The Report of Research
Developing Model for Teaching and Learning Music in Public School Based on Comparative Study between Indonesia and the Netherlands.
By
Dr. Kun Setyaning Astuti, M.Pd.(Yogyakarta State Universty- Indonesia)
Prof. Darmiyati Zuchdi,Ed.D.(Yogyakarta State University- Indonesia)
Sudiyono, S.Pd. M.A.(Yogyakarta State University-Indonesia)
Prof. Theo Wubbels,Ph.D. (Utrecht University-The Netherlands)
Dr. Karin Hoogeven (Hoogesschool Kunsten Utrecht- The Netherlands)

CHAPTER I

INTRODUCTION

A.Background

Music is taught as a school subject at public schools in Indonesia. Research results indicate that the process of the teaching of the musical arts in Indonesia depends on the creativity and competence of the teachers concerned. Those who are better in their competence in the field of the musical arts and in their mastery of teaching methods could manage the teaching better. Teachers of the musical arts who do not adequately master the subject matter and the teaching methods generally teach by using only the lecturing method (Astuti, 2009: 56). The last condition is the one most frequently found.

It is considerably different from the teaching of music in the Netherlands. The researcher's observation at schools there in 2008 indicates that the music teachers are quite professional in teaching and the majority of students in the Netherlands are extremely enthusiastic in learning, including those in the musical field. They are extremely active and are always ready to present their works. This is supported by the research by Sutapa (2008: 15) which indicates that students in the Netherlands are quite independent in their attitude. It is further recommended to adopt the competitive strong points of education in the Netherlands as one of the countries considered in possession of some superiority in education (Sutapa, 2008: 31).

The characteristics of learning are influenced by the surrounding components, both internal and external. Internal factors are the components directly related to learning, such as teachers, curriculum, materials, methods, media, facilities, students, and evaluation. External factors are factors that are not directly related to the learning process, but have a big impact, such as philosophy, education systems, approaches, and school culture or environment.

Each case of study has different characteristics, depending on the combination of internal factors and external factors applied in the learning process. How a learning makes use of the factors are reflected in the learning model. It can be said that learning model is the model used by teachers to help students learn, as what Joyce Will (1992:1) says that, "Models of teaching are really models of learning. As we help students acquire information in the forms of ideas, skills, value, ways of thinking and means of expressing themselves, we are also teaching them how to learn.

Related to this it can be said that the quality of learning of a country depends on the philosophy, system, culture, and educational curriculum adopted by the country as well as the approaches and learning models that are implemented in schools. Thus the difference in music learning in Indonesia and the Netherlands are caused by these factors.

B. Identification of Problems:

Based on the description in the Background of the Problem above, some problems can be identified as follows:

1. What factors causing the students in the Netherlands to be more independent than the Indonesian students are not known for certain yet.

2. It needs a deeper study concerning the philosophy of education in the Netherlands and in Indonesia in order to reveal the factors motivating students in the Netherlands to study hard.

3. It needs to reveal the similarities and differences in education systems and curriculum applied in the Netherlands and in Indonesia so that it can be identified the strengths and weaknesses of each system. This information can be used to improve education system in Indonesia.

4. It is also necessary to compare the model of learning in the two countries, especially in learning music, so that a model of learning music with higher quality can be developed.

C. Limitation of Problem

Considering that the improvement of the learning process can directly improve the quality of student learning outcomes, this study is then limited only on investigating the solution for the third and fourth problem, i.e. to compare the similarities and differences in education systems and curriculum applied in the Netherlands and in Indonesia so that it can be identified

the strengths and weaknesses of each system; ang developing a model of evaluation for learning the art of music in the Netherlands and in Indonesia.

D. Problem Formulation

Based on the limitation of problem above, a formulation of the problem proposed in this study is:

1. What the similarities and differences in education systems and curriculum applied in the Netherlands and in Indonesia?
2. What the strengths and weaknesses of the education system and curriculum applied in the Netherlands and in Indonesia?
3. What model of learning for musical art is appropriate to be developed in Indonesia based on the learning models in the Netherlands and in Indonesia?

The researcher's team has made considerable research and study on the field of education, including those on the development of strategies, methods, and evaluation in the field of music teaching. The abilities of the co-researchers have even been already internationally recognized. All that experience possessed by the team would greatly support the development of a model of the teaching of the musical arts at public schools in Indonesia.

E. Track Record in Research

A research activity once conducted cooperatively by the researcher with Utrecht University was to develop a model of learning evaluation in the perspective of creating new meaning through a sandwich program. The results achieved from the cooperation, among others:

1. the researcher has successfully developed a model of learning evaluation on the basis of accurate theoretical studies with analyses of advanced levels like the manova, and mancova analyses in analyzing results of research on the field of the musical arts,
2. the researcher has got clear ideas about contemporary music teaching and learning methods developed in the Netherlands, one of which is the body language method developed by Professor Dr. Frits Evelein,
3. as a follow-up of the aforesaid cooperative research activity, in a research activity to develop a model of the evaluation of the teaching of culture and art through a competitive research

grant from DP2M, the researcher has successfully implemented the technique of multilevel analysis, and

4. Utrecht University has also made a great contribution by facilitating the researcher' observations at schools in the Netherlands, one of those schools was Calls College 16 Nieuwwegein, one of the superior-level schools in the Netherlands appointed as model school.

On the basis of the research activities previously conducted, the researcher would conduct a research activity to develop a model of the teaching of the musical arts with a road map presented as follows.

Year I: collecting data in Indonesia and the Netherlands about the musical arts teaching model applied by teachers, analyzing the strong points of the model in Indonesia and the one in the Netherlands, analyzing the teaching model that could be used and adopted in Indonesia, and constructing a music teaching model in a grounded way in Indonesia and the Netherlands

Year II: having the musical arts teaching model validated by related parties and conducting experiments with or tryouts of the model at schools in Indonesia

Year III: analyzing the effectiveness of the musical arts teaching model in Indonesia and the Netherlands, perfecting the model, and having international publications of the results.

F. Specific Research Objectives

The specific objectives of the research are:

1. to obtain a clear idea about the musical arts teaching models applied at public schools in Indonesia,

2. to describe the musical arts teaching models applied in the Netherlands,

3. to analyze the strong points and weak points of the models applied in both the countries,

4. to study the musical arts teaching models that could be used and adopted in Indonesia,

5. to construct a musical arts teaching model which is suitable for public schools, particularly the primary and secondary levels in Indonesia,

6. to study more deeply the arts teaching models focusing on the musical field in the course of particularly providing educational institutions for prospective teachers with important input

for the preparation of prospective teachers of the musical arts since the teaching models developed there all this time have been limited to teaching in general and have not touched the musical field, and

7. to take initial steps in weaving cooperation in research with Utrecht University in the field of the musical arts education.

G. The Importance of the Research

Music can be used as media to deliver moral messages. Through Music, moral messages can be conveyed effectively, because human beings naturally need esthetic touches in their life. Those messages can be conveyed through sound, visual, movement, and their combinations. The essence of music itself, viewed from their output, is capable of developing imagination, intellect, expression, sensitivity, and skills. It can also apply technology for performing music. Astuti (2008,APNME)The creation process of art, viewed from its outcome, can stimulate empathy, tolerance, democracy, civilization, and harmony of life in heterogeneous society.

In view of the important part music plays in shaping the personality of the young generation, music needs to be seriously taught. The teaching of music at public schools differs in objective from that at vocational schools. The objectives of music teaching at primary and secondary schools are to develop the esthetic sense and creativity of the young generation and to make the young generation become cultured and productive. This is in line with what is opined by Sedyawati (2002: 3), who states that the goal of education in art at public schools that should be attained is to enable the learners' sensitivity to art to be processed. Therefore, the teachers as the resource persons in class should be the ones who first possess a sufficiently high sensitivity to art so that they could stimulate their students not only in terms of sensitivity to art but also in terms of certain wealth in genres, techniques, and expressions.

In actuality, music teachers at primary and secondary schools do not adequately comprehend the teaching models in the musical field. In general they develop music teaching models based on the teaching models generally applied on other school subjects so that there are considerable cases of musical arts teaching organized like lessons in mathematics by emphasizing mastery of the theory of counting beats while the musical arts are different in

substance, giving more emphasis on the development of esthetic values through the appreciation, creation, and expression of sound.

The public school music teachers' inadequate comprehension of music teaching models is probably caused by the educational institutions responsible for providing prospective music teachers do not receive adequate portions of resources enabling them to develop music teaching models at public schools while higher educational institutions of arts more often develop music teaching models for vocational schools of music. Therefore, music teaching models for public schools need to be developed in order that the teachers of the musical arts there could organize their teaching of the musical arts effectively and efficiently so that their students, in turn, could attain satisfactory learning achievement.

What could be potentially gained by the end of the research are, among others,

1. a clear idea about the developments of the methods of teaching the musical arts in already advanced countries, as represented by the Netherlands,

2. a clear idea about the system of education in already advanced countries, as represented by the Netherlands,

3. a clear idea about the implementation of the teaching of culture and art at public schools in the Netherlands,

4. a clear idea about the musical arts teaching models at public schools in the Netherlands,

5. a clear idea about the implementation of the methods of music teaching in already advanced countries, as represented by the Netherlands,

6. a clear idea about the teaching models developed in the Netherlands,

7. an analysis of the situation concerning the teaching of the musical arts in Indonesia on the basis of the observations made by the research team from Indonesia and the Netherlands,

8. a discovery of the weak points of the teaching of the musical arts at public schools in Indonesia,

9. an idea of the strong points of the teaching of the musical arts in Indonesia, and

10. a musical arts teaching model appropriate for public schools in Indonesia.

On the basis of the analysis on the teaching of the musical arts in Indonesia and with the success of music teaching at public schools in the Netherlands as a lesson to learn from, an appropriate teaching model for the musical arts as a school subject at public schools in Indonesia

is possible to be constructed. The research activity in the Netherlands could contribute greatly to providing a clear idea about the methods and processes of teaching the musical arts at public schools. It could be made use of by the research team in making a comparison and as input for them in the course of developing a model of teaching the musical arts at public schools in Indonesia. The accuracy of the model would also be supported by the observations and analyses made on the teaching of the musical arts in Indonesia by any expert of music education from the Netherlands that would be invited to Indonesia by the research team.

CHAPTER II
REVIEW OF LITERATURE

A. Theoretical Review

1. The Conseptions of Art Education

   Boughton and Mason (1999:11) point out that there are five conceptual frame works of art and culture instructional model:

   a. North America art educators are promoting cultural pluralism and seeking to incorporate historical and contemporary ethnic minority arts into the canon. Some of them are advocating a more radical social reconstruction model. Which of the two dominant models-fusion or particularize, will win out remains to be seen.

   b. In Western European Societies in which the canon has a long established basis in tradition and from which it originates, art educators are emphasizing deconstructing art history and its racist and colonialist manifestations and a cross-cultural communication model that emphasizes intercultural artistic exchange.

   c. In nation states in the modern third world that are recovering from cultural aggression, cultural identity, and cultural resistance are central concerns. Some art educators are constructing, maintaining and evaluating distinctive new program of art education; others are reclaiming art heritages and traditions disenfranchised by the canon.

   d. The modernized East Asian Nation that forthrightly assert the values of their unique cultural identities are using the power of arts to effect cultural transmission and transformation as a means of teaching loyalty to the state. They view improved cultural self esteem as a necessary prerequisite for understanding and tolerating others.

e. In Eastern Europe art education to deny the dynamic of cultural diversity, and that cultural survival is the prime concern of ethnic or national groups that experience migration, occupation, population dispersal and lose of territory.

In Indonesia, the concept of art education does not only emphasize on establishing sense of belonging and love to the local culture and national culture, but also giving attention to the art of global world. In the Educational-Unit Based Curriculum (KTSP) that has been enacted since 2006, the Basic Competency Standards listed to be achieved by the students include the ability in appreciating, creative designing and expressing ideas in local arts, national arts, and international arts as well.

In the Netherlands, the education of musical arts is more multicultural; it is in line with the current development that the Netherlands has become a multicultural country. Various peoples are now living there. The settlers who lived in the Netherlands came, among others, from Turkey, Morocco, and other European countries outside the Netherlands. Indonesian citizens ranked the 4th largest population living in the Netherlands after the Dutch citizens, European citizens outside the Netherlands, and those coming from the Middle East. Such a condition makes the Dutch society more universal. The academicians in the Netherlands define "nationalism" in a plural viewpoint so that nationalism is not only seen as nationalism for the state (in this case the Dutch) but also viewed from various angles of nations in the World.

