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The Concept Of A Musical Education Paradigm Based On The Scientific Discipline Of Art In elementary Schools

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Abstract: This study aims to provide an overview of music education at the elementary school level as an important part of the growth and development process of students. Learning paradigms and concepts must pay attention to several characters of student brain development such as improvisation of singing, recognizing differences in consonants and dissonants, developments in showing rhythm, developments in remembering melodies and recognizing kadens, being able to feel harmonics, and finally increasing cognitive appreciation and emotional response. The approach method in this study uses a phenomenological approach with several observations of literature studies and observations in the field. The results of this idea show that the learning process can include aesthetic aspects, studio practicum aspects, art history aspects, and art review / criticism aspects. The idea of this paradigm is a form of contributing thought as a music educator in the elementary school environment.

Keywords: music education, elementary school, paradigm, learning, music.

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INTRODUCTION

The author will try to open this paper with the question, what is the competence of music teachers in elementary school? Facts have proved that very few of these music teachers have good competence in music, in general they are teachers who have at least mastered the basic elements of music that manifest in musical activities such as singing or playing musical instruments (Julia, 2017, p. 75).

The abilities of music teachers in elementary schools on average are not obtained from the results of learning in formal institutions, but because coincidentally they were born into a family of artists, or the results of self-taught learning because before becoming teachers they had already entered the world of art such as band players or others.

This discussion will allude to the issue of music education in the scope of elementary schools. One thing that needs to be understood that, music learning in elementary schools is not to educate students with a pattern of faith, but institutions must pay attention to the competence of music teachers and the teaching methods used, because with good competence and methods, it will be clearly illustrated the purpose and objectives of music learning that is carried out (Nasional, 2003). Several studies on music learning at the elementary school level show several complex problems ranging from process to evaluation (Utomo et al., 2019). On the other hand (S. S. Sinaga, 2017) also shows that the use of media in the learning process is needed to help provide stimulus to students. Research conducted by (Fajry Sub'haan Syah Sinaga et al., 2019; Fajry Sub'haan Syah Sinaga, 2020; Sub'haan, 2020) showing some of the aesthetic experiences that teachers do to students are the determining factor in the achievement of art learning in elementary schools.

Music teachers in primary school should be aware that what to do to develop the musical potential of learners who are on average 6-12 years old. Menurut (Hargreaves, 1986, p. 61) Musical abilities possessed by children aged 6-12 years are very much such as: improvising singing, recognizing differences in consonants and dissonants, development in showing rhythm, development in remembering melodies and recognizing kadens, being able to feel harmonics, and finally increasing cognitive appreciation and emotional response.

The author understands that there are many factors that cause the achievement of good music learning goals, one of which is the lack of understanding of the music education paradigm related to aesthetic aspects, aspects of studio practicum, aspects of art history, and aspects of art review / criticism.

METHOD

This research uses a phenomenological approach based on the idea of the music learning process at the elementary school level (Rohendi Rohidi, 2011; Sutiyono, 2011). Data collection was carried out with several online literature studies and observations in lapangan. The scope of research is narrowed down at the elementary school level because it is felt that there are still many wrong conceptions related to music learning.

RESULTS AND DISCUSSION

Conception of Music Education in a Elementary School Context

John Paynter (1992) and Richard Addison (1991; 1988), assume that music education in elementary schools is more about the value of education carried out through musical activities that are directly experienced by learners than simply the process of transmitting musical aspects. According to Paynter and Addison, music education should be an activity of "experiencing music" carried out through making (more about composing sounds), performing, and listening to sounds (Gunara, 2016, p. 23).

Music education for primary school teachers consists of two elements. First, it provides a foundation about music teaching methods first and secondly develops musical skills such as singing and playing musical instruments. So the teaching method first then the musical skills and prepare them to teach music. According to (Gunara, 2016, p. 24) music teachers and class teachers who teach music will definitely use music material both in general subjects and SBdP (Thematic) subjects.

A good music teacher must have basic musical skills and be able to provide an understanding related to the elements contained in music and combine them in fun musical activities, so that students can hone their aesthetic sense during the learning of music carried out.

Aesthetic Concepts in the Context of Primary School Music Education

The learning of music in both primary and secondary schools has a large part to do with beauty. The branch of science that studies the rules and principles regarding the beauty of music, both those studied from the intrinsic aspects of the music and its influences related to humans is called the Aesthetics of Music (Sunarto, 2016, p. 102).

Speaking of aesthetic issues, it has always been related to the morphology of art, including in it the elements of music and its lightening so as to make something beautiful. Music learning in elementary school, it is mandatory for the law to include aesthetics in any given material. For example, how could a primary school music teacher who couldn't sing then he taught songs to learners. This is a fatal mistake that may be made to most music teachers in elementary schools. We need to know that music learning relies heavily on audience (hearing), if what the learner hears is a discordant voice, then it will be recorded in the cerebellum and will affect other musical activities.

In opinion (Mayesky, 1990), aesthetics is concerned with an appreciation of a form of beauty and a feeling of emotion or admiration. Music is one of the beauties produced by man. Regarding beauty music can include various elements that make up music, for example beauty in melody, rhythm, melody, harmony, tempo, dynamic, and timber (color of sound). The most important thing in music is how one can create, create, and develop music itself. In the process of realizing aesthetic learning, a space called a studio practicum is needed by both teachers and students

Studio Practicum in Elementary School Music Education

The process of learning good music does not only talk about appreciation, but there must be creation-expression activities in the process of creating works of art even though it is only limited to musical activities. The studio practicum room is not only limited to a place, but refers to the interaction between teachers and students in carrying out musical activities.

