



PROCEEDING

The 1st International Conference for Arts
and Arts Education on Indonesia
(ICAAE)

Theme:
**"Rethinking The Human Dignity and Nation Identity:
A Review Perspective of Arts and Arts Education"**

Venue:
Faculty of Languages and Arts,
Yogyakarta State University, March 5-6, 2014

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Thailand

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Dr. Widyastuti Purbani, M.A.
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**Faculty of Languages and Arts
Yogyakarta State University**
Karangmalang Yogyakarta, Indonesia 55281
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Judul Buku :

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A REVIEW PERSPECTIVE OF ARTS AND ARTS EDUCATION**

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Dr. Widyastuti Purbani, M.A.
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**THE SCHEDULE of THE 1ST INTERNATIONAL CONFERENCE
FOR ARTS AND ARTS EDUCATION
(ICAAE)**

March, 5 – 6, 2014

Held by:

Faculty of Languages and Arts, Yogyakarta State University

Conference Day 1: Wednesday, 5 March 2014

Time	Program	Room	
07.30-08.30	Registration	Seminar, PLA	
08.30-08.35	Conference Opening Ceremony - Pray Together by MC	Seminar, PLA	
08.35-08.45	National Anthem of Indonesia Raya - Conductor: <i>Hanna Sri Mudjilah, M.Pd.</i>	Seminar, PLA	
08.45-09.00	"Pudiasuti" Dance - By Students of Dance Education Department	Seminar, PLA	
09.00-09.15	Welcome Speech and Opening - <i>Prof. Dr. Rochmat Wahab, M. Pd., M. A</i> (Rector of Yogyakarta State University)	Seminar, PLA	
09.15 -09.30	<i>Coffee Break</i>	Seminar, PLA	
09.30-12.00	<i>Plenary Session I:</i> 1. <i>Prof. Dr. Kanchana Witchayapakorn</i> 2. <i>Prof. Dr. Suminto A Sayuti</i> 3. <i>Prof. Dr. F.X. Mudji Sutrisno, SJ</i> <i>Chair: Sugi Iswalono, M. A.</i>	Seminar, PLA	
12.00-13.00	<i>Lunch Break</i>	GK I	
Parallel Session # 1 A			
13.00-15.00	<i>Chair: Moh. Rusnoto Susanto, S.Pd., M.Sn.</i>		GK I, Room 302 A
	<i>Speakers</i>	<i>Titles</i>	
	Djuli Djatiprambudi	Dehumanism in Contemporary Arts.	
Kasiyan	When Arts Become the Agent of Dehumanization and Denationalization: A Post-colonial Perspective Overview.		

13.00-15.00	Ida Siti Herawati	Controversy of Art Education in Reconstructing Local Culture.	GK I, Room 302 A
	A. M. Susilo Pradoko,	Postmodern Humanism Paradigm in Work of Art, Its Implication in Art Education.	
	Sulistyo Setiawan	Arts Education Disclaim.	
Parallel Session # 1 B			
<i>Chair: Dr. Kuswarsantyo, M.Hum.</i>			
<i>Speakers</i>		<i>Titles</i>	
13.00-15.00	Widyastuti Purbani	Pleasure and Enlightenment in Eric Carle's Five Picture Books.	GK I, Room 302 B
	Teti Sobari	Tipologi Strategi Komunikasi Sebagai Upaya Meningkatkan Kemampuan Berbahasa.	
	Indraningsih	Human Rights in Patrick Cauvin's Roman <i>Le Sang Des Roses</i> .	
	Dian Swandayani	The European Influence on the Contemporary Indonesian Theater in The Beginning of 21 st Century: The Study of the Literary Reception through the Medias in Indonesia.	
	Erna Cahyawati	Asian Values found in American Literature.	
Parallel Session # 1 C			
<i>Chair: Dr. Nurhadi, M.Hum.</i>			
<i>Speakers</i>		<i>Titles</i>	
13.00-15.00	1. Slamet Subiyantoro 2. Esterica Yunianti	The Structure Form and Meaning of Leather Puppet <i>Pendawa Lima</i> in Javanese Culture Perspective.	GK I, Room 303
	Didit Prasetyo	Animasi Wajah Human like pada Karakter Hewan Menggunakan Motion Capture Berbasis Regresi Linier.	
	Jozua Ferjanus Palandi	Character Building Using Enneagram Pattern in Wayang.	
	Bandi Sobandi	Batik Design: Between Creativity and Cultural Identity Society.	
	1. Hadi Prayogo 2. Chrstyowidiasmoro, 3. Moch. Hariadi	Re-Branding Indonesian Culture in International Level Through Characters in Video Games (Case Study: Borneo Culture).	

