LEARNING USING MAESTRO APPLICATION MEDIA TO MAKE IT EASIER TO READ NOTATION IN CLASS X AT SMKN 2 BUDURAN SIDOARJO

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Abstract: *Vocational schools as vocational schools not only provide expertise lessons, but also general lessons such as cultural arts, which are taught in theory and practice. However, the learning method that is often used is still conventional, namely the teacher explains without media, then gives assignments with limited material. Therefore, media that can support the learning process is needed. The purpose of this research is to find out the learning process and results by using the Maestro application in making it easier to read music notation in grade X students of SMKN 2 Buduran Sidoarjo. This study uses a descriptive qualitative method with an empirical approach. Primary data comes from interviews with class X students, while secondary data is in the form of documents and notes of learning outcomes. The research subjects are students of class X Banking and Finance, with the object of research in the form of the use of the Maestro application in learning music arts. Data collection techniques through observation, interviews, and documentation. The results showed that at the initial meeting students had difficulty understanding notation. After using the Maestro application, students are more enthusiastic and able to understand block notation more easily. In conclusion, the Maestro application is effective in helping learning to read musical notation in vocational schools.*

Keywords: *Learning Using Maestro Application Media, Making It Easier to Read Notation*

1. PENDAHULUAN

The rapid development of technology today has had a major impact on various aspects of life, including the field of education. The use of technology, which initially required time and a long process, can now be done quickly and efficiently. One of the most commonly used technologies is smartphones. Apart from being a communication tool, smartphones also function to complete various jobs, both simple and complex. In the world of education, this device is starting to be used as a learning medium because of its flexible, easily accessible, and supporting various educational applications.

One of the subjects that has begun to utilize digital technology in its learning is music art. Along with the times, music arts education not only focuses on aesthetic and expression aspects, but is also required to be adaptive to technological advances. Djohan (2009:49) stated that music art can affect every aspect of human life, both spiritually and physically. Music is also not only enjoyed, but can be analyzed, played, and created, so it is very relevant to be used as part of formal education that supports students' cognitive, affective, and psychomotor development.

In Vocational High Schools (SMK), cultural arts lessons including music arts are also taught as part of the development of students' character and creativity. In accordance with Article 15 of Law No. 20 of 2003 concerning the National Education System, vocational schools are part of vocational education that aims to prepare students to be ready to work and contribute to society. In this context, the art of music can be a means that not only develops students' creative potential, but also trains discipline, cooperation, and social sensitivity.

However, in practice, music art learning in vocational schools is often still carried out conventionally. Teachers tend to deliver material orally without using supporting media, then give assignments without adequate direct practice. This causes students to have difficulty in understanding the material, especially in the aspect of reading and writing block notation. In some meetings, students are only given basic material on number and letter notation, and then asked to find information on their own through internet searches, which are not necessarily accurate and appropriate (Research Data, 2024).

To overcome these limitations, a digital-based learning media is needed that is able to bridge theory and practice, and can increase students' interest and understanding. According to Mariyah, Budiman, Rohayani, & Audina (2021), digital media that is audio-visual can increase student learning motivation at all levels. One of the relevant and effective media is the Maestro application, which is an Android and iOS-based application that can be used to create and read music notation. Maestro was developed by Future Sculptor and is available on the Google Play Store, and has been used in several studies as an aid in music learning (Zuhdi & Adoma, 2022).

The Maestro application makes it easy for students to practice block notation material directly. With simple yet complete features, this application can be operated using a smartphone, making it more attractive for students who are already familiar with technology. The results of previous research by Zuhdi (2022) show that the use of Maestro as a learning medium for block notation is able to significantly improve students' understanding and skills. In addition, this application is also able to create a more interactive and fun learning atmosphere.

More than that, the use of media such as Maestro also supports the spirit of Merdeka Belajar which emphasizes active, flexible, and student-based learning. With this application, the learning process is not only fixed in the classroom, but can be done independently and contextually anywhere and anytime. Students become more interested in learning because the media used is close to their world.

