

MUSIC TEACHING MODEL IN THE NETHERLANDS

Dr. Kun Setyaning Astuti, M.Pd., Dr. Agus Widyantoro, M.Pd., Prof. Theo Wubbles, Ph.D. and Dr. Karin Hoogeveen

Fakultas Bahasa dan Seni Universitas Negeri Yogyakarta
kun_setyaningastuti@uny.ac.id, Agus_widyantoro@uny.ac.id

Abstrak

This article deals with the description of the model of teaching music in Netherlands. It is aimed at describing the teaching practice of music in Netherlands. To obtain the objective, this study employed documentation, study literature, interview, and observation. The documentation method is used for collecting data related to the concept and implementation of thematic learning for music both in Indonesia and in the Netherlands. Study literature is used to obtain a clear idea about the design of music teaching model applied in the Netherlands. Interviews conducted to the educational experts in the Netherlands, including the policy makers, principals, teachers, students, and stakeholders from Utrecht University, Iclon Leiden University, Konjlik, Conservatorium of Den Haag, and Akoesticum Edewageningen to find out the concept and implementation of learning for music in the Netherlands. Observations are made on the implementation of learning for music in the Netherlands. Observation was conducted on 23 teaching and learning in Hoogeschool Voor De Kunsten Utrecht, The Royal Conservatorium Den Haag, Cals College Nieuw Wegein, Montessori School Herman Jordan Lyceum Zeist, Kees Boeken School Bilthoven, and Akoesticum Ede Wageningen.

Interview showed that 50 years ago there was a revolution in teaching learning in the Netherlands. The result is felt at the moment. The process of learning what is important is to develop the attitude and thinking skills of students into adulthood in a good way. Besides that, based on observation showed that music teaching in learning used various methods. Some time teachers used a familiar method like Kodaly, and some time they developed newly methods that created by teacher.

The result of the research in the first year is obtain information that: a) The teaching materials are developed based on a common ground; b) The music lesson developed based on the students' needs; c) the sequence of the materials is based on the emergence of the students' understanding; d) the music theory and practice was taught integration, e) there was a reflection activity in which the students praised one another, gave suggestions and inputs to improve the students' skills which had been achieved, f) the teaching approach used the student-center and cooperative learning.

Keywords: Music, Thematic, Integration, Model, Learning

1. Introduce

1.1 Background of the Problems

In 2012 the Indonesian government feels the need for a fundamental curriculum change. The vice minister of Education, in his speech in the Education National convention in 2012, said that Indonesian students have a lot of learning load. They have to learn a lot of materials and teachers do not take into account the students' psychological aspects in the teaching learning process. Although the students have already studied hard, their achievement is still far beyond the students' achievement in other countries. Suyanto (2013) says that based on *The Learning Curve Report*, Indonesia ranks 37.

The need for the curriculum change is based on objective conditions found in the 2006 curriculum. They are: 1) The content is still too much. This can be seen from the big number of the subjects that students must learn, the wide scope of the materials and the difficulty level of the materials which is beyond the students' developmental level; 2) the competence does not reflect the holistic cognitive, affective, and psychomotoric domains; 3) the curriculum is not sensitive and responsive to the social changes happening in the local, national, and global levels (Kemendikbud, 2012).

These reasons have stimulated the government to develop a new curriculum, known as the 2013 curriculum. Conceptually, the 2013 curriculum is not contradictory to the

previous curriculum. The paradigm, approach, and philosophical foundation are not conceptually different. The problem with the previous curriculum is that it could not implement educational concepts optimally. Therefore, a curriculum change is highly needed. In the new curriculum, there is an emphasis on the integrated thematic teaching.

In the previous curriculum, the subjects are taught separately. Although through such an approach the subject matter can be taught in depth, the students cannot relate them to other subjects. They also cannot solve real life problems because the materials taught are not down-to-earth. Through the 2013 curriculum, students are expected to be able to understand the problems comprehensively because the materials are taught through the thematic and integrated teaching. The problem is that not all teachers, including music teachers, understand the concept of the integrated thematic teaching.