Time	Program	Room
Parallel Session # 1 D		
<i>Chair: Ayu Niza Muchfauzia, M.Pd.</i>		
13.00-15.00	<i>Speakers</i>	<i>Titles</i>
	Farid Abdullah	Yogyakarta Kraton Batik Patterns: Symbolic Constructs Within the Javanese Culture.
	1. Bambang Widjanarko 2. Mochammad Hariadi	Preserving Local Culture Indonesia through Karambol Game Using Intelligent Agent Based on Fuzzy Logic.
	Fajar Ciptandi	Study of Batik as Media Communications for Represent Cultural Identity of Nusantara.
	Ari Winarno	New Born Batik: An Effort to Create Local Identity Through Batik.
	1. Saiful Yahya 2. Setiabudi Sakaria 3. Yunus Setyawan	Rancang Bangun Permainan "Werkudara" Menggunakan Djikstra pada Agen Musuh.
		GK I, Room 304
Parallel Session # 1 E		
<i>Chair: Dr. Susi Gustina</i>		
13.00-15.00	<i>Speakers</i>	<i>Titles</i>
	Kun Setyaning Astuti	Developing a Method of Learning Music Theory and Practice Integratedly.
	Rita Milyartini	Humanism as the Core of Music Learning Process for Children with Autism.
	1. Rudy Harjanto 2. Setiawan Sabana	Graffiti as A Means of Interaction and Neighboring Communication.
	Brigida Berta Widyati Epipeni	Konsep Penyelenggaraan Konser Musik Klasik di SMKN 2 Kasihan Bantul (Smm) Yogyakarta Kajian Desain Strategi Manajemen.
	Panca Putri Rusdewanti	The Use of Interactive Learning Media in Piano Learning.
	Nafik Salafiyah	The Significance Influence of Violin Extracurricular Achievement to the Emotional Intelligence.
		GK I, Room 305

Seni Rupa Kontemporer dalam Pendidikan Seni untuk Meningkatkan Identitas dan Martabat Kebangsaan Zakarias S. Soeteja	62
Humanism: Ideology and Arts Education Implementation in Indonesia Mohammad Rondhi	75
The Arts and Arts Education Strategies to Improve the Dignity Human and National Identity Imam Rahardjo Ananta Darma	88
A Local-Global Dichotomy in Art Education: An Ideological Challenge Eko Sugiarto	94
Patriotic Themes in Modern Art Painting of Indonesia Agus Priyatno	104
Eradication of Hybridity of Traditional Art By Banality of Entertainment Industry and Stream of Power of Cyberculture Media in Indonesia Moh. Rusnoto Susanto	113
Ke-Bhineka Tunggal Ika-an: Wujud Pendidikan Seni Berbasis Multikultural di Indonesia Iriaji	123
Culturally-Based Strategy of Art Assessment Tri Hartiti Retnowati	139
Entrepreneurial Learning Model in Art Education Moeljadi Pranata	147
Improving Art Education in Indonesia Priority for Primary School Bambang Prihadi	162
Character Education Through A Stimulation of "Value-Based Expression Drawing" Tri Karyono	169
Revitalization of Local Wisdom through Typography Teaching Abd. Aziz Ahmad	183
Dimensi Nasionalisme dalam Karya Seni Publik Dadang Sulaeman	198

