



Development of Students' Musical Potency in Music Learning : What Do Primary School Teachers Perceive?

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Abstract: This study aims to reveal the phenomenon of teachers' perception in developing students' musical potency and to reveal teachers' efforts in developing musical potency through learning implementation in elementary school. The study method used was a descriptive method with a qualitative approach. The data was collected by interviewing 13 teachers of an elementary school in Tasikmalaya City, West Java, conducting observations, and studying documents. Data analysis used interactive analysis, and its validity was checked by triangulation. The result showed that the teachers did not fully understand the students' musical potency because the majority of teachers still interpreted the musical potency partially. It implicated in strategy, method, medium, teaching material, and learning evaluation, which were implemented. Therefore, training is needed to improve teachers' competence relating to musical potency development.

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Introduction

Education in primary school has a very important role in students' growth and development processes. In its implementation, the educational process targets their growth and development in some aspects, such as knowledge, attitude, and skill (Audie, 2019). In more detail, the purpose of education in primary school is to develop basic intelligence, character, morals, social skills, and student skills (Sujana, 2019). At that step, the effort to develop student potency must be truly directed and maximized. It is because, at that age, the students have enormous potency to be able to develop multiple intelligences (Ariesta, 2021).

In line with the basic education objectives, music education in primary school has a role as a tool in achieving the objectives (Permendikbud, 2022). Through music education, students are guided to have a creative mind, to train memory, observation, approach, speech, desire, and discipline, cultivate self-confidence, cooperation, tolerance, smooth soul vibration to aesthetics, and attention to surrounding circumstances (Mutia, 2006). Furthermore, music education provides experience for students to be able to appreciate and express their ideas in artwork through the creative process (Astuti, 2003).

Merdeka curriculum, which is being implemented by the government, currently provides the flexibility for teachers and students to develop their potencies. Grouping of primary school students in this curriculum includes phase A for grade 1 and 2, phase B for grade 3 and 4, phase C for grade 5 and 6 (Kemendikbudristek, 2022). Regarding music lessons in primary school, the learning outcome of phase A is described in more detail that the students are able to listen, actively participate in experiencing and imitating the music sound, and develop simple new patterns (Mulyana 2020) (Permendikbud, 2022). The



development of students' basic musical abilities becomes a priority in phase A so that it will have very good impact on their musical potencies.

Musical potency is the ability which is had by students in identifying and feeling the sound shape (Djohan 2003) (Revesz 1953) and (McPherson dkk., 2022). Karma (1985) and (Herget, 2021) define musical potency as an ability to compose sound material that includes a sense of tone, rhythm, and harmony, which can be seen as a culture-specific reflection. Each student basically has that potency since they were born (Dyson & Gabriel 1968), (Blacking, 1971), (Amaliyah & Rahmat, 2021). According to Trehub (1990), Bregman (1990, 1993) and (Yuni, 2017) said that each child usually has a sensitivity to the tone, high-low tone, and a combination of certain tones. Musical development can be stimulated as someone's natural intelligence until reaching the age of 9 years old (Gordon 1979), (Syafe'i, 2018). (Morris 1999), (McPherson dkk., 2022) stated that stimulating musical potency requires interaction and stimulation from the environment.

In developing musical potency, the implementation of music practice in primary school should lead to the provision of direct musical experience (Kaschub dan Smith 2009). The potency needs to be developed, for it will greatly affect the development of other potencies. (Sumaryanto, 2000) and (Emile, 2009) explained that musical ability provides benefits to musical learning achievements. More importantly, musicality gives the basic musical education for cognitive development, creativity, psychomotor, appreciation, psychology, and language. (Partanen 2022) (Slevc 2016) (Wesseldijk 2020).

The phenomenon of music education in Indonesia emphasizing music lessons to a practical level is a very fundamental problem. Some educational institutions, including primary schools, teach music lessons solely to develop students' practical skills. These paradigmatic errors cause the students not to study music as they should anymore. Based on a preliminary study, there were some problems, such as the limitation of primary school teachers' understanding and competence who haven't had music education background and the limitation in arranging music learning media oriented to the development of practical music skills.