It proved to be influential on the concept of music education in the Netherlands. The students in the Netherlands are given the widest freedom to be creative so that various types of music from classical to contemporary can be performed in class.

2. Educational Paradigm

Educational paradigm is a way of looking at education. This way of view will influence the philosophy, principles and concepts of education adopted and considered true by the teachers. Each paradigm is followed by its own disciples who form school of thought in the world of education. There are at least five schools of thought, namely the new stream, progressivism, essentialism, the perennials, and reconstructivists.

The new flow is based on the view that the principle and primary focus of education is the learners. Such a view is usually called the student-centered. It means that the orientation of the education is the students (Barnadib, 1996:60). Progressivism sees human beings as free,

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active, dynamic, and creative creatures so that progressivism focus on the future view. Essentialism views human beings as cultural creatures, which means that the human existence has the roles as the acceptors, agents, and developers of culture; in their life human beings are always surrounded by cultural norms and values. Essentialism-spirited education focused on the teacher as a bearer of values or norms. Perennnialism is nearly equal to essentialism, which views human beings as cultural creatures. The difference lies only on the values and norms that surround. The cultural norms that surround the perennialism are from the classic Greek and Roman as well as the Middle Ages. Reconstructivism views human beings as social creatures, so that education has a role to make reconstructions.

3. System of Art Education in Indonesia

Arts education can be carried out in the vocational and non-vocational concept of framework. Vocational education means that art education is carried out individually by exploring and self-trial about the arts, while the non-vocational emphasizes on collective participation to understand the meaning of art. Arts education can be instrumental and substantial. In Indonesia, the teaching of arts in vocational schools uses an instrumental approach, which means more emphasis on the mastery of practice because the goal is to make the students become artists, whereas arts education in public schools uses the substantial approach, whose goal is to provide more space for the development of art appreciation, creation, and artistic expressions in general.

Curriculum Center (2002:7) states that arts education aims at developing all activities concerning aesthetic zests which include any activities in expressing, exploring, creating and appreciating arts in the form of visual, sound, movement, and character languages. Similarly, in the Educational-Unit Based Curriculum, it is stated that the standard of competence for arts and cultural subjects is to appreciate, create and express arts and culture in local, national, and international levels in Asia as well as outside Asia (BSPN: 2006).

In the Netherlands, according to researcher, the teaching of musical arts in public schools also uses an instrumental approach, because the students in public schools have already reached a good level of musical skills. It is due to the fact that Dutch students take extra music lesson

outside school hours, so that in learning music at school they were able to be creative and express themselves through music.

4. The Learning Process of Musical Arts

The learning process is an essential part of the educational process. The process of learning music constitutes a process of interaction which includes activities of perception or feeling, transforming, expressing, and appreciating. The perception activity is the process of understanding and experiencing an object of art through feelings. Transformation activity is a creative process that involves the ability in thinking, feeling, imagining, using intuition, and problem solving. Expression activity is the process of expressing thoughts, feelings, and understanding through the medium of music, while appreciation is the activities of reflecting, analyzing, criticizing, and assessing the art of music.

While listening to the music, the students listen and observe the sounds (perception), interpret the sounds (transformation), as well as reflect, criticize, and evaluate the music (appreciation). These activities will enhance their understanding of music. At a later stage the students will express their thoughts and feelings through the medium of music using the musical skills they have achieved.

5. The components of Music's Teaching and Learning

Teaching and learning process encompass some components, that is teacher, subject matter, method, media, hardware and software, students, evaluation, and follow up. The relationship between the components as follows:
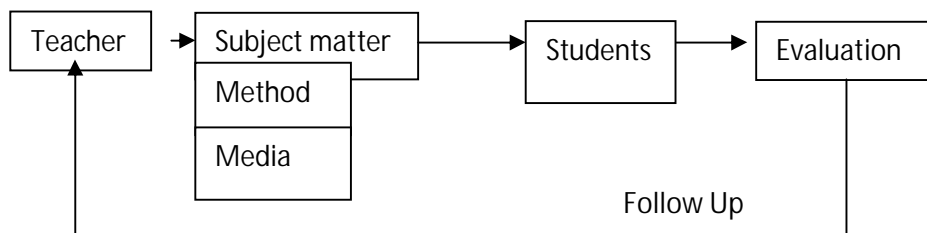
Scheme 1. The relationshio among Teaching and Learning Components

a.   Teacher

The teaching profession has three related ethical frame, namely an ethic of care, an ethic of competence, and an ethical professional commitment (Thompson in Campbell, 2004:455). In Indonesia, there are four based competency of teaching profession, namely Professional competency, Personality competency, social competency, and pedagogy competency. The meaning of professional competency is Teachers have an achievement of knowledge. Personality competency is teacher's competency to perform good works. Teacher is not oriented exclusively to the preservation of the individual, and they have knowledge how to teach.

The musical teachers in the Netherlands are very serious in teaching. They strive to provide qualified educational materials and work hard to ensure their students really master the subject matters well. The material being taught is really of good quality and accountable. No wonder, therefore, if Sutapa (2008:15.) states that the quality of education in the Netherlands is leading across Europe. In addition, the Dutch teachers do not distinguish the students based on their background. Although there are students coming from various nations like the Turks, Moroccan, and Dutch as well as other European nations in their classes, the teachers provide the same treatment to all of the students.

b.   Subject Matter, Methode, and media

The success of teaching and learning is judged by the result in term of the development of the pupils as person through the result of the subject matter of learning. Music is also a result of creation, feeling, and a will. Therefore, music is an activity to cultivate feeling which is supported by thinking capability and kinesthetic skills. In general, there are three phases in creating music: appreciation, creation, and expression. The essence of music itself, viewed from their output, is capable of developing imagination, intellect, expression, sensitivity, and skills.

In the field of music, many methods and specific instructional media to learn music have been developed. Khodaly, for example, teaches tones through the media of colors, Carl Orff creates the teaching method of shadowing tones, and Suzuki develops the method of classical learning. These methods, together with their developments, have been widely implemented in the developed countries, while in Indonesia they are not widely applied.

The instructional media developed in the field of music are, among others, the Encore, Sibelius, and Finale softwares. In the Netherlands, these softwares have been used for teaching

music in public schools at the high school level while in Indonesia; those softwares are used at the university level majoring in art music.

Learning music in Indonesia is generally done orally and is passed down from generation to generation. However, Evelein, a Dutch music expert who has observed music learning in Bali, states that the way of learning music in the Oriental is a modern and more effective way of learning because it optimizes the entire body organs to sing. Furthermore, Evelein (2007:17) describes that the process of learning music involves three components, namely activities and experiences, conceptualization and abstraction, as well as awareness and reflection.

Based on the description above, it can be said that learning music should involve all components of learning, namely the musical skills, enthusiasm or motivation to learn, and concept development. This is in accordance with Leijn (2008:12) who states that improving the skills of art should also involve the intellectual skills and physical skills.

c.   Students

There is a basic paradigmatic shift in education that changes educators view about students. Before 1970, the mainstream education paradigm lead to view teachers was a subject, and student as a object. Drumheller (1973:108) Argue that in that time a teacher must be became an artist-teacher. He has primary talent and skills are manifested in his ability to nurture changes behavior. At 1970-1990, the development in technology field made the mainstream education paradigm changed. Teacher was not the only one of the recourses of knowledge, so the approach of the educational paradigm changed. The mainstream of education paradigm after 1990 lead to view student is a center of teaching and learning. Drumheller (1973: 11) argued that   all new input in packing of learning comes from the learner. The last approach is appropriate with globalization.

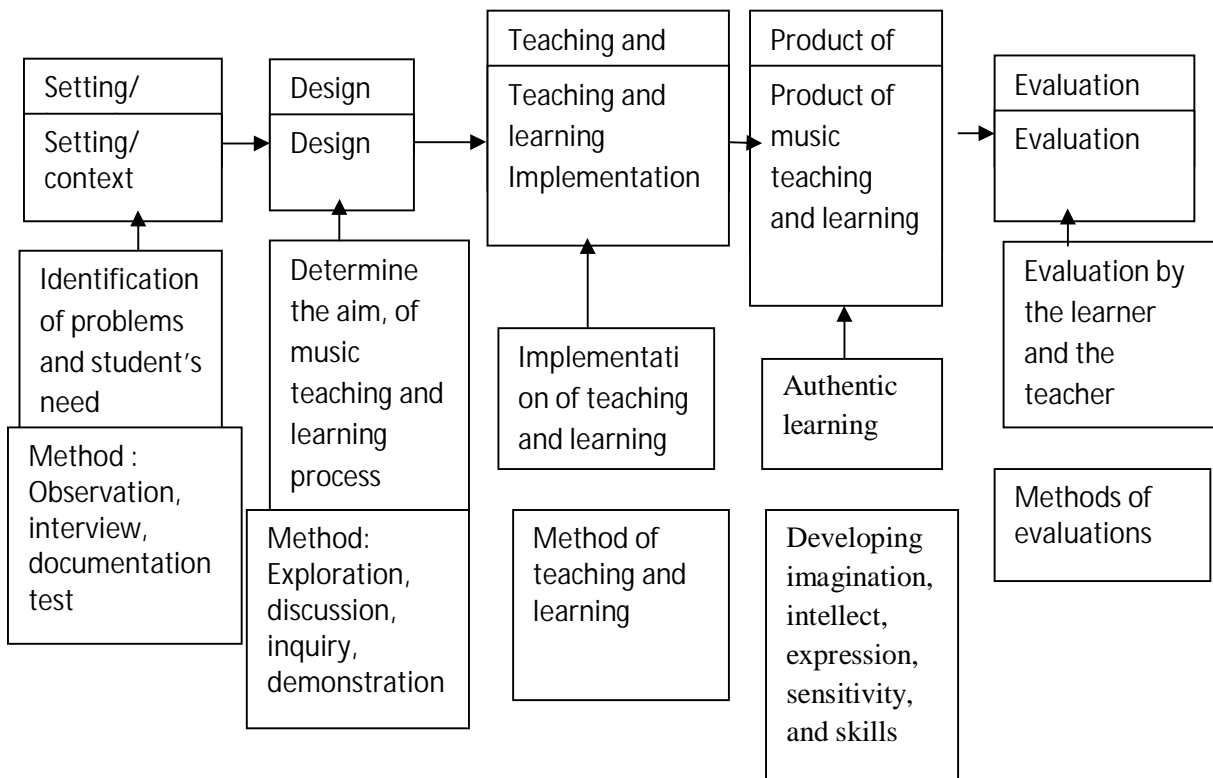6. The Development of Learning Model of Musical Arts

Successful learning is based on an appropriate learning model. Learning model is an instructional design covering all components of learning that includes planning, implementing and evaluating. On the other hand, there are certain elements that must be involved in the process

of learning, i.e. the teacher, students, materials, media, method, facilities and infrastructure, and feedback.

Operationally, the model of learning can be defined as a description of the design of learning environments that include planning, curriculum, materials and units of lessons, textbooks, workbooks, multimedia programs and computer that help support the learning process. However, according to Joyce & Weil (1996:11), since the intended goal of the learning model is the students, then it must be specifically designed with customized characteristics of each student. In other words, the learning model must be unique.

A learning model developed in the field of art music in general should include the components of setting or learning context, learning design, learning processes, learning products, and learning evaluation.

The scheme of the teaching and learning model of music as follows:

Scheme 2 .The scheme of the teaching and learning model of music

Basically, a learning model includes all those components, but the difference in the quality of learning from one model and another lies on the selection and management of each of those components. This is what will be investigated in this study, and, based on a comparative study of

various learning models developed in Indonesia and those developed in the Netherlands; the most appropriate model in learning music in Indonesia will hopefully be found.

B.   Results of the Research on Developing Learning Model for Music Art

Research on the development of the learning model has been pioneered by the researcher since 2005. In 2005 the researcher developed integrated multi-media to enhance the ability of the music directors. In 2006, the researcher developed a MIDI technology as a medium to enhance the ability to sing. The contribution of those previous studies at this research is for the development of components of music learning methods.

In 2007, the researcher conducted three studies. Two researches aimed to develop learning strategies in the field of music ensemble by means of project and portfolio method. Those researches were entitled "Efforts to Improve the Academic Achievement of School Musical Ensembles through Portfolio-Based Learning Model in the Department of Music Art Education FBS UNY" and "Developing a Project-Based Learning Model to Enhance Academic Achievement in Music Ensemble". The contribution of those researches to this study is to support the development of learning model in the component of learning implementation process and evaluation. The third study conducted in 2007 was entitled "Learning Effort in PIM III Etude-Based Vocal in the Department of Music Art Education FBS UNY". This research contributed in the development of art music learning methods.