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BatikDesign: Between Creativity and Cultural IdentitySociety Bandi Sobandi	205
Identity Politics in Art: An Overview of the Construction of Identity Batik <i>Semarang</i> Syakir	219
Study of Batik as Media Communications for Represent Cultural Identity of Nusantara Fajar Ciptandi	234
New Born Batik: An Effort to Create Local Identity Through Batik Ari Winarno	242
Political Games of Difference in Contemporary Indonesian Art Harlyanto	249
Character Education's Concept Through Shadow Puppet Show 'Gara-gara' as Contemporary Media Art Ika Ismurdyahwati	257
Hijab Style Development in Indonesia: A Cultural Strategy of Hijab Communities Who Make Hijab Fashion into Indonesian Culture Zakiah Pawitan	271
Ornamen Tradisional Indonesia: Potret Kemanusiaan Dan Identitas Bangsa Eni Puji Astuti	282
Yogyakarta Kraton Batik Patterns: Symbolic Constructs Within the Javanese Culture Farid Abdullah	292
The Structure Form and Meaning of Leather Puppet <i>Pendawa Lima</i> in Javanese Culture Perpsketif Slamet Subiyantoro, Esterica Yunianti	299
Graffiti as A Means of Interaction and Neighboring Communication Rudy Harjanto	317
The Esthetics Transformation of Mysthical to Ontological Culture the Model of Local Culture-Based Modern Art Construction Suharno	328

The Humanism Perspective in Learning Inclusive Art: Functioning the Art as Character and Culture Adaptation Vehicle for Students with Special Needs Rudi Irawanto	337
Bentuk, Gaya, Fungsi, dan Makna Simbol Seni Hias Istana Raja-Raja Bugis Pangeran Paita Yunus	347
Asmat Style Carved Adaptation Design Through Latin Letters with Semiotic Typography Approach Dodi Nursalman	366
A Study on Anthropometric and Ergonomic Furniture Design in the Laboratory of Art Education Agus Nursalim	384
Development of Market Absorption for Local Fashion Designers Product Arini Arumsari	398
The Model of Training Using Residual Material of Lace in Vocational School Citra Puspitasari	408
Modelling of Turn Based Fighting Game baed on Fuzzy Logic Using Intelligent Agent Cindy Nordiansyah, Mochammad Hariadi, Supeno Mardi Susiki	420
Preserving Local Culture Indonesia through Karambol Game Using Intelligent Agent Based on Fuzzy Logic Bambang Widjanarko, Mochammad Hariadi	432
Rancang Bangun Permainan "Werkudara" Menggunakan Dijkstra pada Agen Musuh Saiful Yahya, Setiabudi Sakaria, Yunus Setyawan	444
Animasi Wajah Humanlike pada Karakter Hewan Menggunakan <i>Motion Capture</i> Berbasis Regresi Linier Didit Prasetyo, Mochammad Hariadi, Supeno Mardi Susiki Nugroho	455
<i>Re-Branding</i> Indonesian Culture in International Level Through Characters in Video Games: Case Study: Borneo Culture Hadi Prayogo, Chrstyowidiasmoro, Moch. Hariadi	462
Immersive Game Art and Historical Background Framework Ika Anggraeni Rahmawati, Mochammad Hariadi	472

The Zoo S
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The Zoo Simulation with Animal Behavior Optimatization Based GA: Genetic Algorithm Krisna Yuwono Fora, Supeno Mardi Susiki, Mochammad Hariadi	480
Character Building Using Enneagram Pattern in Wayang Jozua Ferjanus Palandi	492
“Kartu Kulit” Visual Representation of A Cross-Cultural Approach Between the Ancient Javanese and Greek Mythology and Epic Poetry Vasiliki Rali	503
Effect of Variation of Tecnique Fine Art of Creativity: Tanjung Tirta 1 Brebah Case Study Brillyan S.A, Alwan Saifudin, Ruhamahani Fathurahmat	519
MUSIC, IDENTITY AND HUMANISM	
The Art of <i>Gejog Lesung</i> in Modern Times: A Dedication for Local Wisdom Ayu Niza Machfauzia	526
Postmodern Humanism Paradigm In Work Of Art, Its Implication in Art Education A.M.Susilo Pradoko	535
Developing a Method of Learning Music Theory and Practice Integratedly Kun Setyaning Astuti	543
Musical Identity as A ‘Tool’ to form the Subjectivity of Woman Singer in Indonesian Popular Music Susi Gustina	550
The Significance Influence of Violin Extracurricular Achievement to the Emotional Intelligence Nafik Salafiyah	561
Training Implementation Model Based on <i>Solfegio</i> to Increase Skill and Motivation Choir Practice For Student of Al-Azhar 14 Elementary School Semarang Hafid Zuhdan Bahtiar	568
Strategi Pendidikan Musik: Tari Tamankan Kemampuan Berpikir Kritis Julia	580