The study of the phenomenon of musical development in primary school has been carried out by several relevant studies. The study from Dias (2012) stated that song selection, which children like, can improve their musicality because the song is interesting for them, especially in rhythm, melody, and expression. Besides that, the sensitivity of students' musicality can be measured through musical sensitivity instruments, and the ability has a significant correlation with social intelligence scores (Djohan 2009). Hidayatullah (2015) explained that children's musical abilities are different and are influenced by several factors, such as practice, environment, and culture.

Studies on the development of musicality in elementary schools have been conducted in various research projects. However, these studies have been limited to elementary school student subjects. The focus and essence of these musical studies are more inclined towards efforts to enhance students' musical abilities and to outline the concept of implementing musical development in elementary schools. This, in turn, results in the limitation of research information on the development of musicality in elementary schools. The novelty of this research, compared to other studies, lies in its exploration of the meaning, motivation, and emotions behind teachers' decisions and actions within the music classroom. Therefore, this research provides comprehensive information about teachers' understanding and readiness in the practice of developing students' musical potential.

Considering the symptoms of the issue, it is necessary to conduct a study to provide a deeper and more comprehensive insight into how teachers perceive music education, enabling



the development of better music teaching practices and a deeper understanding of the role of music in education. Therefore, this study aims to reveal the phenomenon of teachers' perceptions in developing students' musical potential and to reveal teachers' efforts in developing musical potential through the implementation of music education in elementary schools.

Research Method

This study used a descriptive method with a qualitative approach. Through this method, the researchers tried to describe qualitative data in the form of written or spoken words and the behavior of observable people, as expressed by Moleong (2010) that a qualitative study is a study aiming to understand the phenomenon about what is understood by the study subjects to obtain the disclosure of assumptions with real condition of primary school teachers in Tasikmalaya City, West Java. Data were collected through documentation, observation, and interviews with 13 primary school teachers. Data processing was done by reducing data that had been collected to get meaningful information and to make it easier to make the conclusion. Then, the data were presented as narrative text so that there is a pattern of relationships between the data and other data. A conclusion was made, and the reduction of collected data was checked to achieve the analysis (Miles, Huberman dan Saldana, 2014). Finally, to validate and test the data's validity, techniques were employed (Leung, 2015). The study grid was described as follows.

Table 1. Research Framework

Aspects	Indicators
The essence of musical potency development of primary school students	Musical potency concept of primary school students
	Variety of primary school students' musical abilities
	Factors affecting the musical development of primary school students
	The development of musical potency of primary school students / Musical development step
The development of musical potency through learning in primary school.	The implication of musical ability development towards the growth and development of primary school students
	Music learning strategy
	Learning method
	Learning Media
	Teaching material
	Learning evaluation

Results and Discussion

Teacher' Perception about the Essence of Musical Potency Development of Primary Students

Based on the study purpose, it was presented the study indicators, which include the concept of musical potency, musical ability indicator, influencing factors, development of musical potency, and the benefits of musical development. Furthermore, a summary of the data regarding the essence of the musical development of elementary school students is presented in the table below. This data was obtained through data collection techniques involving interviews, observations, and document analysis.

Table 2. Data Recapitulation of Teacher Perception Abot the Essence of Elementary School Students' Musical Potential Development

Participant	No 1 Concept of musical potency	No 2 Musical ability indicators	No 3 Influencing factors	No 4 Development of musical potency	No 5 Musical development benefits
P1	Potency in playing music	Singing ability	Environmental factor	Developable	Psychological development
P2	Potency in playing music	Ability about sound	Descendant factor, environment	Developable	Cognitive, affective, psychomotor developments
P3	Potency in playing music	Understanding about music	Environmental factor	Developable	Talent development
P4	Potency in playing music	Response to music	Descendant factor, environment	Developable	Memory development
P5	Potency in playing music	Singing skill	Descendant factor, environment	Developable	Cognitive and skill developments
P6	Potency in playing music	Musical instruments and singing skills	Descendant factor, environment	Developable	Motoric development
P7	Potency in playing music	Musical instruments and singing skills	Environmental factor	Developable	Intelligence development, motoric
P8	Potency in playing music	-	Environmental factor	Developable	Character development
P9	Potency in playing music	Musical instruments skill	Environmental factor	Developable	Talent development
P10	Potency in playing music	Musical instruments and singing skills	Environmental factor	Developable	Memory and character developments
P11	Potency in playing music	Singing skill	Environmental factor	Developable	Memory and psychological developments
P12	Potency in playing music	Singing skill	Descendant factor, environment	Developable	Cognitive and character developments
P13	Potency in playing music	Singing skill	Descendant factor, environment	Developable	Cognitive and character developments