In 2008-2009 the researcher conducted a study entitled "Developing Models for Learning Evaluation in Junior High Schools". This study resulted in the development of an evaluation model that not only focused on students' learning achievement, but emphasized more on the evaluation of the learning process conducted by the teachers. The contribution of that study on this research is in providing a strong foundation in the component of learning evaluation in public schools. In 2008 the researcher also conducted a study entitled "A Comparative Study on Competitive Advantages of Dutch and Japanese models of Education". The research contributed primarily in describing the excellence of Dutch education. In 2009 the researcher completed a study entitled "Developing a Model of Learning Evaluation in the Perspective of Creating New Meaning". The study contributed to the study on the meaning of authentic learning.

In brief, the results already achieved in the previous studies are as follows:

a. Developing methods and instructional media for learning art music.

b. Developing learning evaluation for art music

c. Developing the learning principles of art music

d. Descriptions of the excellence of Dutch education

C. Contributions to be generated from this Research

The development of evaluation model in this study is expected to provide an alternative model of learning music that is appropriate for public schools from elementary to secondary levels in Indonesia. The following are descriptions on their importance in practical and theoretical aspects.

1. Practical Advantages:

a. Short term:

This study will provide an alternative model of teaching musical art for teachers in public schools at elementary and secondary levels in Indonesia, so that the learning process will provide qualified music learning.

b. Long term:

The development of qualified learning model for music art will improve the ability of appreciation, creation, and expression for arts for Indonesian students. It will, in turn, improve the quality of life of Indonesian society.

CHAPTER III

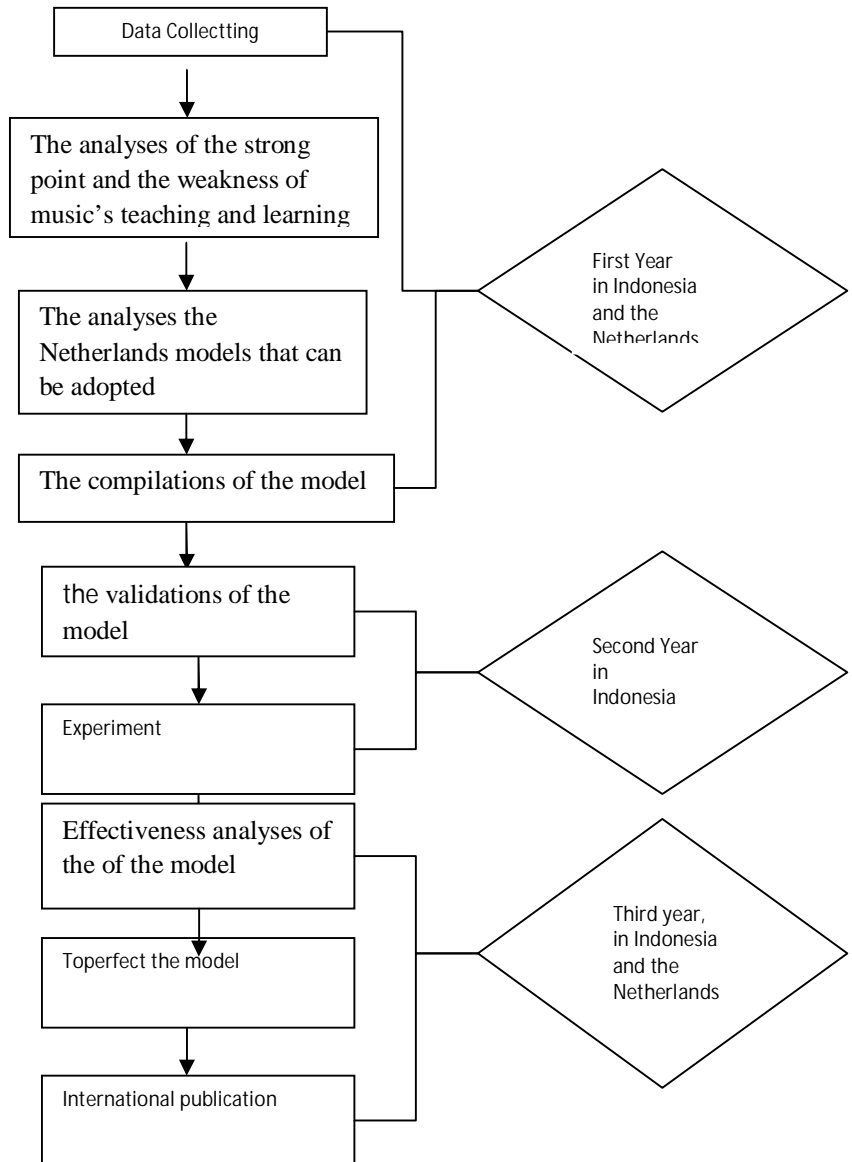THE METHOD OF THE RESEARCH

A. The Design of the research

This research is a research and development study. The approach used in this research was a combination of quantitative and qualitative approach. This research applied a pre-test and post-test control group design. The qualitative analysis was used to make up a learning model based on the learning survey in Indonesia and Dutch while the quantitative analysis was used to measure the effectiveness of the model. The analysis applied in this research was Mancova.

B. The procedure of the development

The evaluation model developed through nine stages including first, collecting the data about the use of music learning models in Indonesia and Dutch, second, qualitative analysis in the strengths and weaknesses of the learning models in Indonesia and Dutch, third, analyzing the learning models in Dutch which can be adopted in Indonesia, fourth, making the music learning model which is appropriate to be applied in Indonesia, fifth, making the evaluation model book, sixth, validating the music learning model, seventh, experimenting, eighth, analyzing the effectiveness of the music learning model, ninth, finishing the learning model.

The development scheme is as follows:

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Scheme 3. The Stages of The Research

The stages of research for each year can be broken down as follows:

1. Research activities in the first year:

The first-year activities included data collection, analyzing the strengths and weaknesses of models of music learning in Indonesia and in the Netherlands, and analyzing models of learning music in the Netherlands which can be adopted in Indonesia, as well as developing a model of learning music appropriate for Indonesia.

a. Data Collection Method

The method of data collection included observation, interviews, and documentation. Observations were conducted in Dutch schools, from elementary school level (Basic School), High School up to Higher School of music teacher candidates (Hoogeschool Kunsten Utrecht). The observations were conducted in Basic School Hoogreeven Utrecht, Calls Colledge 16, Nieuw Wegein, and Hoogeschool Kunsent Utrecht.

The interviews were conducted with experts in the field of education that consisted of curriculum policy makers, teachers, professors, students, and educational experts. The teachers who were interviewed were Shirley Vrede, a teacher of class I Hoogreven, Jost Overmar, a music teacher at Niew Wegein Calls Colledge, Susan Erzi, a HKU lecturer, curriculum policy holder, as well as a music teacher in Zeist school. Interviews were also conducted by the HKU music lecturers, such as, Suzan Lutke, Christine, Servaas Schereuder, Tet Koffeman, and Mathijs vd Heide.

A documentation method was conducted to inventory data on educational philosophy, educational system, curriculum, theory, and learning approaches used in the Netherlands. In addition, documentation method was also used to record the process of learning music in the Netherlands.

b. Data Type

The types of data collected were data about philosophy, the education system, curriculum, and approaches that form the school culture, as well as data about materials, methods, media, teachers, students, facilities, learning process, and learning models used in the Netherlands .

c. Place of Study

In this first year the research was conducted in Indonesia and in the Netherlands. In Indonesia, the research was undertaken at public schools in Yogyakarta Special Province (Daerah Istimewa Yogyakarta, DIY) and at Yogyakarta State University (UNY). While in the Netherlands it was carried out in Basic school, High school, and Hoogescool (high school) of music.

2. Research Activities in the Second Year

Research activities in the second year include validating the model of learning the art of music, developing the research instrument, experiments, and data analysis. Validation is an activity to determine the accuracy and feasibility of the model of music learning being developed. Developing the research instrument is a compiling instruments for measuring the research variables. Experiment is the activity of treating the model of learning music. The data analyzing is examining the effect of treatment towards the teaching-learning process and learning outcomes.

Each step of the second year activities will be explained in details as follows:

a. Validating of the model for learning music

Validation is conducted by inviting the teachers and lecturers as well as experts in the field of art music to give an assessment of the feasibility of the model. The assessment includes the accuracy of the model and the feasibility or the level of usability of the model of learning music in the field of education. Based on the assessment it will be continued with the activity of model revision.

b. Developing the Research Instruments

Instrument development activity is carried out by arranging the outline and indicators, as well as items that can measure the research variables. This instrument is used to picture and measure the research variables including students learning outcomes achievement before and after learning. In addition, a research instrument that can measure the learning process will be developed as well.

c. Testing the Instrument

The research instruments that have been constructed are then tested to evaluate their validity and reliability. The tests are performed on the process of learning the art of music.

d. Experiment

The experiment activity was conducted by applying the learning model for one quarter. The activity was conducted to determine the influence of the learning model towards the process of learning and student learning outcomes. The measurement is performed by comparing the process of learning and students' achievements before and after using the learning model.

Documenting the process of learning is also conducted at this stage by recording the learning process with handycam.

e. Data Analysis

Data analysis is conducted to determine the significance of the influence of learning model being developed towards the learning process and learning outcomes with MANCOVA analysis technique. This analysis is used because this learning model will give influence to more than one variables.

f. Place of Study

The second year research activities will be conducted in Indonesia, i.e. at schools and universities in Java and outside Java island. The schools and universities which will be the places of conducting the experiments are the schools and/or universities in Yogyakarta, Central Java, Manado, and Belitung provinces.

A team of researchers from the Netherlands will be invited to come to Indonesia to jointly portrait and evaluate the experiments of learning music. There are three experts who would be presented, i.e. an education expert from Utrecht University, namely Prof. Theo Wubbels, Ph.D., an expert in research, Dr. Karin Hoogeven, and a music lecturer, Suzanne Lutke.

3. Research Activities in the third year

a. Effectiveness Analysis of the Model of Learning Music

The third year research activities are analyzing the effectiveness of the model, revising model, and disseminating the results in international publications. To examine the effectiveness of the model, a Multilevel Analysis will be conducted. This analysis is used since the learning of music in Indonesia has various different conditions. This analysis is expected to be able to control a variety of different conditions that can affect the results of this study.

b. Revising the Model of Learning Music

Revising the learning model being developed will be based on the result of analysis of the effectiveness of the model. This activity is carried out by examining the learning model being developed by the research team, and then comparing it with existing learning models in the Netherlands. Based on the assessment, the model of learning music will then be revised to make it perfect for learning music in Indonesia.

c. International Publication

International publication is carried out by compiling the results of this research in the form of articles in accordance with the in-house style of journal aimed for its publication, i.e. MUSE Music Project. Although this activity is planned to be conducted in the third year, the preparation has been done since the first year. The results of the first year will be presented at the 6th Asia Pacific Network of Moral Education International Conference at Nanjing University of China, 24-28 October 2011.

d. Place of Study

The research activities for the third year will be conducted in the Netherlands. This is because there are experts in Multilevel analysis and program analysis in the Netherlands. Such experts are not yet available in Indonesia.

C. The population and sample

The population of this research was all of the Music learning in JHS and SHS in Indonesia. The sampling technique used in this research was purposive random sampling. The considerations underlying the selection of the sample were the variety of the school characteristics and feasibility. The sample return technique used was stratified random sampling namely the sample were taken randomly based on the level (Supranto, 119:1992).

