most often given is the one related with the theme being discussed, which is on the teacher's or student's book. In practice, the teacher gives examples of finished drawings that must be redrawn by the students or gives a particular theme and the students are free to draw according to their imagination.

**Imitating motion;** The term *imitating* refers to motion which is related to the learning



of the arts of motion/dance. The teacher plays music either in the form of children's songs or instrument, or in the simplest form of certain counts and clapping. Then, the students imitate the movement of the teacher and pay attention to the motion that is in the video as shown by the teacher.

Playing with musical instruments; Playing with musical instruments is material that is most rarely done for the lower grade. This activity is more often done for upper grades. The music learning in one school is handled by a special teacher who teach arts and culture (especially music) learning. Hence, the implementation of learning is almost dominated by playing music. In the implementation of learning, the theory and practice of music is done simultaneously. The theory that the teacher conveys is mainly related to music theory which is immediately practiced with prepared musical instruments.

Making handicraft work; Materials related to workshop or crafts work generally begin to be taught in grade IV; they are followed by assignment. Grade I to grade III students are very rarely assigned to do anything related to handicrafts. Teachers tend to only provide the students with appreciative learning in the form of identification of drawings.

Theory; It can be said that there is no theories of arts learning to be provided for grade I through grade III in particular. For grade IV through grade VI, the most frequently given theory is the theory of music. This theory of music is given not as knowledge but is more likely to be used in practical needs, i.e. learning about notation beams and numbers, which are associated with a song that will be used both for the purposes of the flag ceremony, as well as in relation to other musical performances. From the results of observations, it was found that most of the teaching of music theory is only based on the agreement (provision of the teacher), it is not based on the correct theory, especially the one related to the music notation, both numbers and beams.

The implementation of music arts learning that is integrated to cultural arts

subjects is conducted by classroom teachers. There is one school as the research object that uses a grade level system. For lower grade students the music learning is implemented by classroom teachers who are integrated into thematic subjects and the lessons are carried out in each class. Meanwhile, for the upper grades, it is implemented by teachers who are given a special task as an arts teacher. The arts learning for upper grades is conducted in a classroom normally used as an arts media room. However, because they do not have sufficient background of musical knowledge, the learning that is done all leads to skill training of playing instrument, which is less balanced with other realms. In general, it can be said that the learning of music arts in the elementary school as the research object is conducted by classroom teacher who has various educational background, starting from Elementary School Teacher Education (PGSD), Field of Study Education, Field of Pure science, to School of Teacher Education (SPG). In general, they have neither musical education nor any other arts education background.

The music learning performed tends to follow the perceptions of each teacher. This appears in the way the teacher sees the text of a song which, according to the instructions in the book, is referred to a local wisdom. However, because of the limitations of knowledge, he/she ultimately only see the text in the book. The students are helped to learn local songs mostly on their wishes and only a few on the teacher's suggestions, utilizing technological advances through the internet. Such condition hardly makes it possible to evaluate and measure the implementation, attitudes, and knowledge in music education through several procedures (Gordon: 1985).

The result of the study on music arts in the three elementary schools of Pontianak covers two points. First, there is a tendency for the teachers to be divided into three groups of psychological conditions in the implementation of learning. Second, the existence of individual factors affects the teachers in their tendency to implement arts learning in the classroom. The

group tendency includes 1) teachers who feel they have problems about music learning, 2) teachers who enjoy and feel challenged by music learning, and 3) teachers who do not feel they have problems in music learning.

The first group consists of teachers who do not feel that they have adequate competence in music. Most of them have an educational background as pedagogy teachers or certain non-educational disciplines who choose to become elementary teachers, some of whom are PGSD graduates. They feel that they have problems when having to present materials related to singing (i.e. they must give examples of singing), playing instruments, making musical creations, and reading song notation. This group displays textbook learning; the classroom atmosphere is rigid and is not interactive.

The second group is a group that enjoys and feels challenged by music learning. This group consists of teachers with arts education backgrounds (*sendratasik*), i.e. teachers who have musical experience (such as being a drumband player, active in arts galleries, as well as members of music groups), and teachers with musical interest and talent (especially vocals). This group of teachers feel that they enjoy the learning of music arts. They are encouraged to prepare materials that they consider attractive, and will be challenged when they recognize new things beyond what they already know and understand. From this group comes the form of rhythmic learning games with object sounds and music organs as the media, following the flow of music with motion, sorting children with skills to play a musical instrument in one group and to sing in the other group, and demonstrating motion in groups again. This group activity results in creative learning, liquid class atmosphere, and fun.

The third group consists of teachers who do not feel that they have any problem in music learning in the classroom. This group is somewhat unique, as it is filled with teachers who have a contrasting background in the field of musical arts. The first is a group of teachers with a *sendratasik* education background who

become classroom teachers, the second is a group of class teachers from primary school teacher education. Both groups feel and say there is no problem in music learning in the classroom. However, when observation data were taken from them, the difference between the two became clear. The first group, in accordance with the educational background, is already very competent so that there is no significant constraint in learning. But the second group feels there is no problem because they do not know what to question. They only follow the learning path of the material according to the teacher's handbook. If there are things that may not be understood, they just skip them or replace them with other materials.