There are three important things in the development of the integrated thematic teaching. *First*, there must be an integration of the subject matter and character education. *Second*, there must also be an integration of the theory and practice. And the *last*, the teaching process must be enjoyable. Considering that the integrated thematic teaching in music teaching has not been developed, this study is aimed to develop a model of the integrated thematic teaching in music teaching.

As mention that one of the characteristic of curriculum 2013 is to develop balancing between spiritual and social attitude, courisity, creativity, cooperation by intellectual and psychomotoric competency (Kemendikbud, 2013), furthermore developing thematic integrated teaching and learning is very important.

In Indonesia, especially in the teaching of music, the integrated thematic teaching has not been understood by teachers. However, such an approach to music teaching has been a common practice in the Netherlands. Astuti et al. (2012: 55) find that one of the characteristics of the teaching model in the Netherlands is that learning materials are taught thematically and integratedly. The students are given more opportunity for practice than for learning theories. So, the teaching learning process in the Netherlands can be used as a model as, according to *the Learning Curve Report* (Suyanto, 2013), the Netherlands ranks 7 while the USA ranks 17. This means that the Netherlands educational system can be used as a model.

Nevertheless, the Netherlands thematic teaching learning model have to be modification's, because the Netherlands different from Indonesia. The ideology is secular, and the lifestyle is Western. Meanwhile, Indonesia is non secular and have Pancasila Ideology.

In Indonesia, especially in the teaching of music, the integrated thematic teaching has not been understood by teachers. However, such an approach to music teaching has been a common practice in the Netherlands. Astuti et al. (2012: 55) find that one of the characteristics of the teaching model in the Netherlands is that learning materials are taught thematically and integrate. The students are given more opportunity for practice than for learning theories. So, the teaching learning process in the Netherlands can be used as a model as, according to *the Learning Curve Report* (Suyanto, 2013), the Netherlands ranks 7 while the USA ranks 17. This means that the Netherlands educational system can be used as a model.

1.2 Research Urgency

The development of the thematic teaching model can solve the problem faced by students. One of the problems is that students cannot relate the learning achievement and real life problems. Based on the thematic teaching, students will be able to solve problems based on comprehensive knowledge. In relation to music, thematic teaching enables students to master cognitive, psychomotoric, and affective domains. In addition, students are expected to be able place music as a subject which does not stand by itself, but it is related to other subjects. As stated in curriculum 2013 (Kemendikbud, 2013) that the curriculum integration competencies described in KI I-IV competence in which includes spiritual competence (KI), social competence (KI-2), cognitive competence (KI-3), and psychomotor competencies (KI-4).

1.3 The significance and rationale of the study

Thematic teaching is believed to be able to improve the educational quality because it can facilitate students to have a better insight with different levels of skills and knowledge (Trianto, 2012: v). By mastering better and more comprehensive knowledge, students are expected to be able to achieve authentic learning achievement. Mursell (2007) states that

authentic learning achievement is the achievement which can last long and be useful. Students will be able to use this in real life and this will influence their way of thinking and their behavior. Finally, this will also influence the students' personality. This means that through the authentic learning achievement, the quality of education in Indonesia will improve. This will improve the Indonesian competitiveness.

So far, in Indonesia, the school subjects have been taught through focusing on specific fields. Meanwhile, in the Netherlands thematic teaching has been a common practice. So, the Netherlands has better experience in implementing the thematic teaching. Therefore, to develop thematic teaching, especially in music teaching in Indonesia, it is better to learn from the implementation of the thematic teaching in advanced countries, one of them is the Netherlands.

1.4 Specific Research Objectives and Research Procedure to Solve the Problems

The specific objectives of the research are:

- a. to obtain a clear idea about the design of music thematic teaching model applied in the Netherlands,
- b. to describe the music thematic teaching model applied in the Netherlands,
- c. to analyze the music thematic teaching model that could be used and adopted in Indonesia,

This research in the first year consists of 3 (three) stages. There are: 1) Data collection on the concept of thematic learning model is generally based on the study of literature in Indonesia; 2) Data collection on the concept of thematic learning for music in the Netherlands. The data about concept of thematic learning for music will cover the design, implementation and evaluation of learning. 3) Setting up the Model of Thematic Learning for Music;

2. Literatur Review

2.1 Teaching model

A teaching model is a design to achieve optimal learning achievement through organizing all the teaching components including the teacher, the students, materials, methods, media, evaluation, and feedback based on appropriate paradigm, approach, and theories.

