ABSTRACTS

The 1st International Conference for Arts and Arts Education on Indonesia (ICAAE) 2014

Theme:

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

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

Invited Speakers:

Prof. Dr. Kanchana Witchayapakorn
Faculty of Humanities, Naresuan University,
Thailand

Dr. Goh Beng Lan
Department of Southeast Asian Studies,
National University of Singapore

Rudi Corens
Artist – Curator Educational and Toy Museum "Kolong Tangga",
Yogyakarta, Indonesia

Prof. Dr. F.X. Mudji Sutrisno, SJ
Driyarkara School of Philosophy, Jakarta, Indonesia

Prof. Dr. Ign. Bambang Sugiharto
Department of Philosophy, Parahyangan University,
Bandung, Indonesia

Prof. Dr. Suminto A. Sayuti
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Indonesia

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THEME
RETHINKING THE HUMAN DIGNITY AND NATION IDENTITY:A
REVIEW PERSPECTIVE OF ARTS AND ARTS EDUCATION

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VENUE
PLA Building, Faculty of Languages and Arts, Yogyakarta State University
Date: March 5th and 6th, 2014

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13.00-15.00	Ida Siti Herawati, M.Pd.	Controversy of Art Education in Reconstructing Local Culture.	
	A. M. Susilo Pradoko, M. Si.	Postmodern Humanism Paradigm in Work of Art, Its Implication in Art Education.	Ro
	Sulistyo Setiawan	Arts Education Disclaim.	

Parallel Session # 1 B
Chair: Dr. Kuswarsantyo, M.Hum.

	Speakers	Titles	
13.00-15.00	Widyastuti Purbani, Dr., M.A.	Pleasure and Enlightenment in Eric Carle's Five Picture Books.	
	Teti Sobari, Dr., M.Pd.	Tipologi Strategi Komunikasi Sebagai Upaya Meningkatkan Kemampuan Berbahasa.	
	Indraningsih, Dra. M.Hum.	Human Rights in Patrick Cauvin's Roman *Le Sang Des Roses*.	
	Dian Swandayani, M.Hum.	The European Influence on the Contemporary Indonesian Theater in The Beginning of 21st Century: The Study of the Literary Reception through the Medias in Indonesia.	
	Erna Cahyawati, SS, M.Hum.	Asian Values found in American Literature.	

Parallel Session # 1 C
Chair: Dr. Kun Setyaning Astuti, M.Pd.

	Speakers	Titles	
13.00-15.00	1. Slamet Subiyantoro, Dr., M.Hum. 2. Esterica Yunianti	The Structure Form and Meaning of Leather Puppet *Pendawa Lima* in Javanese Culture Perspective.	
	Didit Prasetyo	Animasi Wajah Humanlike pada Karakter Hewan Menggunakan Motion Capture Berbasis Regresi Linier.	
	Jozua Ferjanus Palandi	Character Building Using Enneagram Pattern in Wayang.	
	Bandi Sobandi, S.Pd., M.Pd.	Batik Design: Between Creativity and Cultural Identity Society.	
	1. Hadi Prayogo, S.T. 2. Chrstyowidiasmoro, 3. Moch. Hariadi	Re-Branding Indonesian Culture in International Level Through Characters in Video Games (Case Study: Borneo Culture).	

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

DEVELOPING A METHOD OF LEARNING MUSIC THEORY AND PRACTICE INTEGRATEDLY

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

The learning method which is developed is based on the constructivism that requires students to build knowledge and skills holistically, integrated continously. The competency which is built is music creativity that includes rhytm and improvisation of melody. Integrating theory and practice in music giving oportunities to students to undertsand and feel the essence of music, students to achieve learning outcomes that are authentic, useful, and long lasting gives students a real and contextual condition. This condition intrinsically students to study music.

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

Oleh: Dr. Kun Setyaning Astuti, M.Pd.

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

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

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

A. Introduction
1. Background of the Problem

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

Those young genaration relatively do not have time to play and to interact with their social environment because after going home from schools they have to do the school tasks which are mostly academic. It can be said that the ideal young generataions, those who obey the schools, spend most of their time to do the tasks given to them. It makes them have fewer chances to use their own creative ideas and inisiatives.

Based on my observation, students rarely feel happy at schools. Generaly they feel happy when the school's hour ends. This is one of indicators that young generations are not happy at schools. Young generations have less freedom to enjoy life.

One of the school's objectives is to make students have competencies in cognition, skills, good attitudes, as well as to make them be able to enjoy the beauty of life so that they can enjoy the happiness in life.

Conditioning learning process as an enjoyable process as a must. However, it does not mean that in the process, there is no learning acttivities. Learning process should be made such that it is fun an meaningful.

Mursell (2007 explains that learning process in the classroom becomes unpleasant and the result is not long lasting because of six factors namely abstract

context, no clear focus, social relationship among students and between students and teacher which is not normal, less atention toward individual competence, and evaluation which is not thorough.

Astuti, et al (2010) found that the process of learning music in Indonesia was generally emphazised on theory. It shows that many learning processes in schools are far from the essence of the subject taught. Learning music that should develop esthetic values so that the students can enjoy the beauty becomes learning that develops cognition because the learning is taught like mathematics.