The above phenomenon is in accordance with the results of Byo's research (2009, p.123) stating that not all of the existing music education standards can be done by both (i.e. class teachers and music teachers), some things should be done by the music teacher. It was also proposed by López & León (2015) who conclude that, as a whole, the teaching of music in Puerto Rico is under the ideal conditions, in part due to the low level of knowledge in assessment and learning strategies presented by the teacher.

Various teacher backgrounds related to the arts are grouped into three. The first group consists of teachers who have educational background in the arts (*sendratasik* education), the second group consists of teachers who have active experience in the field of music (such as a drumband player/trainer, being active in the arts studio, having a music group, becoming a singer) and who have an interest in musical talent, and the third consists of individuals who have no arts education background, no musical experience, no interest and no talent in music.

The first and second groups tend to carry out creative, innovative, and fun learning for the students. In these groups, learning materials are always prepared to follow the development that occurs around, and they almost always involve students in the selection and preparation of the materials. The third group tends to implement

learning that is textbook-oriented, monotonous, individual calmness, it is not devoted to the  
 tend to be very strict in supervising the students, needs of the students.  
 the materials are prepared to meet the needs of

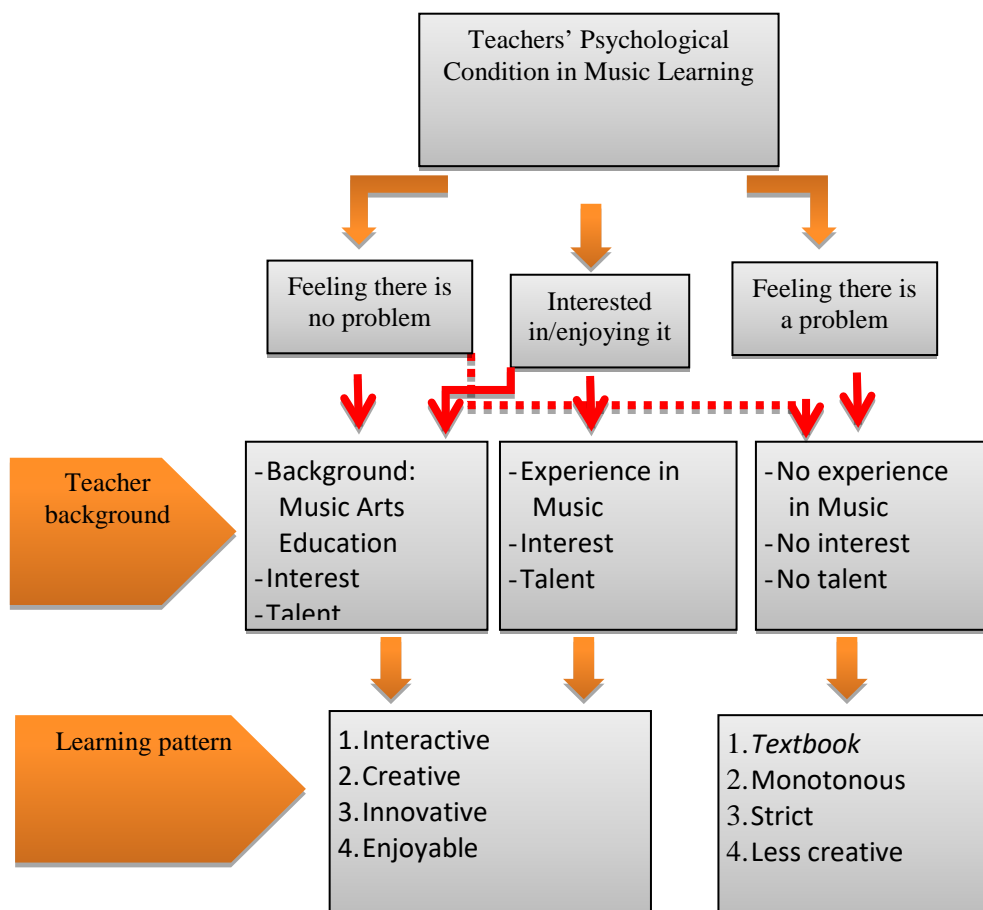


Chart 3. Factors influencing learning patterns

## CONCLUSION

In general, arts has special characters. Art has multilingual, multidimensional, and multicultural properties, with aesthetic, expressive, and creative elements, each of which is integral to each other. In addition, art also consists of four different disciplinary areas of science. As one of the arts types, music arts also has a special character, the absorption is auditive, so it needs a certain sensitivity to master it. As one of the teaching materials at elementary school, the music arts in principle must begin to implant musical sensitivity as the foundation for the next step besides the application of knowledge and skill. Therefore, it

requires the mastery of knowledge, understanding, and musical skills to implement them in learning. This is because not all of the existing standard of music education can be done by class teachers, some should be done by the music teacher.

Based on the findings obtained in this study, some things need to be suggested to the parties related to the stakeholders in the implementation of music arts learning in elementary school. These things are 1) every educational unit of elementary school requires at least one music or arts teacher, 2) the music learning needs to implemented by music

teachers or teachers who have competence in the field of music arts, 3) If the school is not able to fulfill teachers who are competent in the field of music or arts, it is necessary for the schools to organize training in the field of music arts for the teachers by inviting experts in the arts of music learning.

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