With this background, this study aims to explore how the process and results of learning music art with the help of the Maestro application make it easier for students of class X of SMKN 2 Buduran Sidoarjo to read notation. It is hoped that the results of this research can contribute to enriching an effective and fun digital-based music art learning strategy.

In today's digital era, students belong to the generation known as digital natives, which are generations that grow and develop with technology. They tend to be more responsive and enthusiastic if learning is delivered with an interactive and digital-based approach. This is in line with the opinion of Warsita (2008) that learning media has a function as a tool to convey educational messages to be more effective, efficient, and attractive. Therefore, the use of smartphone-based applications such as Maestro has become very relevant in answering the challenges of 21st century learning.

Furthermore, the use of digital learning media not only provides convenience for students, but also encourages teachers to be more creative in designing learning methods. The teacher is no longer the only source of information, but plays the role of a facilitator who helps students discover and develop their own knowledge. This is in line with the modern education paradigm that emphasizes active learning and student-centered learning, where the learning process does not only occur in one direction, but is collaborative and exploratory.

The Maestro application as a music arts learning medium can also support differential learning, because it can be accessed according to the speed and learning needs of each student. For advanced students, this application can be used for further exploration in music composition. Meanwhile, for beginners, Maestro provides a user-friendly and easy-to-understand interface. This advantage is what makes the Maestro application able to reach various levels of students' abilities flexibly.

In addition to supporting cognitive aspects, the use of Maestro can also develop the affective and psychomotor aspects of students. As they compile musical notation through the app, they are trained to be meticulous, creative, and patient. They also learn to appreciate their own work and that of others. Practical activities like this not only support the achievement of musical arts learning goals, but also shape the character of students better.

In the context of the independent curriculum, learning with a project-based approach is highly recommended. The use of the Maestro application can be included in digital music creation projects, which require students to work independently or in groups. This also builds 21st century skills, such as collaboration, communication, creativity, and critical thinking (4C).

Thus, the Maestro application is not only a learning tool, but also a medium of transformation in the way teachers and students interpret music learning. Its existence is expected to answer the challenges of conventional learning that are less effective, as well as open up new opportunities to create a more adaptive, contextual, and fun learning atmosphere.

2. METHODS

Information collected through qualitative research methods. Evidence like this can come from research that tracks students' progress as they learn music and other arts through maestro apps. One type of research is the empirical approach, which seeks to provide descriptions of things as they are in the real world. The purpose of this empirical research is to collect as much information as possible about the use of maestro applications in music art classes at SMK Negeri 2 Buduran Sidoarjo.

Information obtained from primary and secondary sources. Class X students of SMK Negeri 2 Buduran Sidoarjo were interviewed to obtain the main data. Secondary data consists of records and documents that prove learning outcomes; Examples of this type of data include archival records, research data, and documentation.

This study aims to examine the use of the maestro application as a learning medium for music arts for students of class X Banking and Finance (PBK) at SMK Negeri 2 Buduran Sidoarjo.

Information can be obtained by making observations at the research site. The research will be conducted at SMKN 2 Buduran Sidoarjo, a Vocational High School in Sidoarjo Regency, East Java 61219. The school is located at Jl. Jenggolo No.2 A, Bedrek, Siwalanpanji, Buduran District.

The data collection techniques used are observation, interviews, and documentation. This study uses three data collection methods, namely observation, interview, and documentation. Observations were carried out to directly observe the school situation, learning environment, and the process of implementing music arts education at SMK Negeri 2 Buduran Sidoarjo. This method helps to understand the phenomenon that occurs while confirming the data that has been obtained previously (Syaodih, 2013: 220). Interviews were conducted with class X students majoring in Banking and Finance and cultural arts teachers, with the aim of exploring their experiences in learning music arts, both before and after using the Maestro application as a learning medium (Moloeng, 2005: 186). Meanwhile, documentation is used to collect additional data in the form of photos of activities, student practice results, and learning process records. These documents serve as supporting data that strengthen the results of observations and interviews (Syaodih, 2013: 221).