Karakteristik Nyanyian Tradisional Nias Suwarda Zebua	589
Strategi Pengembangan Media Pembelajaran Interaktif pada Pembelajaran Piano Panca Putri Rusdewanti	600
DANCE, IDENTITY AND HUMANISM	
Nilai-Nilai Humanisme dalam Proses Pembelajaran Seni Tari Sutiyono	610
Traditional Art Performance in the Learning of Cultural Arts in a School: Defense Strategy of Local Art and Culture in A Global Context Trisakti	621
The Construction of Padang Bulan Langen Tayub in Cultural Identity Perspective Anik Juwariyah	632
Dancing Together Writing Forever Citra Aryandari	642
Strategy of the Local Culture and Art Jaranan in the Context Globalization Bambang Sugito	649
Dancers' Figures: The Intelligence in the Research Process and Creative Process Hendro Martono	665
Kentrung and Mhyts of Sych Jondhang in the Jondhang Purpose Life's in Jepara Bondet Wrahatnala	678
Strategi Pengelolaan Seni dan Budaya Lokal dalam Konteks Global Kuswarsantyo	687
Early Art Education, as an Effort of Formation the Foundation of Nation Personality Endang Sutiyati	693
Keberadaan dan Fungsi Tari Jaran Bodhag sebagai Pemertahanan Budaya Lokal Masyarakat Probolinggo Jawa Timur Dwi Sulistyorini	704

Creative Process in Dance Lesson Through School Environment Trie Wahyuni	712
Puppet Tobos Innovative Learning ss A Model: Strategy Retention Art Local Culture in A Global Context Indar Sabri	722
Membudayakan Kritik Seni di Tengah Masyarakat dan Seniman Marwanto	732
Pengembangan Penilaian Sikap dalam Pendidikan Seni Tari Rumiwiharsih	739
LANGUAGE, LETTERS, THEATER, IDENTITY AND HUMANISM	
Local Wisdom in Language Muhammad Nasiruddin Sainu	744
Some Insights on Teaching English to SMK Students of Arts Siti Sudartini	754
Pleasure and Enlightenment in Eric Carle's Five Picture Books Widyastuti Purbani	763
Strategi Pemertahanan Seni dan Budaya Lokal dalam Konteks Global: Pengembangan Kecerdasan Budaya Berbasis Kemampuan Metakognitif Melalui Pembelajaran Sastra Indonesia Ika Mustika	774
The European Influence on The Contemporary Indonesian Theater in The Beginning of 21 st Century: The Study of the Literary Reception through the Medias in Indonesia Dian Swandayani	782
Human Rights in Patrick Cauvin's Roman <i>Le Sang Des Roses</i> Indraningsih	789
Asian Values Found in American Literature:A St udy on Buddhist Anti Materialism in Jack Kerouac's <u>The Dharma Bums</u> Erna Cahyawati	798
Learning of Drama in PBSI-Department UNY Nurhadi BW	807