Ellis (1979: 42) states that a teaching model is designed to achieve a specific purpose. She says:

“Models of Teaching are designed for specific purposes-the teaching of information concepts, ways of thinking, the study of social values and so on by asking students to engage in particular cognitive and social tasks. Some models centre on delivery by the instructor while others develop as the learners respond to tasks and the student is regarded as a partner in the educational enterprise. However all mature Models emphasize how to help students learn to construct knowledge-learning.....”

Based on the explanation above, it can be concluded that the purpose of the teaching model is flexible in response to the needs. In relation to the thematic teaching, the most appropriate teaching objective is to help students construct knowledge and skills. A teaching model has a wider sense than strategies, methods, or procedures (Trianto, 2011: 142). A teaching model refers to the basic concept, while to achieve the concept, strategies, methods, and procedures are required.

2.2 Music teaching model

A specific characteristic of music teaching in schools is the emphasis on the development of aesthetic experience. Therefore, the aspect emphasized in music is not the cognitive aspect, but the aesthetic feeling. Such feeling will develop if students are given opportunities to familiarize with music works. This will work if students experience playing music through direct contact with music, both through musical instruments and through vocal. Astuti et al. (2012: 59) states about music teaching model involve setting/context, design, implementation, product, and evaluation.

2.3 Thematic learning model

Trianto (2011:1) states that thematic teaching model is essentially an integrated teaching model, that is, a teaching approach which enables students either individually or in groups to actively look for and find concepts and principles holistically and authentically. The same thing is found in Astuti et al.'s research (2012: 57) which indicates that the thematic teaching model can improve students' ability real life problems holistically.

2.4 Basic principles of thematic teaching

Trianto (2011:154) proposes principles found in thematic teaching. They are: theme discovery principle, teaching management

principle, evaluation principle, and reaction principle. The chosen theme should not be too broad, meaningful and suitable to the students' psychological development. This principle is in accordance with the social facilitation theory which says that essentially through utilizing social momentums, teachers can stimulate the learning process to occur on its own. In addition, the social situation where the students study will also influence the learning quality. The best social situation in learning is the one which enables each individual to have his/her own responsibility, which also support the group achievement (Mursell, 2007).

The evaluation principle in the thematic teaching should give the opportunity to students to do their self-evaluation or self-assessment (Trianto, 2011: 156). This is in line with Astuti et al.'s (2010) idea that in music teaching, there should be self-evaluation or self-assessment.

Sometimes, teachers do not pay attention to an important nurturant effect while students' responses should be responded so that students get the appropriate feedback. Therefore, teachers should respond to students' response by directing them to meaningful aspects (Trianto, 2011: 136). According to Mursell (2007), that is called the focus principle, which states that the sequence of the materials should be interrelated as a meaningful unit.

2.5 Objectives of the music teaching

Pusat Kurikulum (2002:7) states that arts education aims at developing all activities concerning aesthetic zest which includes any activities in expressing, exploring, creating and appreciating arts in the form of visual, sound, movement, and character languages (Astuti dkk., 2012:10). Therefore, the objective of music teaching at schools is not that students will become artists, but to improve their aesthetic zest. However, when one day there are students who become artists, it is not something avoidable.

2.6 Music thematic teaching model

Based on the explanation above, the music thematic teaching model should meet the following principles:

a. Materials

The characteristics of the materials are the main aspect which needs to be taken into account in the thematic teaching because the essence of the thematic teaching is on the materials. The selection of the themes must be based on and in accordance to the meaningfulness, timeliness, interest, and students' development. In the

higher grades of the elementary schools, the teaching materials can be focused on the understanding of concepts of basic music theories, such as rhythm. In the junior secondary level, the teaching materials can be such as musical scales. Students are given the opportunities to arrange new melodies using musical scales with rhythmical pattern varieties. In the senior secondary level, the teaching materials can be such as improvisation.