Data analysis techniques are through the data collection stage, data reduction, data presentation stage, and conclusion or verification stage. Data validity In qualitative research, data validity refers to the reliability of the information collected from the research object with respect to the results stated by the researcher. Overall, or from the point of view of the researcher, participant, or reader in general, validity checks the correctness of the research findings. Validation

Data involves triangulating sources, methods, and time. By utilizing source triangulation, data obtained from various sources can be confirmed. The triangulation method is used in music education research through maestro applications by means of observation, interviews, and documentation. Time triangulation was carried out by checking data through observation and interviews about learning the art of music in different situations and times in several meetings.

This study uses a qualitative method with a descriptive approach that aims to analyze the aesthetic structure of the movement of the Kediri Kenyan Dance. This qualitative method is often referred to as a naturalistic research method that focuses on observations in natural conditions, with the aim of obtaining a detailed picture of the phenomenon being studied. In this study, the researcher seeks to explore various elements that make up the structure of dance movements, such as movement elements, movement motifs, movement phrases, movement sentences, and movement groups, all of which form the distinctive characteristics of the Kenyan Kediri Dance. The study also adopts a structural approach, which aims to understand the relationship between such elements in the context of dance art, similar to a structural approach in the study of language or linguistics. The main focus of this research is on the analysis of dance movements with the aim of understanding how these elements of movement work together to create a distinctive aesthetic form.

The object of this research is an analysis of the aesthetic structure of the movement of the Kenyan Kediri Dance, which was chosen because of its uniqueness in the form and structure of the dance movement that is very distinctive. Elements such as movements, motifs, phrases, sentences, and movement groups become focal points in this analysis, as each plays an important role in shaping the overall structure of the distinctive dance movements of the Kenyan Kediri Dance. This research was carried out with the aim of identifying and understanding these elements, as well as describing how they contribute to the overall aesthetic of the dance.

The data collection techniques in this study involve observation, interviews, and documentation. Observations were made to get a direct picture of the movements in the Kenyan Kediri Dance. This study uses non-participatory observation, where the researcher only observes without being directly involved in the observed activities. The observation schedule includes various sessions held at the Kembang Sore Dance Studio and Kenyan Kediri Dance performances in various places. In addition to observation, interviews are also one of the data collection techniques used. Structured interviews were conducted with resource persons such as dance creators, dancers, musicians, and costume designers to explore information related to dance movements, history, and costume design. In addition, unstructured interviews are also used to obtain more in-depth and flexible information related to the experience of the resource persons in creating and directing Dance

Kenya Kediri. Documentation techniques are also used to complement the data obtained from observations and interviews, such as photographs, video recordings, and other relevant documentation, which can enrich the researcher's understanding of the dance movement and aesthetics.

In analyzing the data, the researcher follows the steps proposed by Miles and Huberman (1984), which consist of data reduction, data presentation, and drawing conclusions. Data reduction is done by filtering out information that is relevant and important to the research problem, so that researchers can focus on emerging themes and patterns. The presentation of data is carried out by organizing the results of observations, interviews, and documentation in the form of descriptive descriptions to facilitate understanding of the movement structure of the Kenyan Kediri Dance. After the data is presented, conclusions are drawn by testing whether the data collected is sufficient to answer the research question. This process involves verifying the results of the analysis to ensure that the conclusions drawn are accurate and trustworthy.

To ensure the validity of the data, this study also applies triangulation. Triangulation is carried out by examining data obtained from various sources and data collection techniques. Triangulation of sources was carried out by interviewing various informants, such as dance creators, dancers, and musicians, to validate the information provided. In addition, triangulation techniques are carried out by utilizing various methods, such as observation, interviews, and documentation, to ensure that the data obtained from these various techniques is consistent and trustworthy. This triangulation technique aims to obtain findings that are more valid and reflect the reality in the field.