D. Research Variables

This study involves one independent variable, namely the model of learning the art of music, and three dependent variables, namely appreciation, creation and expression. The model of learning music covers the components of inputs, processes, outputs, and outcomes. Relationships among the variables can be described as follows:

Scheme 4. The scheme of the relation among the variables
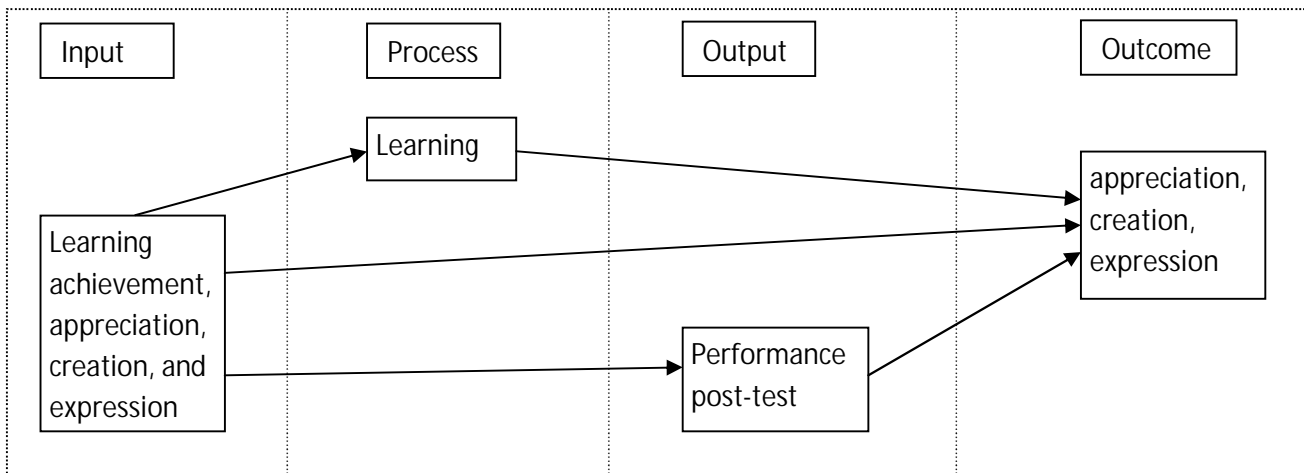
E. Data Analysis

This research is planned to be completed within three years, and the data analysis used for each year are as follows:

1. Data analysis of the first year

The research approach used in the first year was a qualitative approach. The analysis used was descriptive qualitative. The activities included a description of the data, data organization, synthesizing, finding the steps, finding the important things to be reviewed, and deciding whether to publish the data or not. Based on the data collected the researcher interpreted and gave meaning to the data. The product of analysis was in the form of evaluation for models of learning music.

The steps include developing the setting or context, defining the terms, collecting data about the perspective according to subjects and the subjects' ways of thinking about objects and the processes of interpreting and giving meaning.

2. Second Year Data Analysis

The second year analysis will use a quantitative approach. This approach is used to determine the effect of evaluation model for learning music.

This research involved three dependent variables and three conditions or categories, namely appreciation variable, creation variable, expression variable. The three categories were elementary school, junior high school, and senior high school. Thus, to gain the impact comprehensively, the researchers used MANCOVA analysis. It is in line with the idea of Pallant (2007:275):

"Multivariate analysis of variance (MANOVA) is an extension of analysis of variance for use when you have morethan one dependent variable. This dependent variable shoud be related in some way, or there should be some conceptual reason for considering them together. MANOVA compares the groups and tells you wether the mean differences between the groups on the combination of dependent variables are likely to have occurred by chance."

Furthermore Pallant (2007:291) explained about the co-variant to ANCOVA as follows:

"ANCOVA can be used when you have a two-group pre-test/post-test design(e.g. comparing the impact of two different interventions, taking before and after measures for each group). The scores on the pretest are treated as a covariate to 'control' for pre-existing differences between the groups. This makes ANCOVA very useful in situation when you have quite small sample sizes and only small or medium effect sizes."

Based on the description above, it is known that MANOVA can be used if there were more than one dependent variable and some kinds of treatment. ANCOVA can be used if there were a pre test and post test. The covariant is the pre test scores. Thus, it can be interpreted that MANCOVA was used if there were more than one level of treatment to the more than one dependent variable. The formula is as follows:

The total sum of squares determines the variability of all the samples. n_T represents the total number of samples:

$$SST_y = \sum_{i=1}^{n} \sum_{j=1}^{k} Y_{ij}^2 - \frac{\left(\sum_{i=1}^{n} \sum_{j=1}^{k} Y_{ij}\right)^2}{n_T}$$

The sum of squares for treatments determines the variability between populations or factors. n_k represents the number of factors

$$SSTr_y = \sum_{i=1}^{n} \left(\frac{\sum_{j=1}^{k} Y_{ij}^2}{n_k}\right) - \frac{\left(\sum_{i=1}^{n} \sum_{j=1}^{k} Y_{ij}\right)^2}{n_T}$$

The sum of squares for error determines the variability within each population or factor. n_n represents the number of samples with a given population:

$$SSE_y = \sum_{i=1}^{n} \sum_{j=1}^{k} Y_{ij}^2 - \sum_{i=1}^{n} \left(\frac{\sum_{j=1}^{k} Y_{ij}^2}{n_k} \right)$$

The total sum of squares is equal to the sum of squares for treatments and the sum of squares for error:

$$SST_y = SSTr_y + SSE_y$$

[edit] Calculating the covariance of X and Y

The total sum of square covariates determines the covariance of X and Y within all the data samples:

$$SCT = \sum_{i=1}^{n} \sum_{j=1}^{k} X_{ij} Y_{ij} - \frac{\left(\sum_{i=1}^{n} \sum_{j=1}^{k} X_{ij} \right) \left(\sum_{i=1}^{n} \sum_{j=1}^{k} Y_{ij} \right)}{n_T}$$

$$SCE = \sum_{j=1}^{k} \left(\sum_{i=1}^{n} X_{ij} Y_{ij} - \frac{\sum_{i=1}^{n} (X_{ij} Y_{ij})}{n_n} \right)$$

[edit] Adjusting SST$_y$

The correlation between X and Y is r_T^2.

$$r_T^2 = \frac{SCT^2}{SST_x SST_y}$$

$$r_n^2 = \frac{SCE^2}{SSE_x SSE_y}$$

The proportion of covariance is subtracted from the dependent, SS$_y$ values:

$$SST_{yadj} = SST_y (1 - r_T^2)$$
$$SSE_{yadj} = SSE_y (1 - r_n^2)$$
$$SSTr_{yadj} = SST_{yadj} - SSE_{yadj}$$

[edit] Adjusting the means of each population k

24

The mean of each population is adjusted in the following manner:

$$M_{y_i adj} = M_{y_i} - \frac{SCE_y}{SCE_x}(M_{x_i} - M_{x_T})$$

[edit] Analysis using adjusted sum of squares values

Mean squares for treatments where df_{Tr} is equal to $N_T - k - 1$. df_{Tr} is one less than in ANOVA to account for the covariance and $df_E = k - 1$:

$$MSTr = \frac{SSTr}{df_{Tr}}$$
$$MSE = \frac{SSE}{df_E}$$

The F statistic is

$$F_{df_E, df_{Tr}} = \frac{MSTr}{MSE}.$$

Multivariate analysis of covariance (MANCOVA) is an extension of analysis of covariance (ANCOVA) methods to cover cases where there is more than one dependent variable and where the dependent variables cannot simply be combined http://www.statsoft.com/textbook/stbasic.html.

The analysis test used to analyze the improvement of the output and the outcome was done by MANCOVA analysis. Generally, the changes of the outcome can be seen in a relatively long period of time. Therefore, the try out of the evaluation model was done in a given period, specifically, after three months so that the learning effect could be known clearly.

3. Third Year Analysis

The objective of the third year analysis is to evaluate the effectiveness of the model, considering that learning conditions vary greatly, so there are so many variables that must be controlled. Thus, the analysis to be used is multilevel analysis. Since this study involves various levels of education, the analysis used is Cross-Classified Multilevel Models.

E. The criteria of the effectiveness of music learning model development

The criterion of the effectiveness of the learning evaluation model is how far the music learning model can improve the student's appreciation, creation, and expression. The techniques used to determine if the learning can improve the student's achievement including appreciation, creation, and expression was done by applying the learning model in the music learning. If the model can be applied and improve the music learning achievement so generally the music learning model can be used in Indonesia.

CHAPTER IV
RESEARCH RESULT AND DISCUSION

A. Research Result

1. Data Description

a. Data Description First Year

This research was conducted in Indonesia and in Netherlands. Data in Indonesia were obtained from observation, interview, discussion, and library research. The secondary data were obtained from the previous research about music education model in elementary schools, junior and senior high schools, and in a university that trains music teacher to be in Yogyakarta.Data in Netherland were obtained from observation in primary schools (Penterspeelzaal/Kinderdagverblij and Basis school in Utrech), secondary schools (Voortgeset Middle baar onderwijs Hoger and Hogergeset Middlebaar onderwijs in), and in college level in Hoogeschool Kunsten Utrecht. The Hoogeschool kunten is an institution that trains music teachers to be.

In Indonesia, the interview was given to music teachers, students of elementary and junior and senior high schools, as well as to university students.In Netherland the interview was conducted with lecturers and teachers of music as well as with students. Lecturers who were interviewed were from Hoogeschool Kunsten Utrecht. They taught pedagogy, vocal, chorus, and drama. Teachers who were interviewed were from Dacosta Hogreveen Utrecht and from schools in Zeist as well as music teachers from Calls Colledge 16 Nieuwegein. This research also involved a lecturer from Utrecht University

Data from library research were obtained from references about music teaching and learning models, educational system, curriculum, learning materials, theories, approaches, methods, media, strategy, and evaluation of learning music in Indonesia and Netherland.
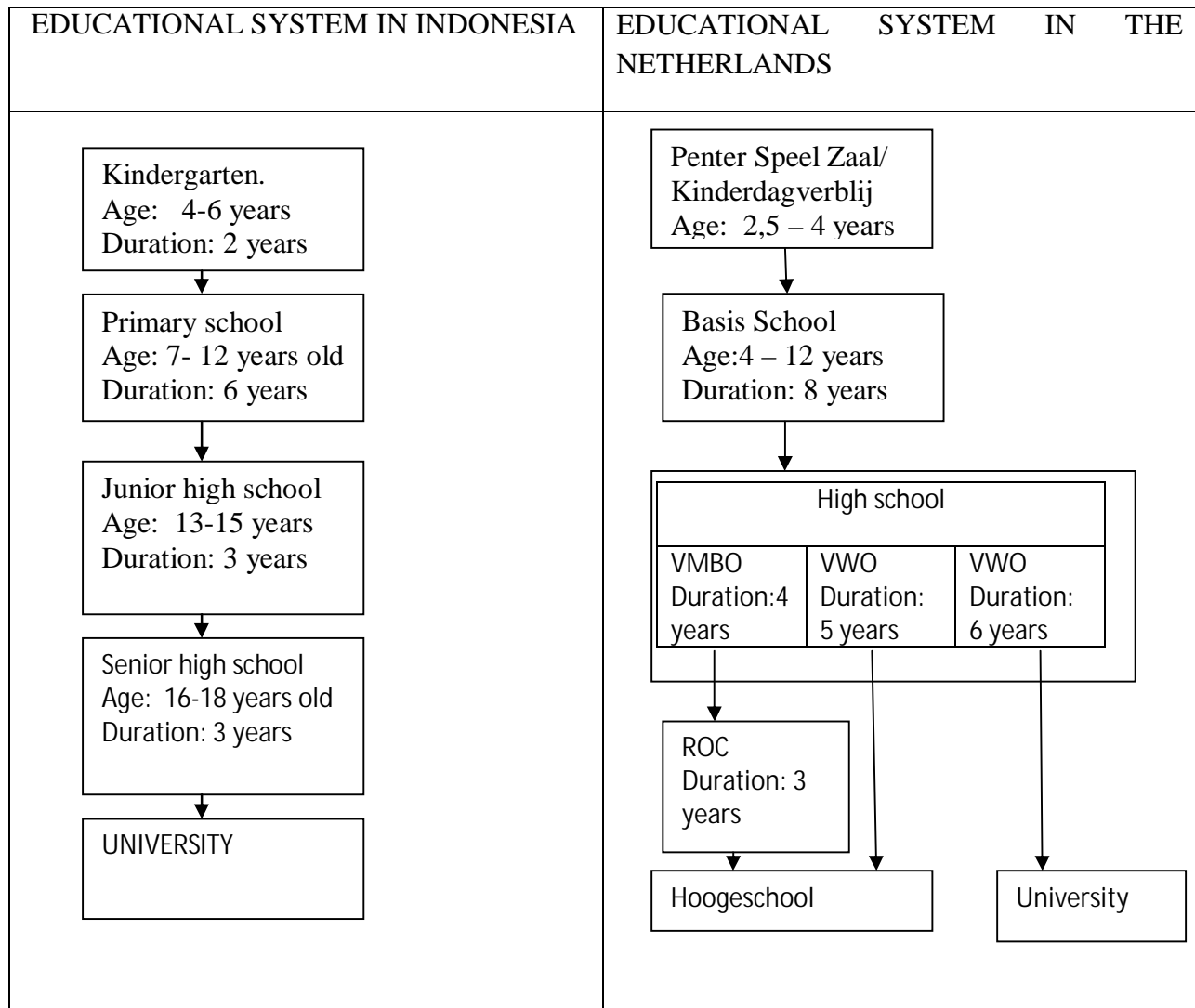
a. Educational System Indonesia and Netherlands

Formal Educational system in Netherlands is different from that in Indonesia.In Netherlands; the age for compulsory education is four years while in Indonesia it is seven years. However, in reality, children in Indonesia start going to school at the age of 4 for kindergarten or the age 3 for play group.