Teachers' understanding of the essence of the musical potency of primary school students showed the description that teachers basically have yet to understand the essence of the musical potency of the students comprehensively. The understanding of each teacher was different, and it represented their understanding of students' ability to know things relating to music. The table above describes that teacher's understanding of music's essences are potency in playing music, potency in singing, and the ability to play musical instruments. That understanding was based on students' ability to sing songs at school and play conventional musical instruments. Relating to those, teachers' understanding of the essence of musical potency generally was still conceptual in defining, interpreting, and concluding their student potencies in primary school. Teachers' understanding has yet to be directed to the essence of musical potency theoretically. According to (Djohan, 2009), musical potency is the capacity to feel, distinguish, transform, and express musical types.



Based on the musicality aspect, primary school teachers had diverse perceptions. Some things that became students' musicality aspects in primary school could be identified from the ability to sing, ability to sound, response to sound, and ability to play musical instruments. Those answers were the perception of teachers who are often found in expressing their opinions about student' musicality aspect. Other things relating to students' musicality aspect were some teachers described students' ability to respond to music rhythm. Students' responses to rhythm were expressed in different case too. Students could respond rhythm with the form of expression of gestures in accordance with music rhythm they heard, some students could make the form of rhythm sounds from the instruments around, until they could interest in watching musical show directly or through a specific medium. From the concepts, teachers have not understood and explained the musical aspects specifically, where the indicators of musical abilities are the ability to know the pitch, the ability to recognize rhythm, the ability to recognize melody and harmony, and the ability to appreciate music (Sumaryanto 2000).

The musical potency of students could be described from teachers' perception based on students' condition in school. Some of these perceptions led to musical building, which were influenced by environmental factors and other perceptions explained by the descendant and environment. Musical potency could be influenced by family, surrounding society, and even through social media, the children currently can receive indirect stimulus. They listened to music or songs through certain popular applications so their musical potencies would improve and develop. Teachers expressed those environmental conditions and students' residence had a bigger impact on developing students' musical potency than other things. Teachers also described the musical potency of students who came from descendant factors, but it was not too significant to be expressed. This condition represented that teachers' perceptions of developing students' musical potencies largely have not been right, and some have been right. It was stated by (Robbins & Judge 2009) that an ability that every individual has can be influenced by various factors both inside and outside the individual.

In line with that, musical potency could be developed based on the stimulus which was given. Teachers explained that students' musical potency development could not be separated from discipline and the interest in facing all activities both during the teaching and learning process. Media availability and music facilities also contributed to the musical development. Music training became the main idea for teachers to develop students' musical potency. The music training led to students' skills, such as singing skills, playing musical instruments, and other skills, which led to musical activities. Those ideas basically represented teachers' perceptions in the context of developing students' musical potency and informed that good and purposeful concepts could develop a student's musical ability. That related to (Gordon 1979) and (Syafe'i, 2018) opinions who stated that children' musical potency could be developed depend on stimulus which was given by environment.

