

Music Ensemble Learning in Extra-Curricular Activities by Using Counting Methods

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Abstract

The objectives of the study is to explain the functions of counting methods used in music ensemble lessons as extracurricular activities in an elementary school. This study applied a qualitative approach. This study took place in SDN 4 (Public Elementary School 4) Godong, Grobogan, Central Java. The data of study was collected using observations, interviews, and documentation techniques. The data of the study was validated using triangulation points of resource and technique. The data was analyzed using data collection, reduction, presentation and conclusion techniques. The result of the study shows that counting method is a method that a teacher can use to make ensemble music easier for pupils to learn. In this method, the teacher uses counting symbols to make it easier for pupils to learn the materials. The steps used are determining songs, which will be played to know the bars of the song, to write the counting and the symbols, to explain the meaning of each symbol, and to play the instruments while counting individually or in a band. The evaluation of ensemble music learning was taken in a simple performance of the pupils. The evaluation of the music ensemble learning using counting method shows that pupils master the material, music instrument playing technique, as well as positive attitudes show by them.

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INTRODUCTION

Undang-Undang (government regulation) no. 20, 2003 chapter 3 on National Systems of Education states that national education functions to improve skills and build characters as well as the nation's dignified civilization in order to educate the nation. The objective of the national education is to improve the abilities of the pupils to become faithful people to God with good morals, healthy, knowledgeable, competent, creative, independent, democratic, and responsible citizens.

The education of arts, culture and skills plays important roles in pupils' character building in accordance with one's development to achieve multi intelligence consisting interpersonal, visual special, musical, linguistics, mathematics logics, naturalism, adversity intelligence, spiritual intelligence, as well as morals and emotional intelligence (Utomo & Sinaga, 2009).

Music education at elementary schools is conducted into two sessions; first, classical, according to the class timetable, and extracurricular, which is conducted after the lessons. Extracurricular activities are conducted after lessons in order to enrich pupils' knowledge as well as their skills. It is conducted under the supervision of the education units, in this case is the school (Kemendikbud, 2014).

Syarif, et al. (2017) shows that the music extracurricular activities can be conducted to improve the pupils' affection towards the nation when it is conducted consistently (weekly) through lessons and tasks. Sularso & Maria (2017) explains that these activities are not only to improve their talents, interests, or potentials. Through these activities, schools can imprint the affection of the nation character of the pupils as well as their awareness towards the local culture.

Music ensemble can be the answer of these extracurricular activities to improve the pupils' potentials. Music ensemble is an extracurricular activity of playing music in groups of two or more people by using two or more music instruments (Hartoyo, 1994). As a group activity, it needs a perfect harmony amongst the players in the ensemble. This activity can make pupils exercise

their collaborations in which it can create each character (Torrance & Bugos, 2017)

Interactions between teacher and pupils is necessary in a learning activity. A teacher rules as a coach when a pupil plays the other part. The interaction process will run well when a pupil acts more actively than the coach does. Moreover, a coach in music lesson should pay more attention to each pupil's character, due to everyone's different character, by heredity or environmental influence (Sunarto & Hartono, 2008). Thus, a good method used is the method in which it can improve every pupil's characters of learning.

The result of Jelantik's (2016) research shows that in order to make the arts and culture education success, every coach needs to look closely on the materials improvement, learning quality improvement, as well as the media and source of learning. Utomo (2013) explains that the music learning strategy covers the methods, the activities and the supporting media used. During the learning process, a coach should be able to use the appropriate method, which can activate a pupil, due to their active participation is highly needed so they can sharpen their skills. In this study conducted in Public Elementary School 4 of Godong, the coach used a counting method. The objective of the study is to explain the method used in an ensemble music extracurricular activity.

METHODS

The writes used a qualitative methodology with phenomenology approach. The target of this study is to explain the use of counting method in a music extracurricular activity in Public Elementary School 4 of Godong, Grobogan, Central Java.