b. Methods

The methods used in the thematic teaching are eclectic methods, that is, using different teaching methods in accordance with the needs. Lecturing, discussion, assignment, drill, Suzuki, Khodaly, and other methods can be used in the thematic teaching as long as the methods support the students' holistic and comprehensive achievement.

c. Media and teaching aids

The most important thing is that the media facilitate the presentation of the materials. The musical instruments which can be used are in the form of carl orff musical instruments, standard musical instruments and those made by the students themselves.

d. Facilities

Music thematic teaching is essentially close to natural situation. Therefore, the teaching learning process can be carried out both in or outside the classroom. The most important thing in relation to the facility is that the students can focus their attention to the teaching process. So, the available facilities should make students feel comfortable in their learning.

e. Evaluation

A good evaluation is through giving feedback to the students about their learning achievement so that they know what they have achieved and what they should achieve. Therefore, in thematic teaching self-evaluation is highly recommended so that students know their learning achievement.

f) Students

Essentially, each student can learn well using the thematic teaching. The most important thing is that the materials should be in accordance with students' developmental level, their cultural social background, and their ability. In thematic teaching, the students become the centre of the teaching so the objective of the teaching should be on improving the students' activities and learning achievement.

g) Teachers

In thematic teaching, the teacher plays the role of a facilitator. The teacher's responsibility

is to organize the teaching so that through their own self-awareness, students are actively involved in achieving their learning achievement .

3. Research Methodology

3.1 Research Design

The research method used in this study is Research and Development, in which there are experimental activities with pre-test/posttest control group design to test the effectiveness of the model. To determine the effectiveness the research use quantitative analysis. In the first year focus to develop the model. Experimental activities will be conduct in second year.

3.2 Research Procedure

In the previous studies, the researcher developed an model of learning evaluation for arts and culture (in 2008-2009). Those studies has produced an appropriate learning model to teach the music, fine arts, dance and theater in an integrated way. In 2010-2012 the researcher, in collaboration with a team of researchers from the Netherlands, developed a model of learning music. The study resulted in an appropriate model for learning music in public schools. The subsequent research is planned to be conducted in 2015-2016 in which the researcher is going to to develop a model of thematic learning for music.

3.3 Data Collection Method

The data collection method use the documentation, interviews, and observations as well as experiments. The documentation method is used for collecting data related to the concept and implementation of thematic learning for music both in Indonesia and in the Netherlands. Interviews conducted to the educational experts in the Netherlands, including the policy makers, principals, teachers, students, and stakeholders, to find out the concept and implementation of thematic learning for music in the Netherlands. Observations are made on the implementation of thematic learning for music in the Netherlands. While the experiments will be conducted to determine the effectiveness of thematic learning model .

3.4 Data Type

The type of data to be collected is, for the qualitative data, include concepts, materials, and lesson plans, as well as the forms of outcomes for the thematic learning of music. While the quantitative data to be collected are the achievement (scores) of learning music. In

the first year of the research focus on collectes qualitative data.

3.5 Research sites

This study conducted in Indonesia and in the Netherlands. In Indonesia, the study conducted at Yogyakarta State University, and SMP Negeri 2 (State Junior High School 2) in Temanggung. Whereas in the Netherlands this study will be conducted at Keesboeken School, Cals College Junior High School, Herman Jordan Lyceum Montessory School and Senior High School, and Hoogeschool voor de Kunsten, Utrecht. Those schools are selected based on the observations that have been made in the previous studies, which proved that the schools and colleges are very conducive in developing teaching-learning innovations.

3.6 Development of Research Instruments

The research instruments being developed are observation sheet, open questionnaire, and test. The observation sheet is used to collect data on the implementation of thematic learning for music, while the open questionnaire is used to know the concept of thematic learning for music, and test is used to evaluate the students' achievement of learning music.

3.7 Data Analysis

The qualitative data analyzed using descriptive analysis. It is intended to give a comprehensive explanation about the thematic learning for music, covering the materials, design, and implementation.