Music's role in education has many benefits for students. Many teachers explained that, basically, music gave many benefits to students' growth and development directly. Those ideas teachers stated explained that students could improve their emotional qualities by listening to music, influencing their psychologies, and making them relax, which influenced the development of students' memory. Other things that were described were practicing music, which was able to develop motor skills and the sensitivity of the ear to develop coordination between various senses. Furthermore, music could express someone's feelings in life and develop brain growth to make someone' cognitive, affective, and psychological grow and develop well because the implementation of musical activities provides stimulation to all aspects of a student's growth and development. Based on the condition, basically, the teachers



understood the benefits of students' music development towards other aspects besides music were only used as entertainment media. That statement is related to (Arslan, A.A. 2013), (Jennifer A. Bugos 2015) and (Roy M. Legette 2000) opinions that musical development aims to make children have creative minds, become a researcher, develop self-esteem, be productive, perception and develop aesthetic tastes. Besides that, music lesson is the right lesson to develop children's cognitive and social potencies. However, the teacher's perception is also partial; every teacher has a different perception regarding the benefits of musical potencies for students. It will undoubtedly have impacts on the learning process in the classroom and the behavior of teachers in how to put music in education.

The Development of Musical Potency through Learning in Primary School

The process of learning music in primary school needs to get planning, implementation, and evaluation in accordance with the essence and purpose of music education so the learning outcomes can be really beneficial, including in the musical development of students. Based on the study objectives of teachers' perception of musical potency through learning in primary school, a researcher presented the study indicators such as learning strategy, learning method, learning media, teaching material, and learning evaluation. Furthermore, a summary of the data on the development of musical potential through learning in elementary schools is presented in the table below. This data was obtained through data collection techniques involving interviews, observations, and document analysis.

Table 3. Data Recapitulation of the Development of Musical Potential Throught Learning in Elementary Schools

Participants	No 6 Learning Strategies	No 7 Learning Methods	No 8 Learning Media	No 9 Teaching Materials	No 10 Learning Evaluations
P1	Thematic strategy	Practice method	Digital media	Songs book	Performance Test
P2	Skill strategy	Practice method	Digital media	Songs book	Performance Test
P3	Thematic strategy	Practice method	Digital media	Thematic book	Performance Test
P4	Thematic strategy	Practice method	Digital media	Thematic book	Essay Test
P5	Thematic strategy	Practice method	Conventional musical instruments	Thematic book, songs book	Performance Test
P6	Skill strategy	Practice method, demonstration	Conventional musical instruments	Songs book	Performance Test
P7	Skill strategy	Lecturing method, practice	Conventional musical instruments	Thematic Book	Performance Test
P8	Thematic strategy	Practice method	Conventional musical instruments	Thematic Book	Essay Test
P9	Skill strategy	Practice method	Conventional musical instruments and digital media	Songs book	Essay and performance tests
P10	Skill strategy	Lecturing, demonstration, and practice methods	Digital media	Thematic Book	Performance Test



P11	Skill strategy	Lecturing, demonstration, and practice methods	Digital media	Songs book	Performance Test
P12	Skill strategy	Practice method	Digital media	Songs book	Non test
P13	Thematic strategy	Practice method	Conventional musical instruments	Thematic Book	Performance Test

In the implementation of music learning at primary school, the strategy used in learning refers to the music lesson curriculum at primary school. Some schools use a thematic learning model, and other schools use a practical strategy where the students are introduced to specific songs based on learning needs. Some examples of strategies used in music learning are done according to books, such as singing songs according to the learning theme. Besides that, the habituation of singing the national song at the beginning of learning activities aims to improve students' nationalism. Other strategies that are used by teachers in musical development are introducing basic musical theory to students, such as notation introduction, bar signs, and tempo. Other things that are done by teachers in musical development are singing national compulsory songs and regional songs, playing musical instruments such as gamelan, angklung, and drum band using other musical instruments that are available at school. Based on these findings, the implementation of music in primary school was not found to be a specific strategy for developing students' musical potency. The learning strategy has not been focused and structured in practicing the sounds, such as sensitivity to tone, rhythm, and melody (Brittany 2018).