3. RESEARCH RESULTS AND DISCUSSION

Profile of SMKN 2 Buduran is located on Jl. Siwalan Panji (Buduran), Sidoarjo, East Java 61219, Indonesia, which is a junior high school under the auspices of the Sidoarjo Regency Education Office.
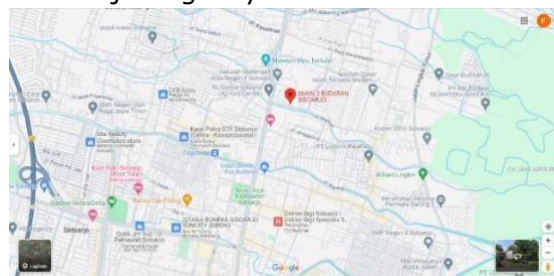

Figure 1. Location of SMKN 2 Buduran
Sidoarjo (*Google Maps*)

SMKN 2 Buduran is a formal educational institution located in the eastern part of Sidoarjo. SMKN 2 Buduran is currently led by Mrs. Dra. Hj. Mariya Ernawati M.M as the principal. SMKN 2 Buduran Sidoarjo has a total of 50 teachers and 31 educators including staff. The vision of SMKN 2 Buduran is "The realization of the institution

education and training that is superior, qualified and characterful based on IMTAQ and science and technology, as well as caring and environmentally cultured."

Figure 2. In front of SMKN 2 Buduran Sidoarjo Personal Documentation

SMKN 2 Buduran still needs development efforts and improvements in various aspects as an effort to optimize school facilities and quality in order to create a conducive learning climate so that it can improve student achievement in academic and non-academic fields. SMKN 2 Buduran has sufficient media for the smooth running of teaching and learning activities, this is characterized by the equipping of classrooms with standard seating according to the number of students in each class, whiteboards (blackboard and whiteboard), erasers, boardmarkers and LCD projectors in each class.

Facilities and infrastructure of SMKN 2 Buduran to support student learning. The SMK Negeri 2 Buduran building is divided into blocks A to I which have several rooms, namely: The physical condition of SMK Negeri 2 Buduran is in good condition and all facilities and are maintained. The SMK Negeri 2 Buduran building is divided into blocks A to I which have several rooms, namely: Principal's Room, Administration Room, Department Laboratory, Teacher's Room, Mini Bank, Receptionist, Library, BK Room, Warehouse, Student Cooperative, Technopark, Business Center, Student Council Room, UKS, Canteen, Prayer Room, Music Studio, Hall, Dance Room, Laboratory (Digital Business Lab, Office Management Lab, Banking Services Lab, DKV Lab, Software Engineering Lab and Accounting Lab), Parking, Self Access Study (SAS), Park, Field, Toilet, Classroom. The entire space is adequate to be used in the learning process and to support the learning process both in the academic and non-academic fields. All classes whose facilities have been adequate such as LCD projectors, fans, however, there are still some facilities that do not function properly such as Wifi, CCTV, and some computers that cannot be used.

Figure 3. music studio SMKN 2 Buduran Sidoarjo
Personal Documentation

Figure 4. One of the labbolatorium rooms of SMKN 2 Buduran
Sidoarjo

Figure 5. SMKN 2 Buduran Sidoarjo Library
Personal Documentation

This study discusses two research focuses, namely the process of learning music art and the application of maestro applications in music learning. Both of them are sustainable in the application of the maestro application in the learning process. Before the analysis, the media used in learning music arts at SMK Negeri 2 Buduran Sidoarjo was explained.

A. Learning Using Maestro Application Media

The learning medium in question is the *Maestro* application. This learning activity is one of the effective innovations in utilizing digital-based learning media at SMKN 2 Buduran Sidoarjo. This learning activity was carried out in class X LPB which totaled 36.