Bermuda (Bermula dari yang Ada) Sebuah Model Proses Pembelajaran Drama Demensi Seni Pertunjukan Berbasis Kearifan Seni Tradisi Kita Agus Priyanto	817
<i>Ngabubur</i> Documentary Film as Media of Instructional Arts and Culture Yanti Heriyawati, Enok Wartika	828
Value of Folklore in Madura's Culture Wildona Zumam	838
Space for Cultural Articulation: Voising the Local in Commodity Transformation Hery Prasetyo, Dien Vidia Rosa	844
Construction and Cultural Reproduction: Education for The Affirmation of Local-National Cultures in Global Context Ariefa Efianingrum	861
Dimensi Humanisme dalam Pendidikan Sekolah Alam sebagai Sebuah Alternatif Rias Antho Rahmi Suharjo	867

UNPRESENTED PAPERS

Controversy of Art Education in Reconstructing Local Culture Ida Siti Herawati	876
Post-Human Togog and Semar: Dehumanization and Anti-Human in the Frame of Javanese Muppet Story Imam Setyobudi	887
The Expressions of Women of The North Coast Region: An Aesthetic and Semiotic Study of Dermayon Batik Motifs in Paoman, Indramayu Regency Nanang Ganda Prawira	901
Classroom Management with the Use of Ecology as A Strategy of Humanistic Arts and Culture Education in Elementary School Grade Warih Handayaniingrum	913
Tipologi Strategi Komunikasi Sebagai Upaya Meningkatkan Kemampuan Berbahasa Teti Sobari	926

DEVELOPING A METHOD OF LEARNING MUSIC THEORY AND PRACTICE INTEGRATEDLY

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Abstract

The objective of this study is to develop a method of learning music theory and practice integratedly. The rationale for doing this is the fact that in general teaching and learning music is done separately between theory and practice. Consequently, students cannot deeply master the materials taught and they cannot feel the essence of music. Even, the teaching and learning music, which should develop creativity and beauty, only emphasizes on memorizing and cognition like in learning mathematics.

The learning method developed is based on the constructivism approach that requires students to build knowledge and skills holistically, integratedly, and continuously. The competency which is built is music creativity that includes the mastery of rhythm and improvisation of melody. Integrating theory and practice in music, besides giving opportunities to students to understand and to feel the essence of music, enables the students to achieve learning outcomes that are authentic, useful, and long lasting. It also gives the students a real and contextual condition. This condition intrinsically encourages the students to study music.

The learning method which is developed has a procedure as follow: 1) choosing core substance or theory of a lesson, 2) practicing the theory, 3) using media such as song model to increase the attractiveness of the lesson, 4) giving students opportunity to improvise, 5) students perform their improvisation in front of the class.

Introduction

Young generations in 20 and 21 century spend most of their time in schools. They go to school at the age of six or seven, even some start from the age of 4. They spend five to eight hours per day. Therefore, if they graduate from senior high school, they have spend 12 – 14 years in schools. It can be said that their childhood and teenage are spent in schools.

Those young generation relatively do not have time to play and to interact with their social environment because after going home from schools they have to

do the school tasks which are mostly academic. It can be said that the ideal young generations, those who obey the schools, spend most of their time to do the tasks given to them. It makes them have fewer chances to use their own creative ideas and initiatives. Based on my observation, students rarely feel happy at schools. Generally, they feel happy when the school hour ends. This is one of the indicators that young generations are not happy at schools. Young generations have less freedom to enjoy the life.

One of the school's objectives is to make students have competencies in cognition, skills, good attitudes, as well as to make them be able to enjoy the beauty of life so that they can enjoy the happiness in life. Conditioning learning process as an enjoyable process is a must. However, it does not mean that in the process there is no learning activities. Learning process should be made such that it is fun and meaningful. Mursell (2007) explains that learning process in the classroom becomes unpleasant and the result is not long lasting because of six factors namely abstract context, no clear focus, social relationship among students and between students and teacher which is not normal, less attention toward individual competence, and evaluation which is not thorough. Astuti, et al (2010) found that the process of learning music in Indonesia was generally emphasized on theory. It shows that many learning processes in schools are far from the essence of the subject taught. Learning music that should develop esthetic values so that the students can enjoy the beauty becomes learning that develops cognition because the learning is taught like mathematics. Astuti's research (2010) also shows that if there is a learning practice, it is done separately from the theory so that the practice and the theory are not really integrated. This causes the students' understanding about the materials is not really deep.