Data was collected from observations, interviews, and documentation study. The writers observed the objects during extracurricular activities. They interviewed the principal, the coach, the pupils, and their parents; while the documentation study was conducted based on the files of music ensemble lessons at the site. The writers used technique triangular and source triangular to validate the data. They used

observations, thorough interviews and documentation in order to collect data as technique triangular. The writers collected data from several key informants and supporting informants as the source triangular. They used simultaneously data analysis; starting from data collection, data reduction, clarification, descriptions, conclusions to interpretations of all information selectively

RESULTS AND DISCUSSION

Counting method is a way that the coach uses to simplify music ensemble learning. In this method, the coach uses symbols in counting to make the pupils easy to grasp the materials. The coach writes certain counting on the beat of the song, and then makes symbols above and below the beats. On certain counting, pupil plays the instrument according to the symbols. The coach writes the counting and the symbols on the board or with other media. According to Sumaryanto F. & Utomo (2015), media can increase activities of music learning. Nugraha, et al. (2018) state that media supports the music learning process. Subali, et al. (2012) also state that the use of media in learning process can improve students understanding.

At the beginning of the learning process, the coach gives apperception activities to pupils and motivates them. He does this in order to prepare the pupils to be ready for the lessons. He later on, prepares the instruments needed in the lessons. In the main activities, the coach uses several methods with counting method as one of them. Counting method is used to teach the percussions; i.e. drums and tambourines. Before starting the counting method, coach determines the song to know the music bars. The songs played in the ensemble are *Tukang Bakso*, *Kampung Nan Jauh di Mato* & *Dari Sabang Sampai Merauke* with bars four quarters. Coach considers the pupils intelligence and age before deciding the songs, in order for the songs to give moral impacts to them. Virganta & Sunarto (2015) explain that lyrics of a song deliver message to everyone, Purwadi (2013) also explains that song lyrics containing attitude education and social behavior can be used to stimulate a child's attitude and social behavior.

The following step is to note down the counting and symbols. Coach writes the lyrics of the song with the notes and counting 1– 4 or as the bars of the song, and then he puts symbols above and below the counting.

Drum	:	o	x	oo	x	o	x	oo	x
Counting	:	1	2	3	4	1	2	3	4
Tambourine	:	-		=		-		=	
Notes	:	1 1	1 1	2	3	3 3	3 3	2	1
Lyrics	:	<i>Abang tukang bak</i>		<i>so</i>		<i>mari</i>	<i>mari</i>	<i>si-</i>	<i>ni</i>

Notation 1. A fragment of Notes and Lyrics of *Tukang Bakso*

Source: Mahardhika, 2018

Notation 1. shows that the notation $\overline{1\ 1}$ with lyrics *abang* was written as the first counting, then above the first counting was given symbol (o), and below it was given symbol (-). On the notation $\overline{1\ 1}$ with lyrics *tukang* was written as the second counting, and then above it was given symbol (x), but none below. On the second notation with lyrics *bak* was written as the third counting, and then above it was given symbol (oo), and below it was given symbol (=). On the third notation with lyrics *so* was written as the fourth counting, and then above it was given

symbol (x), but none below. On the notation $\overline{3\ 3}$ with lyrics *mari* was written as the first counting, and then above it was given symbol (o) and below it was given symbol (-). On the notation $\overline{3\ 3}$ with lyrics *mari* was written as the second counting, and then above it was given symbol (x), but none below. On the second notation with lyrics *si* was written as the third counting, and then above it was given symbol (oo), and below it was given symbol (=). On the first notation with lyrics, *ni* was written as the fourth counting, and then above it was given symbol (x), but none below.

This was as figured out at the fragment of song *Tukang Bakso* with bars four quarters.

The coach explains the meanings of the symbols (o), (x), (oo), (-), (=) above and below as counting 1 – 4 as a guide to make pupils easier to play the instrument. Pupils holding drum and tambourine follow the counting and symbols taught by the coach and play their time as seen on table 1.

Table 1. Symbols on Drum and Tambourine Counting

Symbol	Explanation
o	Right leg hits bass drum pedal and one time hit hat
oo	Right leg hits bass drum pedal and two times hit hat
x	One time hit on snare drum and left leg press hit hat pedal
-	Tambourine hit one time
=	Tambourine hit two times

Source: Mahardhika, (2018)

Table 1. Shows that the symbol (o) above the first counting means that right leg hits bass drum pedal at the same time with one time hit on hit hat. Symbol (oo) above the third counting shows that the right leg hits bass drum pedal at the same time with twice hit on hit hat. Symbol (x) on the second and fourth counting means snare drum one time hit and at the same time with left leg pressing hit hat pedal. Pupils playing tambourine have symbol (-) below the first counting as one time hit on the tambourine, and symbol (=) below the counting means twice hits on the tambourine.