Astuti's research (2010) also shows that if there is learning practice, it is done separatly from the theory so that practice and theory are not realy integrated. This causes the students' understanding about the materials is not really deep.

The students can memorize   music definitions and terms well, but they do not really understand them. Moreover they cannot practice them and enjoy the esthetic of the music. That is because students get less experience in learning that integrate theory and practice.

Integrating theory and practice in music learning is a must because the objective of teaching and leaarning music is to give esthetic experience to the students so that they can enjoy the beauty of music. Theory and practice of music which is taught separatly will reduce the students'esthetic experience.Integrating theory and practice in teaching and learning music allows students to enjoy the beauty of music so that learning music is not only a process to get knowledge but also an esthetic experience that can be enjoyed by students.

Such learning process gives students oportunities to enjoy the beauty of life. If that can be done by teachers in every teaching and learning process, schools become a pleasant place and a place for students   to grow to become mature. Schools are not only a place to spend time study cognitively but also a place to study to enjoy life. Students go to schools not because they have to but because they need to.

2. Problem formulation

Based on the explanation in the background of the problem, the research problem is formulated as follow:

" How can we develop music learning method that integrate theory and practice so that students can learn music as well as feel esthetic experience?"

3. Objective of the research

The objective of this reseach is to develop music learning method that integrate theory and practice so that students can learn music as well as feel esthetic experience.

B. Discussion
1. The influence of learning theory on educational paradigm
a) Behavioristic learning theory and lecturing method

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

This learning theory leads to a process of mastering knowledge by memorizing. Hence, students who are considered having high achievement are those who are knowledgeable. This paradigm has the biggest effect on education, so the lecturing method is the most pupolar and mostly done.

With lecturing method, students are expected to listen to teachers and memorize the materials taught. This way is the most common practice. Mursell (2007) states that lecturing which is done continously less pays attention on psychological factors and is less humane. Both adults and children do not feel convinient if they have to sit for a long time eventhough they have to listen to an important thing.

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

b) **Rationalistic Learning Theory and Inquiry Method**

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

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

2. **Constructivistic Learning Approach**

The learning theory began with behaviorism, then Rasionalitic which was followed by further learning theories that bore other paradigm such as neo behaviorism that integrated behaviorism and rationalistic, humanism, cybernetic, and constructivism.

Constructivism is a new learning paradigm which appeared at the end of 21st century. Constructivism emphasizes on constructing new understanding in learning process which is done constinously. With constructivism, there is always possibility of new creation (Astuti, 2009).

Basically, there is not any fix learning method use in constructivism approach. The most important thing in this approach is that learners can always construct understanding that is newer than the previous one.

3. Developing Music Learning Method Based on Constructivism

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

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

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

4. A Method of learning Music Theory and Practice Integratedly

Learning method which is developed in constructivism approach compels learning process to be holistic, integrated, and continuous. Holistic means that students do not firstly learn music in detail on certain parts, but they learn the materials thoroughly before learning them deeply. If it is in analogy with Gestalt, the students study the material thoroughly before they learn it in detail. In learning music, musical elements such as rhythm, melody, and harmony are taught at once. At the time of learning rhythm, melody and harmony will follow, and vice versa.

Integrated means that theory and practice are taught simultaneously. (Trianto, 2010). If generally a teacher teaches a theory thoroughly and in detail before it is practiced, with this method theory and practice are taught simultaneously. The teacher does not need to explain the theory thoroughly first.

As in constructivism principles that compel the presence of building new understanding, students also have to get opportunities to develop materials that have been learned in line with their creativities. That is done continuously so the students are ready to learn the materials in the next level.

With this method students will obtain authentic learning achievement which is long lasting and useful because the students learn in concrete situation. Giving opportunities to students to develop creativities gives them chances to develop themselves in line with their capability.

Learning process also runs pleasantly because students can directly practice music theory so that music learning really gives students esthetic experience. Thus, schools are a pleasant place for students.

5. **Procedure for Developing method for integrated teaching and learning music**

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

A teacher must be able to choose the important substance of the lesson. The materials must be the basic that can be used by the students any time. The choosing of the materials that predictably can only be used on certain situation will limit the application of the materials learned. Understanding basic elements of music is an example of materials of music substance that can be used anytime.

The materials which are chosen by a teacher must be practicable by students. Understanding theories that can directly be practiced will strengthen students' understanding about the theory. Good understanding about theories will make it easier for students to practice.

Learning music has certain levels. When students are still on the low level, they cannot yet express music beautifully, so the result cannot be enjoyed yet. Therefore, it needs aids that can help students feel the beauty. The use of media such as company, song model, or accord progression that are given by a teacher can give situation of beauty so that students learn music in a pleasant situation.

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

Mursell (2007) states that the meaning of a learning result depends on the place where the learning takes place. Someone who learns for himself has weak courage if his learning result should be shown to public.

Therefore, to motivate students to study seriously, learning results should be presented in front of the class. The demand to present their learning result in front of the class will make students study more seriously because they will be ashamed if their learning result is not good.

C. Conclusion

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

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

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

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