Educational system in Indonesia is like that in the USA: primary school is 6 years, junior high school is 3 years, senior high school is 3 years, and university is 4 years. While in Netherlands, educational system is started from Penter Speel Zaal (children go to school two days each week), or Kinderdagverblij (children go to school everyday) for children aged 2.5- 4 years old. After that level, at age 5 -12 years, children go to Basic school. After basic school, there are two types of education: VMBO (Voortgezet Middel Baar Onderwijs) and VWO or HAVO (Hoger Middel Baar Onderwijs). VMBO is taken for 4 years while VWO or HAVO is taken for 5-6 years. Student's achievement or competence is used to determine whether he/she takes VMBO, VWO, or HAVO. If a student has good achievement, he/she can take VWO. If his/her achievement is very good, he/she can go to HAVO. After finishing HAVO, someone can continue to Hogeschool or a university. After finishing VMBO, someone can continue to ROC for 3 years.

Bellow is a diagram comparing educational system in Indonesia and Netherlands.

Table. 1. The Differences Education System Between Indonesia and The Netherlands

EDUCATIONAL SYSTEM IN INDONESIA	EDUCATIONAL SYSTEM IN THE NETHERLANDS
Kindergarten. Age: 4-6 years Duration: 2 years ↓ Primary school Age: 7- 12 years old Duration: 6 years ↓ Junior high school Age: 13-15 years Duration: 3 years ↓ Senior high school Age: 16-18 years old Duration: 3 years ↓ UNIVERSITY	Penter Speel Zaal/ Kinderdagverblij Age: 2,5 – 4 years ↓ Basis School Age:4 – 12 years Duration: 8 years ↓ High school — VMBO Duration:4 years / VWO Duration: 5 years / VWO Duration: 6 years → ROC Duration: 3 years → Hoogeschool / University

b. Curriculum of Music Education

In The Netherlands, curriculum is determined through a bottom up process. It is decided by parliament after getting input from experts, teachers, and stake holders. There is national standard competency as a goal that must be mastered by students, but government gives schools freedom to achieve the goal based on the condition and characteristics of each school and regions.

Based on the law of basic education in the Netherlands, it is stated that art lesson covers music, drama, dance, painting, and craft. The objective of the art lesson is that students are able to express their feeling and ideas through voice, movement, language and media. Those activities are done by exploring ideas, feeling, perception, and students'experience. The students' works are representation of their experiences and imagination about development of values they achieved.

The objective of music teaching and learning in primary education in the Netherlands is to make students find and develop understanding and skills of music based on good knowledge so that they can participate in music activities that develop in the Netherlands. Bellow is the detail of objective of music education in primary education in the Netherlands.

1. Students are able to sing and play simple music instrument from Netherlands and from other cultures, with or without notation.

2. Students are able to compose and practice music in line with rythem, melody, meaning of a song/story, or mood.

3. Students are able to distinguish vocal characteristics (length, height, color, and strength) and formal principle (repeatition, contrast, and variation).

4. Students are able to identify music based on the song origin, cultures, voice, form and meaning of music by using music notation or graphic notation.

5. Students are able to perform song repertoire that are from folkdance and modern dance.

Like in The Netherlands, in Indonesia, there is also standard competency which is determined by government as a main goal of teaching and learning process. But in Indonesia, there is a national standard that becomes the basis to determine whether a student can pass the school or not, especially in secondary schools. At the end of every school level, students have to pass National Final Exam (Ujian Akhir National/UAN). The subjects that are tested in UAN include Indonesian language, mathematics, science, and English. The UAN is conducted nationally. Not all subjects are tested nationally. There are some subjects that are tested locally which are different from schools to schools and province to province. The subjects which are

tested locally include local language, culture, and arts, including music. Even though not tested nationally, music education is very important for students' development

Jazuli (2005:6) said that the role of art education is very crucial to help students become mature. This is because art education has moral dimension, analysis and synthesis so that it can help students improve their emotional and intellectual competence. Further it is stated that art education has the same goal as that of education in general. The difference is that art education has intangible norm and values. Besides that art education has to lead to human basic needs to improve self naturally and scientifically based on the individual competence.

In general, there are two standard competencies that must be mastered by students in public schools: appreciate arts and express oneself through art work. This is in line with Collin idea (1988:14). He states that learning music is an interaction process that includes perceiving, transforming, expressing, and appreciating.   Sensing is a process of understanding and experiencing art objects through feeling. Transforming is a creative process that involves ability to think, feel, imagine, and solve problem. Expressing is a process to express thought, feeling, and understanding through music, while appreciation is activities of reflecting, analyzing, criticizing, and evaluating art music.

School Based Curriculum (KTSP) develops standard competence into basic competences. Basic competences contained in art subjects include identifying types of art work and showing appreciative attitude toward art work. It also emphasizes the creation of art work. The art course cover the arts that develop in the local region, other region (national art), and arts that develop in other countries both in Asia and out of Asia.

KTSP suggests using contextual approach for learning. Contextual teaching and learning (CTL) is a concept that helps teachers relate the materials taught to students' real word, and encourage students to create relation between their knowledge and its application in real life as a member of family and community. This approach motivates students to create arts (Prihadi, 2007:3)

Learning using this approach will likely produce authentic learning result that is one that is long lasting, useful, and applicable for students in their daily life. Real learning context is very important for students to learn music. It gives students opportunity to feel music actively by

creating or play music. Aspects that need to be developed in sensing music are aesthetic experience and creativity as a composer composes a song.

c. Materials for music learning.

1) Interdepence of music learning materials among educational levels in the Netherlands

Learning materials among educational levels in Netherlands have close interdepence. For example, in Hoogeschool Kunsten Utrecht, as a college that trains music teacher trainees, the subjects taught are in line with the learning materials in primary and high schools. Based on an observation in a vocal class of the first semester taught by Christine, conducted on October 6,2010, at 09:30-12.00, in room H.013 Maria Plaats, KHU Utrecht, Music teacher trainees were taught how to teach music for primary schools. The theme of the lesson was Autum. The lecturer taught the students about the song and the dwarf's dance. Teacher trainees explored the sounds and movements of the nature and dwarf to be taught to children. The lecturer and the trainees practiced the movement following the music and the sound from the recorder. They also used properties such as the hat and bag used by the dwarf. In teaching music to children, teachers use the context familiar to the children. .

On October 13, 2010 at 08:30 – 12 pm, the research team observed music lesson in Dacosta Hogreeven Utrecht (primary school). The theme of the lesson was autum. Based on both observations, it can be said that the materials learned by teacher trainees were relevant and interdependent with the lesson in primary schools.

2) Interdepence of music learning materials among educational levels in Indonesia

In Indonesia, there is interdepence of learning materials taught in educational levels. However, the interdepence is not as close as that in the Netherlands. Materials taught in college that trains teacher trainees are emphasized on music skills, pedagogic, personality, and social. Learning materials which are pragmatics are less emphasized. Consequently, the relevance between materials taught in college and in schools is not so high. This is also caused by the fact that authority that sets up curriculum for primary schools and for college level is different.

As stated previously, the objectives of music teaching and learning in primary and high schools are to make students capable to appreciate, create, and express local, national, and

international music. However, music learning materials taught in music training college are emphasized on musical skills but less emphasized on pragmatic aspecs. Consequently, the teacher trainees need to study one more step to be able to teach well in schools. That step is to study local music because the music they learn in college is mostly western music.

d. Constructivism Arpoach

   1) Constructivism in Indonesia

   Ki Hajar Dewantara, a founding father of education in Indonesia, proposed 3 principles of education in Indonesia namely Ing Ngarso sung tulodho, Ing madya mangun karso, and Tutwuri handayani. (1977). Those principles mean when a teacher is in the front, he/she can give examples, when he/she is in the middle he/she can motivate students to create work, and when she/he is in the back, he/she can give encouragement. Those principles are believed and embraced in educational field in Indonesia since 1950s.

   As the time goes, in the next decade, those principles are not the only theory that is embraced and develops in Indonesia. Western figures in education start influencing education in Indonesia. In the early 21 century, constructivism learning theory has become main stream in western countries. This theory also influences Indonesian education. Constructivism is developed and applied in Indonesia. Constructivism theory does not contradict with Ki Hajar Dewantara's principles. Even the theory is in line with Ki Hajar Dewantara's principles; especially the second and the third ones that is teachers motivate and encourage learners.

   Developing thinking heuristically and holistically becomes the central of constructivism theory. According to Kuhn (Pannen, 2001:3), knowledge is a result of someone' construction of experiences. Knowledge is always a result of cognitive construction of the reality or facts that occurs through a series o someone's activities. Knowledge is created by someone from constructing experiences or new understanding.

   Learning which is based on the constructivism theory does not provide one absolute answer or truth toward a problem. Learning is a process of negotiating meaning, assimilating new concept with the cognitive schemata owned. Information only has meaning within certain context, place, time, problem, and field (Pannen, 2001:32).

2) Constructivism in the Netherlands

Constructivism is now embraced by many educationalists in the Netherlands, even though other theories such as theory of Skinner, J.F.Herbart, Thorndike, Dewey, as well as theories of empiricism, rationalism, and humanism are still considered. Boyle (1996) said that Constructivism is a major intellectual influence on the development of modern learning technology. Furthermore Cunningham (Boyle, 1996), notice that there are five principles to conduct constructivism. That is Authentic Learning Task; Interaction; Encourage Voice and Ownership in the learning Process; and Metacognition. They argue that learning task should be embedded in problem solving context that are relevant in the real world. Interaction is viewed as the primary source material for the cognitive constructions that people build to make sense of the world. The theme of student centered learning is continued with argument that student should be allowed to choose the problem they will work on. The emphasis on authentic task and rich interaction provides a base for experience with the knowledge construction process. It is learning how to learn how to construct and refine new meaning that is most important.

e. Process of music teaching and learning

The data of teaching and learning music in Netherlands were collected by doing observation, interview and library research. Bellow is the description of the data.

Based on the observation in Calls College Niewwegein on secondary school level, the data obtained are as follow:

a) Observation Data:

   1) Process of teaching and learning arts, sub lesson: drama in grade 10 (learners' age: 14
   years old), in Calls College 16 Nieuwegein, The Netherlands

Figure 1: Music Teaching and Learning at level 10 Calls Colledge Niewwegein

Figure 2: Students activity at level 12 (lecturer: Jost Overmar)

Figure 3: Students presentation a music arangement

Component				
Teachers and students' characteristics	The number of teachers : 1 The number of students :15 Students age : 14 years old			
Teaching and learning process	Teacher's activity : 1. Teacher gave aperseption to students about techniques to act a scene. 2. Teacher asked students to perfom an act. 3. Teacher evaluated an act perfomed by students.	Students'activity 1. Discussion in group to choose a topic for the act. 2. Practice performing an act. 3. Performing an act in front of class. 4. Doing reflection based on teacher's evaluation.	Media : Boxes for sitting /standing in line with the scene.	
Class situation	Teacher and students were anthusiatics. The lesson was enjoyable for students because acting out th scene was a reflection of real life			

2) Observation Data 2:

Art learning process, sub subject: painting, class 8 (age 12), Calls College 16 Nieuwegein, The Netherlands.

Component				
Teacher and students'	The number of teachers :			

characteristics	2			
	The number of students : 30			
	Students age : 12 years old			
Teaching and learning process.	Teacher's activities :	Students' activities	Media : Water painting, paper,	
	1.preparing equipment for drawing	1. Students wore clothes for painting.		
	2. Giving apperception of techniques for drawing using water painting.	2. Students chose the theme and painted using techniques taught.		
	2. Asking students to paint free theme			
	3.evaluating students' work	3.doing reflection based on the teacher feedback..		
Class situation	The class was very merry. Students felt free to paint without being afraid of getting dirty, because they wore laboratory clothes that were not used anymore.			