The following is a list of students who participated in the learning

NO. Urt.	STUDENT NAME	L P	MASTER NUMBER STUDENT
1	AJELLA VIVIAN PRINCESS	P	13967 / 001 . 100
2	ALIFIA CINTA PUTRI DARMAWAN	P	13968 / 002 . 100
3	ALYA EKA FITRIA	P	13969 / 003 . 100
4	GRACE TRISNA WATI	P	13970 / 004 . 100
5	APRILIA METHARANI	P	13971 / 005 . 100
6	DEA ALIYYARIZQA	P	13972 / 006 . 100
7	GODDESS WULANDARI	P	13973 / 007 . 100
8	ON THE OTHER HAND, FITRIYA WATI	P	13974 / 008 . 100
9	ELGA APRILLIANA BURMAWI ISMAIL	P	13975 / 009 . 100
10	Esther HELGA	P	13976 / 010 . 100
11	FATIMATUS SYAHRO	P	13977 / 011 . 100
12	FIKA NURIL LAILIYAH	P	13978 / 012 . 100
13	FRISKA KUMALA DIVA	P	13979 / 013 . 100
14	KEZIA IVANDIRA TAMBA	P	13980 / 014 . 100
15	MARSELLA DWI WIJAYANTI	P	13981 / 015 . 100
16	MUHAMMAD REFFAN ADITYA WAHYU PRATAM	L	13982 / 016 . 100
17	MUHAMMAD RISKI	L	13983 / 017 . 100
18	NAJWA KHANZA FEBRIVELIA	P	13984 / 018 . 100
19	NAURA ADELLINE SURYA TSABITA	P	13985 / 019 . 100
20	NAURA ELSA SABINA	P	13986 / 020 . 100
21	NESA ARIS TIYA	P	13987 / 021 . 100
22	NEZHA FAQWA ADZAKYAH	P	13988 / 022 . 100
23	NIHAYATUS SA'DIYAH	P	13989 / 023 . 100
24	NIKEN ANDRIANI NUR SHOLIKHAH	P	13990 / 024 . 100
25	NIKKI KUSUMA WADANI	P	13991 / 025 . 100
26	BLESSED BLESSINGS	P	13992 / 026 . 100
27	RIO DWI SETIAWAN	L	13993 / 027 . 100
28	SABILI ROYAN FI RAMADHAN	L	13994 / 028 . 100
29	SALWA FITRIANI	P	13995 / 029 . 100
30	SHIFWAH NAA'ILAH PRINCESS JUNAEDI	P	13996 / 030 . 100
31	THERESA WIDIYANTI PUTRI	P	13997 / 031 . 100
32	WAHYUNI RACHMAWATI	P	13998 / 032 . 100
33	WARDA DWI MAHZURI	P	13999 / 033 . 100
34	WIDIYATIN	P	14000 / 034 . 100
35	YUNIAR AYU IZZATI NISA'	P	14001 / 035 . 100
36	ZIHAN REZKI AQILAH	P	14002 / 036 . 100

The existence of this learning can develop students' skills to take advantage of digital technology in the current era.

In learning at SMKN 2 Buduran Sidoarjo, there is a learning plan that is prepared so that learning activities are more directed and achieve goals. The following is the Learning Implementation Plan

:

Figure 6. RPP Learning the Art of Music

Cultural arts subjects have a learning duration of two hours of lessons (thirty-five minutes of one hour lessons). Before using the application learning media in the first and second meetings, the teachers explained and gave practice questions. Learning support tools such as stationery, notebooks and print out sheets of learning scores. Prepare sample songs in the form of number notation for practice problems to change from number notation to block notation. The following is the song material used in learning.
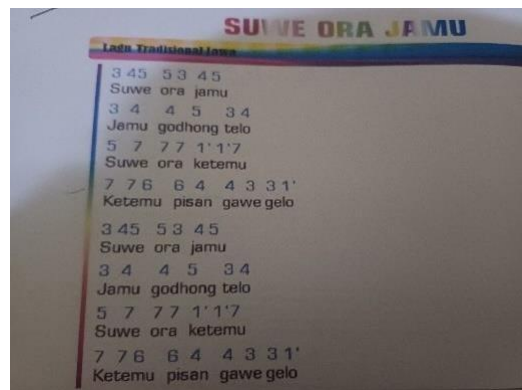

Figure 7. A Song That Has Been Written Long Ago

In the first and second meetings, the research activities summarized in the planning as follows.