The students can memorize music definitions and terms well, but they do not really understand them. Moreover, they cannot practise them and enjoy the esthetic of the music. That is because the students get less experience in learning that integrates theory and practice. Integrating theory and practice in music learning is a must because the objective of teaching and learning music is to give an esthetic experience to the students so that they can enjoy the beauty of music. Theory and practice of music which is taught separately will reduce the students' esthetic experiences. Integrating theory and practice in teaching and learning music allows the students to enjoy the beauty of music so that learning music is not only a process to get knowledge but also an esthetic experience that can be enjoyed by the students.

Such learning process gives students opportunities to enjoy the beauty of life. If that can be done by teachers in every teaching and learning process, schools become a pleasant place and a place for students to grow to become mature. A school is not only a place to spend time to study cognitively but also a

place to study to enjoy life. The students go to schools not because they have to but because they need to.

Based on the explanation in the background of the problem, the research problem is formulated as follow: "How can we develop music learning method that integrates theory and practice so that students can learn music as well as feel the esthetic experiences?" The objective of this reseach is to develop music learning method that integrates theory and practice so that students can learn music as well as feel the esthetic experiences.

Discussion

The Influence of Learning Theory on Educational Paradigm Behavioristic Learning Theory and Lecturing Method

The development of basic research on learning theory affected the way on education. In the early of 20th century, the earliest learning theory, behaviorism, which was promoted by Skinner, Thorndike, and Pavlove (Woolfolk, 1984) appeared. This theory believes that learning is a conditioning process. This emphazises on training that is given continuously to students so that they can master the knowledge demanded.

This learning theory leads to a process of mastering knowledge by memorizing. Hence, students who are considered having high achievement are those who are knowledgeable. This paradigm has the biggest effect on education, so the lecturing method is the most popular and mostly done. With lecturing method, students are expected to listen to the teachers and to memorize the materials taught. This way is the most common practice. Mursell (2007) states that lecturing which is done continously pays less attention on psychological factors and is less humane. Both adults and children do not feel convenient if they have to sit for a long time eventhough they have to listen to an important thing.

For adults, the effective time to listen to talks is no more than 30 minutes, while for children, the span is shorter. Thus, only relying on lecturing method, the learning process is not effective. As stated before, lecturing method will produce response as memorizing by students. This causes the students to be able to just restate the materials that have been given by the teachers, but they have less competences to develop the materials.

Rationalistic Learning Theory and Inquiry Method

Rationalistic learning theory appeared after behaviorism. This theory appeared as an unsatisfactory reaction toward behaviorism because behaviorism cannot answer a new discovery or a new development. Rationalistic theory considers human being to have rational intelligence so that to get new understandings someone needs to his or her develop rationale.

This learning theory bears learning methods that emphasize on inquiry or discovery. Adopting experimental method and the like in learning process in the classroom becomes compulsory.

Constructivistic Learning Approach

The learning theory was began with behaviorism and then rasionalitic which was followed by further learning theories that bore other paradigm such as neo behaviorism that integrated behaviorism and rationalistic, humanism, cybernetic, and constructivism. Constructivism is a new learning paradigm which appeared at the end of 21st century. Constructivism emphasizes on constructing new understanding in learning process which is done continuously. With constructivism, there is always possibility of a new creation (Astuti, 2009). Basically, there is not any fix learning method used in constructivism approach. The most important thing in this approach is that learners can always construct understanding that is newer than the previous one.

Developing Music Learning Method Based on Constructivism

Music is expression of feeling that is conveyed through sounds. There are three main things that become central in developing music learning: appreciation, creation, and expression. To reach those things, it is imposible that learning music is only emphasized on theory or practice. Both must be developed in learning music. Besides, music is not just right or wrong. In music, there is an affective aspect that needs to be developed. Even, this becomes the main focus in learning music. By emphasizing the affective aspect, it is expected that students sensitivity can be touched and developed.

Theory and practice which are taught separately do not give description of music learning completely, so there is possibility that learners will forget a part of the theory that has been learned and they have difficulties to relate the practice and the theory.