3) Observation Data 3

Process of teaching and learning arts, sub lesson: music in grade 9 (learners' age: 13 years old), in Calls College 16 Nieuwegein, The Netherlands

Component	Note
Teacher and student characteristics	Number of teachers: 2 (1 permanent teacher, and 1 teacher trainee from HKU) Students :30

	Students'age : 13 years old			
Learning process	Teacher'activity :	Students' activity	Media / Media/learning equipment :	Teacher wrote notes about the process of teaching and leanng and gave it to the teacher trainee.
	1. The teacher introduced the teacher trainee to students.	1. Greeting teacher trainee and introducing themselves.	1 big classroom set for music studio.	
	2. The teacher trainee gave apperception about the importance of music.	2. Listening to teacher trainee's explaination.	2. soundsic system	
	3. The teacher trainee asked students to work in groups of 3to 5 to compose music for advertisement.	3. Forming groups of 3-5 members.	3. Complete music instrument.	
	4. The teacher asked students to choose a room to make their work.	4 - 5 students going to small rooms equipped with music instruments to compose and practice music for advertisement.	4. Small classroom equipped with some music instrument (keyboard, guitar).	
	5. Teacher and teacher trainee walk around to observe each group and gave feedback if the groups had problems.	6. Presenting the group work.		
	6. Teacher asked students to comeback to the classroom and present their works.	7. Doing reflection about their work and reperfoming it until it was perfect/good.		
	7. Teacher evaluated students'work.			
Learning result.	Students could compose music for advertisement, for			

	example: a. Obama's compaign b. bavarage advertisement.			
Class situation	Teacher and students were very enthusiastic. The teaching and learning condition was very pleasant because students could express their ideas in the form of music work freely.			

4) Observation Data 4

Process of teaching and learning arts, sub lesson: music in grade 12 (learners' age: 17 years old), in Calls College 16 Nieuwegein, The Netherlands.

Components	Note			
Teacher and students characteristics	The number of teacher: 2 (1permanent teacher and 1 teacher trainee from HKU) The number of students:30 Students's age: 17years			
Teaching and learning process	Teacher's activities :	Students' activities	Equipment Media/teaching equipment:	The teacher made notes of teaching and learning process to be given to the teacher trainee.
	1. Teacher gave apperception about music ansemble. 2. Teacher reminded students about their last week homework, and asked them to prepare it in groups. 3. Teacher gave	1. Listening to teacher's explanation. 2. Grouping in 5-7 members. 3. Presenting	1big classroom set for music studio. 2. sound system 3. complete music instruments	

| | students opportunities to present their work.

4. Teacher gave students opportunities to lead group presentation.

5. Teacher evaluated students' work.

6. Teacher ended the class by singing together.. | their music composition.

4. Some students led the class to play their own work.

5. Students reflected the music work that was just was performed.

7. Students sang together with the teacher. | 4. Small classroom equipped with some keyboard and othe music instruments. | |

5) Observation Data 5

Process of teaching and learning Pedagogy, sub lesson: learning evaluation in semester 7, Hoogeschool Kunsten Utrecht, The Netherlands.

Components	Note			
Teacher and student characteristics.	Number of lecturer : 1 Number of students:24 Students of the third year Subject : pedagogy , sub lesson : Evaluation			
Learning process	Teacher's activity : 1. The teacher prepared the classroom. 2. The teacher gave	Students' activity 1. Students helped teacher preparing the classroom.	Media / Media/teaching equipment: 1big classroom set for music	

	apercption about music evaluation. 3. The teacher reminded students about last week homework and asked them to make preparation for presenting their work in groups. 4. The teacher asked students to present their work. 5. The teacher led the discussion about criteria and procedure for music evaluation. 6. The teacher asked students to evaluate their friends' work. 7. the teacher led discussion about the result of students's evaluation and criteria proposed by students. 8. The teacher explained about music evaluation thoroughly.	2. Students listen to teacher's explanation. 3. Students formed groups of 5-7 members and composed music. 4. Students presented their music work that had been arranegement. 5. Students discussed the criteria and procedure of evaluation and determined the scoring system. 6. Students evaluated their own work as well as their classmates' work. 6. Student did reflection on the result of music evaluation. 7. Students summarize the criteria and procedures of music evaluation.	studio 2. sound system 3. Complete music instruments. 4. Small classroom equipped with some keyboard and other music instruments.	

Figure 4:
The lecturer (Suzan Lutke)
and students
were discussing
Criteria for the right
assessment for music

Figure 5:
Students were discussing to
make a work in groups.

Gambar 6:
Students practiced music from
their discussion.

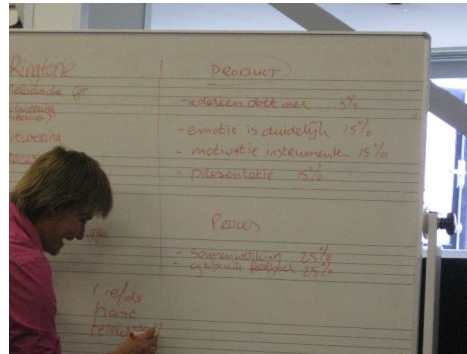
Figure 7:
Performing music to try scoring
rubric.

Figure 8:
A lecturer summarized the lesson.

6) Observation Data 6

Teaching and learning vocal in semester 1 of Hoogeschool Kunsten Utrecht

Component	Note			
Teacher and student characteristics	The number of lecturer: 1 The number of students:25 Students of year 1 Subjec : Vocal			
Teaching and learning	Teacher activities :	Students'activities	media/equipment	

process	1. teacher prepared the	1. Students helped the teacher prepare to set the classroom.	Media/learning equipment :	
	2. Teacher gave apperception about teaching vocal in primary school with autom as the theme.	2. Students listen to the teacher's explanation.	1big classroom set for music studio.	
	3. The teacher gave example of how to teach vocal in primary school by acting out the dwarf that painted the leaves of trees.	3. Students reapeted after the teacher.	2. sound system 3. complete music instruments	
	4. The teacher sang and danced to demonstrate a scene of the dwarf in the autom; teacher reminded students about last week homework and asked them to prepare the music that would be performed in groups.	4. Students imitated and followed the teacher. 5. Students discussed the teaching and learning music in elementary schools.	4. Small classroom equipped with some keayboard and other music instruments.	
	5. The teacher led discussion of teaching and learning vocal in primary schools.			

Figure 9.
Cristine (vocal lecturer) explained
teaching and learning method of vocal
in elementary school.

Figure 10.
The lecturer gave an example of fairi
tale story in a fall.

Figure 11
Students practiced vocal teaching and
learning method for elementary
school.

Figure 12
Students practiced dancing and
singing with the topic is dwarf in the
fall.

Figure : 13
Students perfected their dancing and singing
for teaching

Gambar 14
The lecturer summarized materials
about vocal teaching and learning and
and learning for elementary school.

7) Observation Data 7

Teaching and learning music in Dacosta Hogreeven Primary school, Utrecht

Component	Note			
Techer and student's characteristics.	The number of teacher : 1 The number of teacher trainee: 1 Observer : 1 The number of students : 17 Students' age : 4-7 years old Subject : music			
Teaching and learning process	Teacher activities : 1. The teacher prepared the classroom. 2. The teacher led students to say "happy birthday" to one student who had birthday. 3. The teacher led students to sing happy birthday song together. 4. The teacher read a story from a book. 5. When the story could be related to folksong or known song, the teacher asked the students to	Students'activities 1. Students put their jackets in a designated place, and then entered the classroom. 2. One by one students said happy birthday. 3. Students sang happy birthday song together. 4 and 5.Students listen to the teacher enthusiastically, and joyfully.sometimes students sang together.	Media/equipment Media/learning equipment :	

	sing together.		
	6. The lesson was continued by playing simple music instruments. Students were asked to choose the music instrument available.	6 and 7.students played music instruments as signaled by the teacher.	
	7. Teacher gave sign when to play the music and when to stop.	8. Students sang and played music.	
	8. Lesson was continued with sport subject.		
	9.sport was done through role play games, where the teacher acted as Guliver, a character in a story	9. Students chased each other.	
	10. After sport lesson, students had snack time.Then, the lesson ended.	10. students ate together, washed hands, and closed the lesson	

Figure : 15
Thematic learning in Dacosta Hoogrevenschool which was started by telling a story by the teacher.

Figure: 16
Singing and sport lesson in Dacosta Hogreeven school

Figure : 17
Teachers helped students who could not change clothes before sport lesson yet .

Figure 18
Situation of teaching and learning process in the first grade (age 4-7 years old) in Dacosta Hoogreven.

Gambar: 19
Learning activities in the first grade in I Dacosta Hoogreven School

Gambar : 20
The lesson was ended by having lunch together.

8) Observation Data 8

Teaching and learning drama in semester I of Hoogeschool Kunsten Utrecht

Component	Note
Teacher and student's characteristics.	Then number of teacher : 1 The numbr of students:30 The students of year1 Subject : Drama

Teaching and learning process	Teacher's activities :	Students'activities	Equipment /media	
	1. The teacher prepared the claaroom.	1. Students helped the teacher prepare the classroom.	Media/teaching equipment:	
	2. The teacher gave apperception about the importance of drama subject.	2. Students listent to the teacher's explanation.	1big classroom set for music studio.	
	3. Teacher explained, acted out many characters and mood trhough games.	3. Students paid attention.	2. sound system 3. Complete music instruments.	
	4. The teacher asked students to choose a role and work in groups to make a dialog and acted it out.	4. Students had discussion and acted out the role they appointed.	4. Small classrooms equipped with some keyboard and other music instruments.	
	5. Teacher asked students to present their work.	5. Students presented their work.		
	6. teacher evaluated students work	6. Students had reflection and reperfomed until their acting was like what was expected.		
	7. Teacher led discussion about the subject they just learned.	5. Students summarize the ponts they got.		

Gambar : 21
Drama lecturer explained the importance of drama in teaching and learning process.

Gambar: 22
Students got turn to make a concept of drama.

Figure :23
Students were discussing to determine the theme for drama

Figure :24
The lecturer gave feedback on students' performance

9) Observation: 9

Teaching and learning vocal in semester 3 in Hoogeschool Kunsten Utrecht

Component	Note			
Teacher and students' characteristics	The number of the teacher: 1 The number of students: 2 Year : 2 Subject: vocal practice (major)			
Proses	Teacher's activity	Students'activity	Media/	

| pembelajaran | 1. the teacher prepared the room for class

2the teacher asked the students to practice the song that had been prepared.

3. The teacher evaluated the student's performance and corrected the wrong parts.

4. The lesson ended when the student succeeded in improving her performance as expected in learning objective. | 2. Student practiced the song that had been prepared.

3. The student responded teacher by improving her performance.

.

5. | Media/teaching equipment

1. sound system

2. Small classroom equipped with Complete music instruments. | |

Figure :25
The vocal lecturer corrected student's vocal individually.

Figure:26
The lecturer checked student'spitch with a piano.

10) Data observation: 10

Teaching and learning vocal in semester 1, 3, and 7 in Hoogeschool Kunsten Utrecht

Component	Note			
Teacher and students' characteristics.	The number of teachers: 1 The number of the students: 60 Year: 1,2,3 Subject :choir			
Learning process	Teacher's activity :	Students' activity	Media/equipment Learning equipment :	Teacher made a note of the teaching and learning process to be given to the students.
	1. The teacher prepared the room that would be used for class. 2. The teacher asked the second year students to lead warm up and to give examples of correct vocal techniques. 3.The teacher evaluated students' performance both as conductors or as members of chorus, and gave students opportunity to give argument. 4. Teacher asked the first year student to lead singing a simple song.	1. Students helped the teacher. 2. Students obeyed the order from the conductor. 2. Students listent to the teacher and expressed their opinion. . 3. Students sang simple song in chorus conducted by students from the first year.	1 big classroom set as a music studio. 2. sound system 3. complete music instrument 4. Small classrooms equipped with some keyboards and other music instrument.	

	4. Teacher asked the third year students to lead chorus with more complex voice difference. 5. Teacher evaluated the teaching and learning process..	4. students sang some chorus with higher level of difficulty. 5. Students listen to the teacher and did self reflection.	

Figure :27
The choir lecturer gave students of the fifth semester a chance to lead the choir (semester 3,5, and7)

Figure :28
A student of semester 5 gave an explaination to his friends.

Figure:29
A student of semester 5 corrected vocal practiced by other students.