Learning Objectives (meeting 1)
1. Students are able to explain musical symbols
2. Students are able to show musical symbols appropriately.

Opening Activities:

- The learning opened with greetings, asking how was it and checking attendance.
- The activity continued with prayer led by a teacher *(religious)*
- Teachers remind students to always maintain classroom cleanliness
- Students prepare themselves to be ready to learn and check neatness according to the teacher's direction *(Independence)*
- Teacher invites students to sing P5 song
- The teacher conveyed the purpose of this learning activity and explained what activities will be carried out and what things will be assessed from students during the learning process

Core Activities

- The teacher displays the shape of various musical symbols (Notation)
- Students focus on the material displayed through the Project LCD
- The teacher explains the various notations
- Students write material delivered by the teacher
- The teacher gives examples of questions in the form of notation
- Students answered directly the questions given

Closing Activities:

- The teacher reviewed all the activities that had been carried out.
- Teachers and students check students' records
- The teacher provides repetition of the material by giving quizzes
- The teacher closed the learning activity and said hello

Learning Objectives (meeting 2)

1. Students are able to analyze musical symbols of notation
2. Students are able to write musical symbols of notation

Opening Activities:

- The learning opened with greetings, asking how was it and checking attendance.
- The activity continued with prayer led by a teacher *(religious)*
- Teachers remind students to always maintain classroom cleanliness
- Students prepare themselves to be ready to learn and check neatness according to the teacher's direction *(Independence)*
- Teacher invites students to sing P5 song
- The teacher conveyed the purpose of this learning activity and explained what activities will be carried out and what things will be assessed from students during the learning process

Core Activities

- The teacher gives a sheet of score prints
- Students take questions that have been provided by the teacher
- Teacher explains how to work in assignments
- Students write notation, song lyrics, and creator names
- Students sing the soloization of the assignment that has been done

Closing Activities:

- Students collect assignments that have been done
- The teacher reviewed all the activities that had been carried out.

- The teacher closed the learning activity and said hello

Table 1. Planning of learning activities

The planning of this activity is used as an initial activity in achieving predetermined learning objectives. In the learning activity planning table which contains the learning objectives of meeting 1 and meeting 2, the assignment activities are to see the students' achievement in the delivery of musical symbol material, then students collect their assignments.

Figure 8. f score print out The

results of the assignment in writing notation written by students on

pictures,

Then the teacher checked whether it was right or wrong in writing the music.

Learning Objectives (meeting 3) 1.   Students are able to write musical notation arrangements
Opening Activities: ▪ The learning opened with greetings, asking how was it and checking attendance. ▪ The activity continued with prayer led by a teacher *(religious)* ▪ Teachers remind students to always maintain classroom cleanliness ▪ Students prepare themselves to be ready to learn and check neatness according to the teacher's direction *(Independence)* ▪ Teacher invites students to sing P5 song ▪ The teacher conveyed the purpose of this learning activity and explained what activities would be

and what things will be assessed from students during the learning process
- The teacher asks the students to install the maestro application

Core Activities

- Students observe the application used
- Teacher explains the procedure for using maestro application media
- The teacher gave an example of 1 arrangement in the form of notation in the maestro application
- Students write musical notation for the arrangement of the song "gundul-dundul pacul" on the maestro application

Closing Activities:

- The teacher reviewed all the activities that had been carried out.
- Teachers and students check student assignments
- The teacher closed the learning activity and said hello

Learning Objectives (meeting 4)

1. Students are able to write musical notation arrangements

Opening Activities:

- The learning opened with greetings, asking how was it and checking attendance.
- The activity continued with prayer led by a teacher *(religious)*
- Teachers remind students to always maintain classroom cleanliness
- Students prepare themselves to be ready to learn and check neatness according to the teacher's direction *(Independence)*
- Teacher invites students to sing P5 song
- The teacher conveyed the purpose of this learning activity and explained what activities will be carried out and what things will be assessed from students during the learning process

Core Activities

- Teachers prepare and give instructions for project collection
- Students are asked to play the music arrangement project that has been made to be checked

▪ Students collect the results of project assignments on the google drive link provided by the teacher in pdf and audio form
Closing Activities:
▪ The teacher reviewed all the activities that had been carried out.
▪ The teacher closed the learning activity and said hello

Table 2. Planning of learning activities

In the table about planning learning activities, it explains the use of the maestro application in the practice of writing music notation and directly plays the results of the arrangement of the song "gundul-gundul pacul" as a form of assignment when students practice with the maestro application media. The teacher checked the performance of this arrangement to see if it was in accordance with the writing of the musical notation. Thus, teachers can assess whether students' assignments are in accordance with the tone and notation of music through pdf.

Figure 9. Export results pdf form

The researcher summarized the teacher's explanation of the use of the maestro application in detail, including the function of the button and its uses.
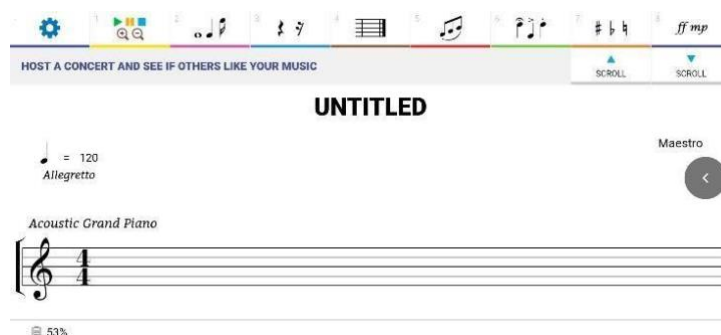

Figure 9. Maestro Initial View

The initial display contains a rhythmic line with various shapes of musical writing symbols on the top side with a white basement display and numbered features.
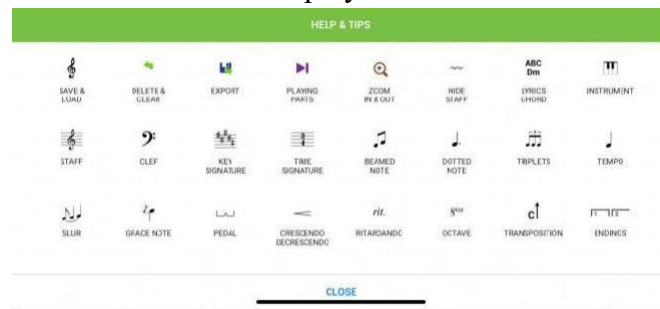

Figure 10. Help & Tips page

From the teacher's explanation in learning with the use of maestro application media based on the abilities of the students. To support the ease of success in learning to write musical notation, teachers choose learning with maestro application media to optimize reading and writing music notation easily and effectively in learning in the music arts

B. Learning Outcomes Using Maestro Application Media

The results of learning activities before and after using the maestro application media are seen from the form of assessment sheets measured from skill assessments and knowledge assessments for each meeting. The data collection is used for learning achievements in students. According to Benjamin S. Bloom, et al. (1956) learning outcomes can be grouped into three domains, namely cognitive, affective, and psychomotor. The three domains are arranged into several levels of ability ranging from simple to complex, from easy to difficult. The results of the assessment are material for evaluation in improving the learning process. The following is a picture of the knowledge assessment and skill assessment in each meeting.