Therefore, the appropriate music learning process is that theory and practice are taught integratedly. The learned theory facilitates practice, while practice strengthens theory that has been learned. With theory and practice which are in synergy, it will make it easier for students to develop materials which are in accordance with their creativity. Giving students opportunities to develop creativities will speed up the development of knowledge and self-confidence of the students.

A Method of Learning Music Theory and Practice Integratedly

Learning method which is developed in constructivism approach compels learning process to be holistic, integrated, and continuous. Holistic means that

students do not firstly learn music in detail on certain parts, but they learn the materials thoroughly before learning them deeply. If it is in analogy with Gestalt, the students study the material thoroughly before they learn it in detail. In learning music, musical elements such as rhythm, melody, and harmony are taught at once. At the time of learning rhythm, melody and harmony will follow, and vice versa. Integrated means that theory and practice are taught simultaneously. (Trianto, 2010). If generally a teacher teaches a theory thoroughly and in detail before it is practised, with this method theory and practice are taught simultaneously. The teacher does not need to explain the theory thoroughly first.

As in constructivism principles that compel the presence of building new understanding, students also have to get opportunities to develop the materials that have been learned in line with their creativities. That is done continuously so the students are ready to learn the materials in the next level. With this method students will obtain authentic learning achievement which is long lasting and useful because the students learn in concrete situation. Giving opportunities to students to develop creativities gives them chances to develop themselves in line with their capability. Learning process also runs pleasantly because the students can directly practise music theory so that the music learning really gives the students esthetic experiences. Thus, schools are pleasant places for students.

Procedure for Developing Method for Integrated Teaching and Learning Music

Implementing learning music as a learning that gives esthetic experiences as well as obtaining music knowledge and skills for students needs special strategies to reach it. This learning strategy has a procedure as follow: 1) choosing the core substance or theory from a learning material, 2) practising the theory, 3) using media to improve attractiveness such as song model and accord progression, 4) giving students chances to improvise, 5) students perform their improvisation in front of class.

A teacher must be able to choose the important substance of the lesson. The materials must be the basic that can be used by the students any time. The choosing of the materials that predictably can only be used on certain situations will limit the application of the materials learned. Understanding basic elements of music is an example of materials of music substances that can be used anytime. The materials which are chosen by a teacher must be practicable by the students. Understanding theories that can directly be practiced will strengthen the students' understanding about the theory. Good understanding about the theories will make it easier for the students to practise.

Learning music has certain levels. When students are still on the low level, they cannot yet express music beautifully, so the result cannot be enjoyed yet.

Therefore, it needs aids that can help the students to feel the beauty. The use of media such as company, song model, or accord progression that are given by a teacher can give situations of beauty so that the students learn music in a pleasant situation.

After the students comprehend and can practise a certain competency, they should be given opportunities to develop the competency that they have reached. One of the ways to do that is through doing improvisation. By doing this students will always develop new understanding and new skills.

Mursell (2007) states that the meaning of a learning result depends on the place where the learning takes place. Someone who learns for himself has weak courage if his learning result should be shown to public. Therefore, to motivate the students to study seriously, learning results should be presented in front of the class. The demand to present their learning result in front of the class will make them study more seriously because they will be ashamed if their learning result is not good.

Conclusion

The objective of teaching and learning music is to give students esthetic experiences through theories and practices. Music learning process which separates theories and practices does not maximally give the students comprehension, skills, and it cannot grow the feeling of beauty thoroughly.

Developing a method for music learning that integrates theory and practice is necessary to be done. This deepens the students' understanding and skills. Besides, students' learning results also last longer. With such competence, students will develop their creativity.

Developing learning method with constructivism approach is the right thing to do. This approach leads the students to build understanding and skills continuously. The learning strategy in this method has a procedure as follow: 1) choosing the core substance or theory from a learning material, 2) practicing the theory, 3) using media to improve attractiveness such as song model and accord progression, 4) giving students chances to improvise, 5) students perform their improvisation in front of class.

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