Figure : 30
 A student of semester 5 gave an example of right technique of vocal.

Figure :31
A lecturer gave comment on the
process of practice led by a student.

Figure: 32
A student of semester 1 led choir with
a simple arrangement. (Canon
unisono)

Figure :33
A third semester sudent led a choir
with medium level of difficulty. (one
voice and two voice.)

Figure 34
The lecture give an evaluation of
choir teaching and learning

Figure 35
The First Year Student Lead simple
arrangement (Unisono canon)

Figure 36
The Second Year Student lead
advance choir

2. Data analysis

a. Comparison of learning Concept and Theory in Indonesia and the Netherlands

Viewed historically, Indonesia used to be part of the Netherlands for 350 years. Thus, it is not surprising that there is similarity between Indonesia and The Netherlands in terms of concept and theory of educations that are embraced and develop in both countries. Western learning theories have significant influence on Indonesian education. This is possible because in the past there were many Indonesians studied in the Netherlands, and many the Netherlands people became teachers in Indonesia.

The fast development of communication technology makes information easily accessible. Distance is no longer problem to transfer knowledge so that knowledge development can grow simultaneously among nations. As stated previously, constructivism theory becomes main stream in both Indonesia and The Netherlands. However, the application of the theory in Indonesia and in the Netherlands is different.

b. The comparison Process of learning Music in Indonesia and in the Netherlands

In Indonesia, a teacher plays dominant roles in learning process, and lecturing is the dominant way of teaching. Although students have opportunities to express their idea in certain occasion, the opportunity is very little. This is very different from learning process in the Netherlands where students play important roles. Teachers use most of the time to explore students' ideas through students' work that have been prepared. Group work is more dominant than individual work. Based on researchers' observation, learning patterns in the Netherlands are almost the same in all education levels. The patterns are 1) the teacher gives apperception; 2) the teacher gives students chances to work in group; 3) students work in group to produce a work; 4) each group presents their work; 5) teacher and students evaluate the work presented. Learning process in Indonesia is as follow: 1) the teacher gives apperception; 2) teacher gives learning materials through lecturing or demonstration; 3) teacher gives evaluation without involving students.

Each learning model above has strength and weaknesses. Learning process in the Netherlands takes relatively long time because it emphasizes on the process, while learning process in Indonesia takes shorter time. It is not surprising that the different learning strategy makes the duration of each lesson different. In The Netherlands each lesson takes more or less 3 hours, while in Indonesia it takes 45 minutes. It makes sense because learning that emphasizes on process must give students opportunities to explore. On the other hand, learning strategy that is dominated by leacturing will be boring and the material mastery cannot be 100%.

If viewed from the material taught, there is also difference. In The Netherlands, the material is thematic. It means that teachers relate one material to the others in accordance with the theme. In

Indonesia, the material is taught specifically without connecting to other lessons. As an example, in a pedagogic subject (a subject taught to music teacher trainees in the Netherlands), students learn to produce work as well as learn how to determine criteria for evaluation and evaluate the work.   In Indonesia, lesson to produce music work and to evaluate the work is done separately.

The strength of thematic leaning is that students can think holistically and solve problem by relating to other subjects. While teaching materials discretely and specifically gives students opportunity to learn in more detail and deep but maybe they cannot relate it to other subjects.

c.The difference culture of two countries

The different learning strategy between Indonesia and The Netherlands is also caused by the different culture. As an eastern country Indonesia tends to be more closed than western countries such as The netherlands which is more open. Besides that there are some philosophical values that become background of culture in Indonesia. One of the philosophies is that the more knowledgeable someone is, the more humble he/she is. It is done by not showing off. Other value is that in eastern culture it is very important to maintain group harmony and mutual face –saving to maintain a state of cohesion. Consequently students tend to be passive because they do not want to show off. It makes the students in Indonesia not as active as students in the Netherlands to express ideas in front of the class.

d. comparison of model of teaching and learning music in Indonesia and Netherlands

Music teaching and learning model in Indonesia tends to be teacher centered. Almost all materials are prepared by the teacher.Students just respond to teachers.This condition is much different from that of teaching and learning process in Netherlands where students have many opportunities to express themselves.

Theory and practice are organized as a unity so that students in Netherlands are good not only in theories but laso in practice. This kind of learning model will have learning results which are qualified and long lasting.

In Indonesia, there is a tendency that theory and practice are separated. Therefore, there are many students who are good in practice but not good in theory and vice versa.

Table 2. Comparison of music teaching and learning model in Indonesia and Netherlands

No.	Component	In Netherlands	In Indonesia
1.	Educational	Students are led to choose major	Every student is given freedom to

		since they are in senior high schools. Students who have good intellectual capacity are prepared to continue studying in university. For students who are not so good academically are prepared to work or continue studying in vocational schools.	continue studying to the highest level as long as they have capability.
2.	Curriculum	Curriculums among educational levels have high interdependence. A Curriculum is set up by parliament based on input from people, experts, and stake holders. Hence, a curriculum is made through bottom up way.	Curriculums among educational levels have less interdependence. Each educational level has its own authority. Curriculum is set up top down way.
3.	Learning materials	Learning materials are given thematically and integrated .practice is given more portion than theory.	Learning materials is taught specifically and separately among subject matter. Theory has more portion than practice.
4.	Learning theory	Learning theories that are embraced keep up with the development. The theory used now is constructivism.	Like Netherlands, Indonesia also follows the development of the theory. In Indonesia, the theory that is embraced I constructivism too.
5.	Learning Approaches	Learning approach that is implemented is student centered, and it is well implemented.	The learning approach used is the same as in the Netherlands, but it is not yet implemented optimally.
6.	Learning Method	Using many methods that can make students active such as discussion, presentation, and demonstration.	Mostly using lecturing method.

7.	Learning procedures	Based on researchers' observation, learning patterns in The Netherlands are almost the same in all education levels. The patterns are 1) the teacher gives apperception; 2) the teacher gives students chances to work in group; 3) students work in group to produce a work; 4) each group presents their work; 5) teacher and students evaluate the work presented.	Learning process in Indonesia is as follow: 1) the teacher gives apperception; 2) teacher gives learning materials through lecturing or demonstration; 3) teacher gives evaluation without involving students.
7.	Learning evaluation	To determine students' success, especially in primary and secondary schools, supervisors determine it using instruments standardized for every subject matter.	Test conducted regionally and nationally is used to determine students' success.
8.	Culture	The relation between teachers and students are close, less informal, and open.	The relation between teachers and students is very formal so that the teaching and learning process is formal too.

The strength and weaknesess of model of teaching and learning music in both countries are as follows:

Table 2. Comparison of music teaching and learning model in Indonesia and Netherlands

No.	Component	In Netherlands	In Indonesia
1.	Educational system	Students are led to choose major since they are in senior high schools. Students who have good intellectual capacity are prepared to continue studying in university. For students who are not so good academically	Every student is given freedom to continue studying to the highest level as long as they have capability.

		are prepared to work or continue studying in vocational schools.	
2.	Curriculum	The strength of Netherlands curriculum is that it accommodates people's need so that it is easy to be implemented. Furthermore,it is higly useful because there is high interdepence among educational levels.	The weaknes is that sometimes curriculum is not easy to be applied because it does not accommodate all people's aspiration.
3.	Learning materials	The strength is that students can master learning materials holistically, authentically, and long lastingly, because theory and practice are presented integratedly. Besides that, students can solve problem holistically because materials are given thematically. The weaknes is that it takes students relatively longer to master subject matters	The strength is that it takes shorter time for teachers to give the materials. The weaknes is that students can not master the materials authentically and long lastingly because they easily forget what they have learnt.
4.	Learning approache	The learning approach used is student-centered and it is well implemented.	Basically, the learning approach used is the same as in the Netherlands, but it is not yet implemented optimally because the culture in Indonesia does not support it yet
5	Learning method	The use of various teaching methods makes the students more alive and enthusiastic. But it needs relatively more expensive equipment and media.	The weaknes of limited use of method, especially on lecturing, is that learning process does not happen naturally. This method does not give lot opportunities to

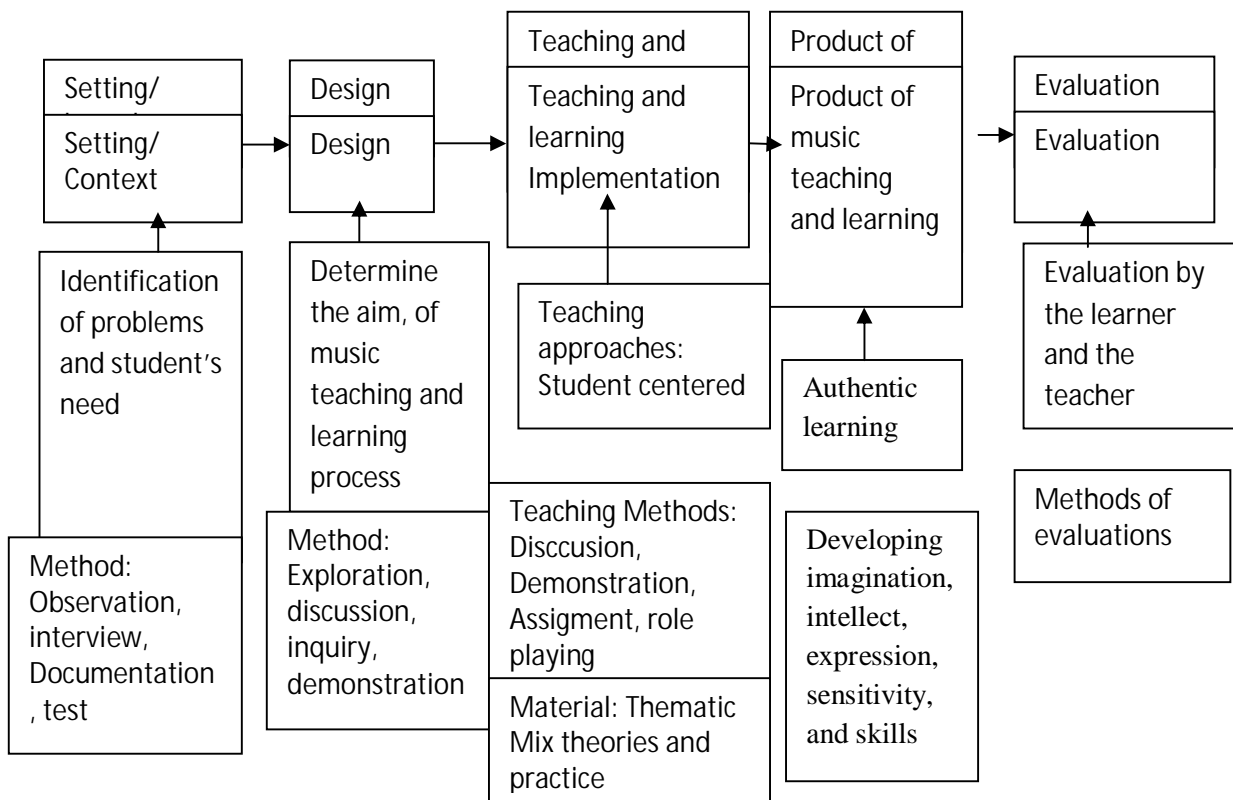|			students to express themselves.
6	Learning procedure	The strength is that students can learn from experiences so that they are motivated to achieve authentic learning results.	The strength is that students get relatively a lot of knowledge. The weaknes is that it less encourages students to achieve authentic learning result.
7	Learning evaluation	The strength is that parents and students realize the meaning of pass and fail. Parents and students do not insist that a student pass if he/she has not met the requirement yet.	There is a tendency to pass the students although their competence does not fulfill the requirenment/standard yet.

e .Strength of the teaching and learning process in both countries

The strength of teaching and learning in Indonesia is that the duration is shorter; the teachers can deliver the materials faster. While in Netherlands, it takes longer to teach the students materials. However, viewed from long terms goals, the learning result is better.

f. Developing model of teaching and learning music in Indonesia

Based on the comparative study of model of teaching and learning music in both countries, the teaching and learning model that should be developed in Indonesia is as follows:

Scheme 5. The Developing Model for Teaching and Learning Music in Public School
Based on Comparative Study between Indonesia and the Netherlands

Setting/	Design	Teaching and	Product of	Evaluation
Setting/ Context	Design	Teaching and learning Implementation	Product of music teaching and learning	Evaluation

Identification of problems and student's need

Determine the aim, of music teaching and learning process

Teaching approaches: Student centered

Authentic learning

Evaluation by the learner and the teacher

Method: Observation, interview, Documentation, test

Method: Exploration, discussion, inquiry, demonstration

Teaching Methods: Disccusion, Demonstration, Assigment, role playing

Material: Thematic Mix theories and practice

Developing imagination, intellect, expression, sensitivity, and skills

Methods of evaluations

b. Data description of Second Year

Research activities in the second year include validating the model of learning the art of music, developing the research instrument, experiments, and data analysis. Bellow is the description of the steps.

a. Validating of the model for learning music

Validation is conducted by inviting the teachers and lecturers as well as experts in the field of art music to give an assessment of the feasibility of the model. The assessment includes the accuracy of the model and the feasibility or the level of usability of the model of learning music in the field of education. Based on the assessment it will be continued with the activity of model revision. Validation is also conducted by matching the learning model designed with the

learning model practiced in the Netherland. It is done through observation and interview with teachers in schools and university in the Netherland.