NO. Urt.	NAMA SISWA	Scope of Material		Scope of Material		Scope of Material		Scope of Material	
		Knowledge	Skills	Knowledge	Skills	Knowledge	Skills	Skills	Skills
1	AJELLA VIVIAN PUTRI PRITANIASAN	82	95	88	90	85	85	88	95
2	ALIFIA CINTA PUTRI DARMAWAN	84	93	87	90	85	87	87	93
3	ALYA EKA FITRIA	85	95	88	93	83	85	88	95
4	ANGGUN TRISNA WATI	82	95	87	90	85	87	87	95
5	APRILIA METHARANI	85	95	87	93	83	87	87	95
6	DEA ALIYYARIZQA	82	91	87	90	82	87	87	91
7	GODDESS	80	91	85	90	82	85	85	91
8	WULANDARI	84	90	87	90	87	87	87	90
9	DINA FITRIYA WATI FIRMAWI	82	95	87	90	82	87	87	95
10	ISMAIL ESTER HELGA	87	93	87	90	85	87	87	93
11		82	93	88	89	82	87	88	93
12	FATIMATUS SYAHRO	87	90	87	90	84	85	87	90
13	FIKA NURIL LAILIYAH	85	93	88	90	85	87	88	93
14	FRISKA KUMALA DIVA	85	89	88	88	82	87	88	89
15	MARSELLA DWI WIJAYANTI	82	91	88	90	85	87	88	91
16	MUHAMMAD REFFAN ADITYA WAHYU PRATAMA	82	89	85	90	82	85	85	89
17	MUHAMMAD	85	90	87	88	80	85	87	90
18	RISK	85	90	87	93	84	85	87	90
19	NAJWA KHANZA FEBRIVELIA	82	93	88	93	82	87	88	93
20		82	93	87	90	87	87	87	93
21	NAURA ELSA SABINA	95	93	85	89	82	85	85	93
22	NEZHA FAQWA ALMAKYAH	82	90	85	93	87	85	85	90
23		82	95	88	90	85	87	88	95
24	A MAN WHO HAS MADE A HAH	85	95	87	90	85	87	87	95
25		80	91	88	90	82	87	88	91
26	LIVING AS A SEDUCTRESS	85	91	87	88	82	87	87	91
27	RIO DWI R TJOYAN	82	95	87	88	82	85	87	95
28	SABIL ROYAN FIRAMADHAN	85	93	87	88	82	85	87	93
29	SALWA FITRIANI	82	91	88	90	82	87	88	91
30	SHEWAH NAJILAH PUTRI JUNAEDI	84	90	88	90	82	87	88	90
31		85	95	87	95	86	87	87	95
32	THERESA WIDIYANTI PUTRI	82	85	87	95	82	87	87	85
33	WAHYUNI RACHMAWATI	85	95	87	90	82	87	87	95
34		82	95	85	90	85	87	85	95
35	WIDIYATIN IZZATI NISA'	84	90	88	88	80	85	88	90
36		84	91	87	90	85	87	87	91

Picture. 12. Student Assessment Sheet Table

The results of the knowledge assessment and skill assessment show progress from each meeting. The table shows the lowest value of 82 and 95 the highest. The kkm score set is 80, in the table image the score is above the kkm score and learning with maestro application media makes it easier for students to read and write music notation. In the implementation of learning has been very well acknowledged, it only needs to be maximized in understanding the use of application media which is still relatively new for students.

.CONCLUSION

Based on the results of the research, the application of the learning application produced is as a form of new learning media for learning music art by using applications that are easily accessible anytime and anywhere as well as the display of images, button features that are easy to learn but lack a detailed explanation of the features in the application and the appearance of the application which is considered less attractive because the dominant colors displayed are only black and white. The results of this application are quite innovative for learning media with smartphones that can be used in learning music arts, especially music materials about block notation, so that students can easily and enthusiastically participate in learning activities. Learning using this application media is certainly inseparable from obstacles during the learning process, but it can be overcome well and is quite easy for students to understand. The respondent data obtained all had positive responses.

The research conducted only focuses on the maestro application as a learning medium so that the sustainability of the application used is still possible to conduct more research in terms of understanding and implementation in the future with musical instruments used for students in learning

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