It is done to achieve music learning objectives in class, especially in students' musical development, it is needed relevant learning methods with material, students' character, and other aspects. Some methods used by teachers are as same as understanding, skills, and experiences in music learning. Its methods are parts of musical learning strategies, especially in musical development in the previous statement. In the implementation of musical development, the methods used were lecture method, demonstration, and practice. Teachers usually use a lecture method to give an understanding to students about learning objectives and learning materials. In demonstration and practice methods, teachers give an example of singing songs that were learned appropriately with learning materials. The stages used to do the introduction are repeating pieces of melody first. After that, that song was memorized by students. In the next meeting, the material will be reviewed until the students are familiar with that song. The methods used by teachers to develop musical potency are basically quite right, but the stages have not fully represented the learning stages of musical development. Hallam & Prince (2003) described musical practice models such as listening, imitation, and improvisation.

The usage of learning media in music lessons in primary school is quite diverse; different conditions in every school cause it. Learning media of musical development used by teachers led to the utilization of digital technology. Form of utilizing digital technology in music learning, including the usage of YouTube channels for introducing and choosing a song in learning, the usage of songs in the form of MP3 karaoke media become options for singing songs in class. To develop musicality, the media used are also the musical instruments that are available at school, such as pianica, angklung, guitar, tambourine, and others. Teachers' abilities in the classroom limit the usage of these learning media, so the usage of digital media becomes the best choice for teachers having limitations. By observing, the usage of learning media in musical development was quite diverse, but there were the



limitations of teachers in using those learning media. Arsyad (2015) explained that one of the criteria of good learning media is a skilled teacher in using media appropriately for learning.

The implementation of music learning activities in primary school is inseparable from the availability of teaching materials as reference material in learning. The usage of good teaching materials can provide learning outcomes that are appropriate to the expected goals and achievements. The availability of teaching materials in the musical development of students in primary school still needs to be improved, and only use package books from the thematic curriculum. The usage of national songs, folk songs, children's songs, and popular songs are activities that are often carried out by teachers in music lessons, especially in the musical development of students. As a teacher, the usage of the internet to add references to the songs used in learning indicates that the availability of special teaching materials to develop students' musical potencies in primary school is not available. That is because the music lesson in primary school is entirely focused on memorizing certain songs. Otherwise, the limited knowledge of teachers in using teaching materials for musical development is the main factor in the availability of teaching materials at school. Prastowo (2015) stated that teaching materials ideally should be a guide for teachers who will direct all learning activities, and the teaching materials are the substance of competence that should be taught to students.

Evaluation of the success of music lesson was done after students participated in the stages which have been passed in the learning syntax in the classroom. The activity was done in two assessment aspects, namely the cognitive aspect, by doing tests like practice tests relating to music knowledge with scoring assessment techniques. Musical ability assessment was done by test performance or appropriate with the practice result of students. The assessment form was done in the form of singing and playing simple musical instruments with the technique of assessing skills using rubrics. Indicators of the success of the test were the ability of students to sing a song according to musical accompaniment harmoniously and the ability to play musical instruments appropriately with beat/tempo, rhythm, and tone, which were produced. Success in developing students' musicality can be seen when students are able to understand music and respond to music fully. Based on those activities, musical ability assessment has been appropriately done, but the assessment has not been specific based on musical aspects. (Mudjilah 2014) explained that students' musical ability tests include distinguishing tones, distinguishing rhythm, distinguishing melody, imitating tone, imitating rhythm, imitating melody, and responding to rhythm.

Conclusion

The study result showed that teachers had not fully understood about musical potency of their students because most teachers still interpreted musical potency partially. Teachers had not fully understood musical practice activities such as listening, participating in music, imitating, and making simple music. The implementation of music learning in musical development efforts in primary school had not represented a good result, either. The teachers had limitations in developing strategy, method, medium, teaching material, and learning evaluation. It will certainly have a bad impact on the implementation of music learning in primary school, so it will also have an impact on students' growth and development.

Recommendation

The recommendation for elementary school teachers is that every teacher really understands the nature of music education in elementary schools. It will affect the objectives and learning outcomes themselves. In addition, teachers are expected to be able to develop music learning



devices that are in accordance with curriculum objectives so that the implementation of music learning in elementary schools is carried out properly and correctly. Future researchers need to conduct research related to the development of teacher potential and teacher skills in teaching music in elementary schools.

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