Observation was conducted in schools from primary school to senior high school, and in a university in Utrecht. The schools which were observed are Dacosta (primary school) in Hograven, Monteseri Herman Jordan (junior and senior high school) in Zeist, Call College (high school) in Nieuw Wegein, and Hoogeschool Kunsten (university) in Utrecht. Observation was carried out on 11 th October 2011.

When observation in Dacosta was conducted; students from class 1 to class 8 were presenting their creativity through art performance. Every class presented different performance according to their interest and their competence. For example, class 1 perfomed a drama about a character from magic world. Class II presented character education with a theme "helping enemy", while class III read letters for parents. At that event, parents were invited to watch the students' performance. This activity was conducted in every beginning of the semester. From the observation, it can be seen that the Netherland schools emphazised the importance of family's concern on students' academic progression.

Figure: 37
Performance of Class I
in Dacosta Hograven Primary school

Figure: 38
Performance of class III with the theme
Letter for beloved family
in Dacosta Hograven

Observation in Dacosta Hograven was also conducted during the teaching and learning process of class II and class III (aged 6-8 years old). Based on the observation, teaching and learning process was started by the teacher giving apperception. When the teacher was giving explanation, the students sat in a circle. Then the teacher read a story from a book and asked questions based on the content of the book. This activity was aimed at improving student's memory, and analytical and critical thinking skills.

Figure: 39
A teacher was giving aperception,
The students were sitting in a circle
while listening.

Figure: 40
Students were responding to teacher's
questions in Dacosta Hograven

Based on the observation, it is known that the teaching and learning process for children age 6 in netherland is conducted informally. Tasks were given in more relax way. For evaluation, teachers use standardized instruments.
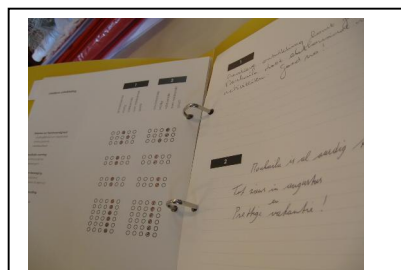

[.]

Figure 40: theexample of test

Figure 41: the eample of Score
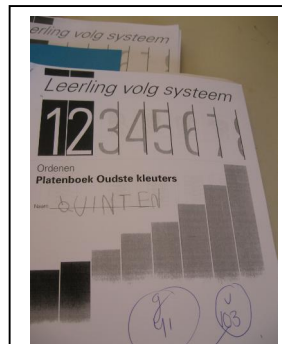
Figure 42: the example
Of Student evaluation

The teaching and learning process in class II is different from that of class II (aged 7-8 years old). The taching and learning process in this level is more discipline and more formal. However, the approach used is contextual so that students can understand the learning materials easily.

Figure 43:
Teaching and learning
In class two

Figure 44:
Contexstual learning

The principle of individualized learning was applied here. The teacher grouped students based on their ability and their learning speed. For instance, students who were slow in understanding materials were put in a group near the teacher. The students who had mastered the material were asked to help those who had not mastered the materials yet.

Figure 45:
Grouping the students based on their capability

Figure .46
The smart student teach their friends

1) Obsrvation in junior and senior high schools in Netherland.

For High schools, there were two schools which were observed namely Calls College in Nieuw Wegein and Herman Jordan in Zeist, Utrecht.

Observation in Calls College was conducted on 11 October 2011. When observation was conducted, the theme for learning was improvisation for learning music for class X and class XII. In Class X the teaching and learning process was started by students singing music notation that was on the book. After that the notation was played with music instruments. The instrumens which were used were based on the students' preference. The class was ended by students performing a free song in combo band format.

Figure: 47
Learning process in Call College class X, started by singing notation
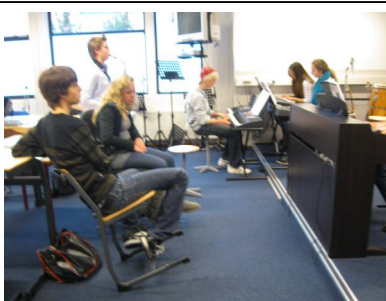

Figure: 48
Reading music notation with Music instruments

Figure: 49
Learning was ended by singing a Free song in combo band

Based on the observation in class XII, It was seen that the teaching and learning process was started by the teacher giving apperception through playing progressive accord. After students had understood the concept of progressive accord, they worked in pairs to improvise the melody.

Observation in Herman Jordan was conducted on 14 October 2011 in class IX and X. The teacher who taught in class X was a teacher trainee under supervison of Erzi, a senior teacher. The learning process was started by teacher giving apperception; and then she reminded the students about lastweek assignment. After that, students worked in group, and then they presented their work in front of the class.

Figure: 50
The teacher in Herman Jordan
Was giving apperception

Figure 51
Student work in group to compose
A piece of music

Figure: 52
The student were presenting their work

2) Observation in a college

Observation in college level was conducted in Hoogeschool Kunsten Utrecht. Observation was conducted when students studied Micro Tteaching and Learning Evaluation. Observation was conducted on12 October 2011. The lecturer of micro teacing class was Mrs. Christine. She started the lesson by explaining the learning condition in Elementary schools. After that, she introduced the children songs to the students by singing the songs together accompanied by piano and xylophone. Then, students were asked to create movements that expressed the meaning of the songs.

Figure: 53
The kecturer (Christine) was explaining
The condition in Primary schools

Figure:54
On e of the songs for teaching
Primary schools

Figure: 55
The lecture introducing children song

In Learning Evaluation class, the lecturer started the class by letting the students present their work using music instrument as their major. Then other students were asked to give feedback so that students who presented their work could solve their problem and improve their competence. Both students who gave feedback and those who were given feedback were happy because through that activity they could learn and improve their knowledge on evaluation and their music skill.

Figure: 56
The lecturer (Suzan Lutke) was giving apperception

Figure: 57
The students were presenting Their performance by piano

Figure 58:
The studens were giving feedback the performance

Based on the observations conducted, the model of teaching and learning music was validated. The result of the validation shows that in general the model is in accordance with the implementation. Generally, the teaching and learning process was started by teacher explaining the lesson, then students were grouped to do the tasks, and then they presented their work, and the process was ended with evaluation.

Based on the second year research result, deeper information about learning evaluation could be obtained. There are many instruments to measure students' competency. Those instruments were made by experts in their fields. Schools, together with consultants, determined good and right instrument for evaluation that were used by the schools.

The government is not responsible to make the tests because that is the authority of the experts. However, government must take responsibility to supervise the accomplishment or the attainment of standard competency. The success of a school is determined by an independent institution.

In university level, evaluation becomes the lecturers' authority. However, in the teaching and learning process, students are given oportunites and experience to evaluate their classmates' learning achievement. For example, students are given an opportunity to play the song that has been prepared in line with their major such as piano, violin, or other instrument. After that other

students are given opportunity to give feedback, assessment, and suggestion in accordance to the problem a student has.

b. Experiment of the model of teaching and learning music

1. Experiment of teaching and learning process in Indonesia.

The model of teaching and learning music that had been developed was implemented in Indonesia to know its effectiveness. The experiement was conducted in SMP Negeri I Bantul, and SMP Negeri 2 Temanggung.

a. Implementation of the model in SMP N 1 Bantul

The implementation of the model of teaching and learning music in SMPN I Bantul was conducted since September 2011. The implemented model can improve students' initiation and creativity. This was shown by students' participation in teaching and learning process and students 'creativity in doing improvisation.

Figure 59:
Teaching and learning process
In SMP N Bantul

b. Implementation of the model in SMP N 2 Temanggung

The implementation of the developed model in SMP N 2 Temanggung is still in progress. The students' activities and creativities cannot improve optimally because the school just moved to the new location so that it influences the music instrument preparation.

Figure: 60
Music teaching and learning in SMP N 2 Temanggung

c. Implementation in University level

The developed model was also implemented in music education department in Universities Negeri Yogyakarta. Based on the observation, the implementation of the developed model could improve students 'motivation in attending the class and improve students' musicality.

Figure: 61
Teaching and learning of improvisation
In Yogyakarta State University

Figure 62:
Teaching and learning of Ansambel Music
In Yogyakarta state university

b. Developing the Research Instruments

Instrument development activity is carried out by arranging the outline and indicators, as well as items that can measure the research variables. This instrument is used to picture and measure the research variables including students learning outcomes achievement before and after learning. There are two instruments, First an observation sheet of Teaching and Learning, and Second is an Instrument for assessment of creation, creation, and expression. The instrument is follows:

Observation Sheet

No.	The First Meeting	Quality				
	Score	1	2	3	4	5
1.	Material					
2.	Media					
3.	Method					
4.	Teaching and learning					
5.	Focus					

The complete instrument on attach file.

c. Testing the Instrument

The research instruments that have been constructed are then tested to evaluate their validity and reliability. The tests are performed on the process of learning the art of music.

d. Experiment

The experiment activity was conducted by applying the learning model for one quarter. The activity was conducted to determine the influence of the learning model towards the process of learning and student learning outcomes. The measurement is performed by comparing the process of learning and students' achievements before and after using the learning model. Documenting the process of learning is also conducted at this stage by recording the learning process with handycam.

e. Data Analysis

Data analysis is conducted to determine the significance of the influence of learning model being developed towards the learning process and learning outcomes with MANCOVA analysis technique. This analysis is used because this learning model will give influence to more than one variables. The experiment is still the process so the data cannot be analysis yet.

g.   International Publication

The research has been publish in 6th Conference of Asia Pasific Moral Education on 24-28 october 2011 at Nanjing. The title of the article is Developing Music as a Medium for Character Building in Indonesia, Comparing Eastern and Western Approaches. Besides that, the researcher has submitted an article to Journal Moral Education and has got feed back from them and now the article is int the prosess of revision.

B. Discussion

Educational system in Netherlands leads students to take major program since the early level of education. Not all students can enter university. Students who are not good academically are led to study in vocational schools since secondary schools. This makes education in Netherlands better organized.

Learning materials are presented in so well organized that there is interdepence among educational levels. Besides that, learning materials take account the people's need so that the students are ready to work when they graduate.

In Indonesia, learning materials among educational levels sometimes are not interdependent. The materials taught in university do not take account people's need so that many university graduates have to adjust to the work place when they enter work.

Learning process in Netherlands is presented holistically and thoroughly with concrete and factual context so that it can encourage students to learn optimally. This makes the learning situation fun and enjoyable. Consequantly, students study seriously because they realize that the materials they learn are important for their life.

In Indonesia usually the learning materials are preented in abstract way, so that students are less active because the materials taught are far from students' real world. Discreet teaching of theory and practice makes students' progress inbalance. Many students master theory well, but they can not practice or apply it and vice versa. This condition is very different from that in Netherlands where students master the theory and practice in balance. One of the impacts of this condition is that Dutch people are generally consistent; what is said is the same as what is done.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

Based on the observation, library study, and research analysis , the result of the second year research can be concluded that:

1. Validation result shows that the developed model of teaching and learning music is in accordance with the model of teaching and learning music in Netherland, and it can be applied in Schools in Indonesia with adjustment to the schools' culture in Indonesia.

2. The result of the experiment temporally shows that the developed model can improve students 'appreciation, creation, and expression in Indonesia. Students in Indonesia have musicality which is competitive with their counterparts in Netherland, even in certain aspects Indonesian students have special creativity and uniqueness in line with Indonesian cultures

B.Sugesstion

In the next research, it is recommended that the data from the experiment be gathered completely so that they can be analyzed using MANCOVA accurately. By using this data analysis, the effectiveness of the developed model of teaching and learning music can be known.

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