When pupils understand the counting and symbols, the following step is to determine the tempo. Coach give examples of counting *tu*, *wa*, *ga*, *pat* as the song tempo playing, then pupils follow the instructions given. It is very essential for everyone in the ensemble to follow the tempo and rhythm in order to play it right.

The next step is to play the instrument while counting. Coach demonstrates the way of playing instrument while counting, imitated by pupils on the instruments. It is started with counting and playing at the same time according to the written symbols. These are conducted repeatedly to make pupils play the instruments right. This extracurricular activity is dominated

with practices, so pupils have their hands directly on the instruments. As Kusumastuti (2010) states that one way to stimulate students' creativity is through their hands into objects, stories and music.

Coach demonstrates playing drum by counting *tu* (right leg hitting bass drum pedal and one time hit on hit hat), *wa* (snare drum one time hit and left leg pressing hit hat pedal), *ga* (right leg pressing bass drum pedal and one time hit on hit hat), and followed by *pat* (snare drum one time hit and left leg pressing hit hat pedal). Pupils imitate these with the same counting and they repeatedly doing so to make them do better. After these, coach demonstrates playing tambourine by counting *tu* (one time hit on tambourine), *wa* (tambourine silent), *ga* (one time hit on tambourine), and *pat* (tambourine silent). Pupils follow these repeatedly to practice. This practice is as Pratama (2015) states on how music ensemble is learned through appreciation and expression approach.

Pupils with drums and tambourines can play their time properly according to the symbols on the counting. The following step is to combine drum and tambourines together at the same counting. Pupils with drum start counting and play their drum and pupils with tambourines follow accordingly. *Tu* (right leg pressing bass drum pedal and one time hit on hit hat, and tambourine one time hit), *wa* (one time hit on snare drum and left leg pressing hit hat pedal, while tambourine silent), *ga* (right leg pressing bass drum pedal and one time hit on hit hat, and tambourine two times hit) are followed by *pat* (one time hit on snare drum and left leg pressing hit hat pedal, while tambourine silent). These activities are conducted repeatedly in order for students to be able to play in harmony. Music ensemble teaches pupils to always work together. They do not play individually. The learning process should be able to make pupils work actively, innovatively, creatively, efficiently and cheerfully (Nurseto, et al. 2015).

Pupils playing drums and tambourines can play the instruments in harmony with the tempo. Other instruments like guitar, bass and keyboard can later be played according to the song chord.

Pupils being the vocalists start singing the song appropriately. Repeated practices make pupil play the ensemble well in harmony. The music ensemble learning makes pupils appreciate and trust each other, due to its ability to make pupils work together in performing a song. Other benefit gained from playing music ensemble is to increase pupils ability to control their ego and emotions as well as working cooperatively (Normalita & Hartono, 2016)

Coach conducts performance evaluation at the end of learning terms. The evaluation is conducted by asking pupils to perform their simple ensemble as practiced previously. The evaluation covers three aspects, i.e. their knowledge (cognitive), their performance (psychomotor), and their attitudes (affective). The result of music ensemble learning shows pupils' material coverage, musical instruments techniques as well as their attitudes shown during practices. Russel and Austin (2010) shows that aside from knowledge aspects in evaluating music ensemble, performance and attitudes towards the ensemble are also subject to the evaluation. The evaluation can be conducted by performing the ensemble with 3 criteria covering song notes memory (cognitive), musical instruments techniques (psychomotor) and attitude during performance (affective) (Subandi, et al. 2017).

The counting method in music ensemble learning makes it easier for pupils to absorb the materials, compared to other methods. This is possible due to the usage of symbols used in the learning process of music ensemble. Otherwise, it also gives direct experience for pupils to play the instruments as it also increases their knowledge, skills and attitudes as well as encourages them to express their feelings creatively through music ensemble.

CONCLUSION

Counting method is a way for coach to make learning music ensemble easy. In this method, coach uses symbols on the counting to make pupils easy to understand the materials. The steps used in this method are determining songs to figure out the bars, writing down the

counting and symbols, explaining the meaning of the symbols on the counting, and playing the instruments based on the counting individually and in band. The evaluation of the music ensemble learning is conducted through a simple performance. The evaluation result of music ensemble learning using counting method shows material coverage, musical instrument technique, as well as positive attitudes showed by pupils.

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