4. Result Of The Research

4.1 Research Result

a.The Concept of Thematic Teaching and Learning in Indonesia

As mention before, that thematic teaching model is essentially an integrated teaching model, therefore it's can be said that to discussion about thematic teaching must be talk about integration. Teaching must enables students either individually or in groups to actively look for and find concepts and principles holistically and authentically.

Every nation in the world is blessed with the natural potential and resources that are not always the same. Each has strengths and weaknesses depending on how far the nation develops its potential. It can be said that the

progress of a nation depends on how good it is able to develop its resources optimally.

The background of its history, geography, cultures makes Indonesia become a multicultural nation that respects differences with its motto "unity in diversity" which means there are differences but it remains as one nation. The basic concept of education in Indonesia was basically developed by Ki Hadjar Dewantara, an Indonesian educationist, in 1920s. He developed motto "*Ing Ngarso sung tulodho, Ing madya mangun karsa, and tutwuri handayani*". This motto means that if someone becomes a leader, he should give examples, among his people he should give motivation, and behind the scene he should give strength. This motto is ingrained in the concept of education in Indonesia.

Curriculum 2013 have purpose to integrated of moral education in the process of learning music in primary and secondary education level in Indonesia. Curriculum 2013 is the culmination of a process of developing curriculum that has been pioneered by Indonesian government since before independence around the 1920s, spearheaded by a prominent Indonesian educationist, Ki Hajar Dewantara. He used Javanese music to soften the manners of learners.

Therefore it can be said that the characteristic of integrated teaching in learning is to develop the competence of learners as a whole not only in term of intellectual but also in term of feeling.

4.2 Data collection on the concept and implementation of thematic learning for music in the Netherlands

The data collection in first year method use the documentation, interviews, and observations. The documentation method is used for collecting data related to the concept and implementation of thematic learning in the Netherlands.

Interviews was conducted to the educational experts in the Netherlands, including the policy makers, principals, teachers, students, and stakeholders, to find out the concept and implementation of thematic learning for music in the Netherlands.

Base on the observation and interview, in general the teaching and learning process begins with the perception by the lecturer by recalling previous learning. After that learners with the teachers practice the material of music. In the learning process there are students who are fluent and there is not. Then lecturer strengthen the ability of learners. After that is a reflection activities. This reflection on the activities of the learners discuss achievements and discuss

difficulties encountered and ways to overcome the problems. The reflection on the activities of learners being open and respond positively any input. They assume that an error or imperfection is normally, the process towards perfection, so that the atmosphere of reflection is friendship. The collecting data by Documentation is to collect the material of lesson, take picture, and video of learning process. The material lesson documentation is books, CD, VCD, and paper. Teacher in the Netherlands always provide a very good systematical material of lesson, but using flexible method in class. That make lesson have high quality and exciting.

4.3 Discussion

a. The concept of integrated music teaching and learning in the Netherlands

Based on the best practice of music teaching in the Netherlands shows that learning music can be done by 1) integrating affective, cognitive and psychomotor in a music teaching materials; 2) integrate various musical elements in the learning material; 3) integrating theory and practice in the learning process. Theories concluded and simultaneously raised the practice of playing music activities, and 4) develop character education by integrating music with the field of language and morals. Integrating aspects of affective, cognitive and psychomotor learning music is done by giving experience to students about the mood of the song with variations such as modulation, dynamic change, and change gamut from major to minor. Changes modulation giving mood of the song to be more excited because generally modulation moves towards higher. Changes the dynamic of the piano to mezzo forte, forte kemodian to illustrate to students that life is full of changes. The interesting thing is the change of the ladder track major to minor scales. Such changes give learners experience that atmosphere of joy or vice versa can be done by changing the minor scales. When the minor scales even sing a song lyric contains an atmosphere of sadness.

One of the Dutch philosophy is the concept of a person lies not in knowledge, but on the behavior shown. They argue that it is a dangerous thing when a truth is only believed, but to do or implemented. Thus the Dutch always practiced everything he knows. The Dutch do not judge someone based on what was said by someone, but rather to trust the things that are done by someone. It was an impact on the learning process. Theory and practice always integrated in any learning process. Concepts, theories, and principles be concluded simultaneously with the

practice. The positive impact of the integration of theory and practice is very learners understand the subject matter music with a broader and deeper, and is more durable material embedded in the memory of the student.