Music teachers must give space to students to hone their creativity, do not actually make students become a robot that only imitates through a medium player that is played then participants just watch and imitate it. There are so many problems that occur due to the incomprehension of elementary school music teachers about the importance of musical stimulus that is experienced directly by students.

Creation activities on music education in elementary school can be done in a fun and easy way. For example, in rhythmic learning, participants are given a wooden stick to play a rhythm following the tempo given by the teacher. In its implementation, students have indirectly carried

out musical activities in accordance with the tempo given by the teacher. When teachers give a fast-paced message, then they will try to make their own rhythm without any direct intervention related to the rhythm they sound.

My experience of doing research in an elementary school related to thematic curriculum, greatly opened the horizon that music is one of the media that can be used in some subjects in elementary school. For example, with music the teacher can use a song containing material about the count and limbs. Several studies have proven that, with music media, the material will be easier for students to accept (Rusdewanti & Gafur, 2014).

The most important thing, is the existence of musical activities that are directly felt by students such as singing, playing musical instruments, moving to follow music and the absence of interventions related to the development of student creativity.

According to (Julia, 2017, p. 79) there are several types of music teachers who teach in elementary schools based on their level of skill in music and their ability to teach musical material: (1) Teachers who do not have musical skills, but are in charge of teaching music in their schools, so what he does in class is only telling students to sing, sing existing songs, or students are taken care to listen to singing from cassettes or Youtube, then imitate them according to the abilities of each student; (2) Teachers who have musical skills, and at the time of teaching enjoy teaching music theories and perform various musical works. Usually learners are happy with this lesson because students watch a lot of interesting performances until the lesson time is up; (3) Teachers who have musical skills, if teaching always direct students to directly practice singing and playing musical instruments, even if only with applause. Occasionally, it also invites students to watch the performances around the environment directly.

Referring to the three types of music teachers above, the third teacher is the most ideal in providing a musical experience to students, where students are immediately directed to directly sing and produce sounds. In addition, it also invites students to play musical instruments even though it is very simple in rhythmic game patterns using applause, especially when students are immediately invited to watch the art live, be it tradition or just a music festival.

Talking about the problem of traditional art cannot be separated from the history of the Indonesian nation which has a variety of ethnicities that can be an appreciation material for students in the music learning process.

Art History as a Source of Appreciation in Music Education in Elementary Schools

The Indonesian nation has a very diverse ethnicity, along with traditional arts that continue to be preserved today. It is possible that traditional art materials are included in the content of music education in elementary schools. It aims to provide an aesthetic experience to students to provide cultural awareness of the traditions they have (Caruana, 2003; Johnson et al., 2014).

In this stage, students are expected to add cultural experience to the artwork from time to time. One of the mandatory materials taught at the elementary school level is that students can sing several national compulsory songs.

In the 2013 curriculum, learning is arranged in an integrative thematic manner. For example, when students are taught to sing directly the garuda pancasila song and the red and

white flag. From this process, it is hoped that in addition to musical activities, they can also feel the spirit of struggle which is reflected in the verses of the songs sung, so that the spirit of nationalism can be embedded from an early age (Fajry Subhaan Syah Sinaga et al., 2021; Winangsit & Sinaga, 2020).

In addition to the mandatory national song, the Indonesian nation also has traditional content such as gamelan, angklung, etc. where the musical instrument is a history owned by the Indonesian nation long before Indonesia's independence in 1945. From some of these materials, it is hoped that students can appreciate each work of art more deeply in a more critical space, not just musical activities but there are values that they can apply in everyday life.

Review/Critique of Art in Music Learning in Elementary Schools

Talking about art criticism in music learning spaces in elementary schools is certainly very different from art criticism at higher levels, whether it is high schools, music vocational schools, and even higher education institutions.

At this stage, the main point is the experience of learning to critically appreciate responding to a work of art. As discussed in the previous chapter, at the elementary school level, it is hoped that the values of nationalism from the process of singing the national song can be embedded (Setiawan, 2017).

Students are also expected to be able to understand the rich culture they have, so that they can continue to preserve and at least get to know the culture they have before being completely influenced by popular culture originating from other countries. In addition to students, a music teacher must also have critical abilities for a piece of music that will be used as material content in music learning in elementary school.

The teacher's ability to compile content in the unity of the material must really consider aesthetic elements so that the purpose of learning music can add to the aesthetic experience received by students. For example, teachers can use some traditional musical instruments that are around students with a level of performance that is not so complicated, for example, traditional percussion instruments.

CONCLUSION

Based on the discussion above, the author tries to provide conclusions on the implementation of music education in elementary schools must consider several aspects, namely aesthetics, studio practicum, art history, and art review or criticism so that music learning can run effectively and foster aesthetic experiences for students.

Music teachers who will teach at the elementary school level absolutely must pay attention to aesthetic elements both in the ability to make music, as well as teaching music, because music learning relies heavily on audience (description) which will later be recorded in the memory of students for musical activities in the future.

The learning space presented must be able to foster student creativity, not the other way around making students become like robots because they only watch and imitate singing from

Youtube or CD. A good music teacher must be able to provide a musical experience directly to students, including appreciation taken from traditional content and struggle songs.

With an attitude of appreciation, there is the history of the Indonesian nation in the context of art, it will foster a critical attitude to participate in instilling the values contained in the song verses. For example, struggle songs, and traditional art content that existed long before Indonesia became independent. From several aspects that are interrelated with each other, it is hoped that it can foster the aesthetic attitudes of students and values to continue to appreciate and preserve the traditional arts owned by the Indonesian nation with all the aesthetic elements contained in it.

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