The integration of music with language and morals generally occurs during the learning process of vocal or singing. Song lyrics can be used as learning the language. This was done both to students who were children or adults. Children ages 5-6 years learn vocabulary through songs lyric adults, while teachers and lecturers of language use songs to teach a foreign language. For example lecturers teach Indonesian Indonesian to Dutch people using the medium of popular songs Indonesia.

b. . The Finding of Research

The findings obtained in the study include 1) Learning music in the Netherlands more emphasis on the development of the ability to read musical notation. The method used, among others, learners mimic and or develop melody. 2) The material taught at the beginning of the semester in general is the shape of Canon. With such material learners can sing a melody or a simple song, but also can learn to concentrate, in addition to also learn harmony. 3) In the Netherlands, student center approach actually implemented, in any learning process there is always the presentation of material activities by learners, 2) in setaip learning process there is always a reflection of activities undertaken by learners. Learners commented on the strengths and success of the presentation of the results of their friends, and their input or exit when the other students are having difficulty, 3) In general, the Dutch are happy learners in the classroom.

5. Conclusion

Based on the best practice of music teaching in the Netherlands shows that learning music can be done by 1) integrating affective, cognitive and psychomotor in a music teaching materials; 2) integrate various musical elements in the learning material; 3) integrating theory and practice in the learning process. Theories concluded and simultaneously raised the practice of playing music activities, and 4) develop character education by integrating music with the field of language and morals. Integrating aspects of affective, cognitive and psychomotor learning music is done by giving experience to students about the mood of the song with variations such as modulation, dynamic change, and change from major to minor. Changes modulation giving

mood of the song to be more excited because generally modulation moves towards higher. Changes the dynamic of the piano to mezzo forte, forte then to illustrate to students that life is full of changes. The interesting thing is the change of major to minor scales. Such changes give learners experience that atmosphere of joy or vice versa can be done by changing the minor scales. When the minor scales even sing a song lyric contains an atmosphere of sadness.

REFERENCES

- [1] Astuti, Kun Setyaning. Rini, Yuli Sectio. Pamadi, Hadjar. (2009). Pengembangan Seni Budaya SMP. Penelitian Hibah Kompetensi. DP2M.
- [2] Astuti, Kun Setyaning (2010). Pengembangan Model Evaluasi Seni Budaya. *Jurnal Kependidikan*. No.1 / Volume 40 Mei 2010.
- [3] Astuti, Kun Setyaning. Zuchdi, Darmiyati. Sudiyono.(2012). Developing Model for Teaching and Learning Music in Public School Based on Comparative Study between Indonesia and the Netherlands. *Penelitian*. Jakarta: DP2M.
- [4] Dewantara, Ki Hadjar (1977) Pendidikan. Yogyakarta: Madjelis luhur.
- [5] Ellis, Susan S. (1979) *Model of Theaching. A Solution to the Teaching Style /Learning Style Dillema*. Greenwich Connecticut : The Assosiation for Supervision and Curriculum
- [6] Kemendikbud (2012). *Uji Publik Kurikulum 2013*. Jakarta
- [7] Kemendikbud (2013). peraturan menteri pendidikan dan kebudayaan nomor 68 tahun 2013 tentang kerangka dasar dan struktur kurikulum SMP/MTs. Jakarta: Kemendikbud
- [8] Mursell, James L.(2007) *Succesfull Teaching. Its psychological Principles*. New York: Mc.Graw Hill Company.
- [9] Suyanto. (2013) *SKH Kedaulatan Rakyat*. Analisis Adidaya Pendidikan Kelas Dunia. 19 Januari 2013

[10]Trianto (2011). Desain Pengembangan Pembelajaran Tematik bagi Anak Usia Dini TK/RA dan Anak usia Dini Kelas Awal SD/MI. Jakarta: Kencana Prenada Media Grup.

[11]Trianto.(2012). Model Pembelajaran Terpadu. Konsep,Strategi, dan Implementasinya dan KTSP.Jakarta: Sinar Grafika offset.