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VOCAL LEARNING AT THE GANESHA DHEVA MUSIC NON-FORMAL INSTITUTION IN TULUNGAGUNG REGENCY

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Abstract: This study discusses the vocal learning process at Ganesha Dheva Music. The purpose of this study is to describe the vocal learning and learning outcomes of Ganesha Dheva Music as a non-formal institution in Tulungagung. The study was conducted using a descriptive qualitative approach. Data were collected through direct field observations, interviews with relevant parties, and activity documentation. Data analysis techniques were carried out using steps such as data collection, data reduction, data presentation, and drawing conclusions. To test the validity of the data, the researcher used triangulation techniques. From the results of the study, it can be concluded that the implementation of learning at Ganesha Dheva Music is based on the curriculum used as a reference by the trainer. In delivering the material, the trainer utilizes lecture, demonstration, and drill methods so that students can understand vocal techniques more effectively. Seven learning components were identified, namely: objectives, materials, students, teaching staff, methods, media, and evaluation. Learning outcomes are achieved through holding an annual concert, which also serves as a forum for assessing student abilities and student achievements in various competitions. This study shows that non-formal music course institutions can be an effective forum for developing vocal abilities and students' overall character.

Keywords: Vocal Learning, learning outcomes, non-formal institutions, Ganesha Dheva Music

1. INTRODUCTION

In Indonesia, we can see a large number of non-formal educational institutions spread across various regions, from large cities to small towns. According to Law Number 20 of 2003, non-formal education can be defined as an educational pathway outside of formal education that can be implemented in a structured and tiered manner. Non-formal education is generally provided for those who feel they need education to supplement, replace, or complement their formal education. One form of non-formal educational institution that is increasingly growing is course institutions, particularly those that provide music arts education. These courses are present not only in metropolitan centers like Jakarta and Surabaya, but also in various other cities, including small towns like Tulungagung, East Java. This demonstrates that interest and need for music education are not limited to large cities. Smaller towns like Tulungagung now also have a number of music course institutions actively providing quality music training and contributing to the local music scene. These institutions play a vital role in supporting and developing musical talent in the community and expanding access to arts education for all levels of society. In Tulungagung Regency, there are numerous music course institutions offering a variety of training to meet the diverse needs and



interests of music enthusiasts. Some of these institutions include Tantra Music Course (TMC), Legato Music Course (LMS), Ganesha Dheva Music (GDM), and several others. Overall, there are dozens of music institutions spread across the Tulungagung region, each with its own unique characteristics and specializations. Each music course certainly has its own unique characteristics, especially in terms of the material taught. Of the many options, the researcher was most drawn to Ganesha Dheva Music as the object of research. One of the things that makes this institution appealing is its flexibility in learning.

Ganesha Dheva Music, commonly abbreviated as GDM, currently has two course locations: one at Jalan Jatiwayang Gg. 1 No. 46A Ngunut Tulungagung and the other at Jalan Mastrip No. 21 Jepun Tulungagung, both easily accessible to students from various regions. This institution was founded in March 1998 by Dewi Ganesha under the name Dewi's Music while the founder was still in school in Blitar. Then, in 2005, Dewi Ganesha began teaching in Tulungagung. The name Dewi's Music was changed to Ganesha Dheva Music in 2014, named after the founder's son. Ganesha Dheva Music is registered with the Department of Tourism and Culture. The institution has grown rapidly and is well-known as one of the leading music education centers in Tulungagung Regency. Although Ganesha Dheva Music has only one instructor, Dewi Ganesha herself, who is also the owner, she is able to provide optimal guidance to her students.

Ganesha Dheva Music is one of the longest-established institutions in Tulungagung Regency, having been operating for over two decades and has maintained its presence and earned the appreciation of the local community. The institution specializes in music genres including jazz, pop, rock, blues, R&B, keroncong, dangdut, and campursari. Ganesha Dheva Music offers vocal lessons, including singing (solo, vocal group, choir), poetry, and speech, as well as keyboard lessons. Students can choose from these options based on their interests.

The learning process at Ganesha Dheva Music focuses on a practical approach (75%), while theory is provided for 25% as a foundation for musical understanding. This strategy is chosen because students at Ganesha Dheva Music tend to grasp material more quickly through direct experience. The institution also conducts assessments during its annual concert, held around March and held annually. Students receive a certificate after one year of participation. Dewi Ganesha uses this event to evaluate their learning. Assessments at Ganesha Dheva Music are crucial for providing information on the quality of students' learning outcomes and their commitment to each lesson. These assessments involve direct evaluation of their understanding of vocal and musical material and their ability to apply it.

This research focuses on the vocal learning process and learning outcomes at Ganesha Dheva Music, a non-formal music institution in Tulungagung. This study aims to describe the vocal learning and learning outcomes at Ganesha Dheva Music, a non-formal music institution in Tulungagung. The theoretical benefit of this research is to provide references for further research on the development of knowledge related to the vocal learning process in non-formal music institutions. The practical benefit of this research for the UNESA Dance and Performing Arts Education Study Program is that it provides an inspiring source of literature to enrich the understanding of arts

learning, particularly related to music courses. Furthermore, for Ganesha Dheva Music itself, the results of this study can serve as evaluation material and motivation to continuously improve the quality of vocal learning to make it more effective, efficient, and relevant to students' needs.

The research focus in this article is analyzed using expert perspectives on learning. One local perspective on learning is presented by Nana Sudjana (2010), who states that learning is a process carried out by teachers to help students learn by creating conditions that enable educational interactions. In this process, learning encompasses not only mastery of material but also the development of attitudes, skills, and values. As a complement, the learning components refer to the theory of Wina Sanjaya (2009), who states that learning consists of five main components: objectives, materials, strategies, media, and evaluation. These five components serve as a reference in analyzing how the vocal learning process occurs at Ganesha Dheva Music.

However, to gain a more comprehensive picture of the learning dynamics, the theories of Nana Sudjana (2009) and Oemar Hamalik (2008) are also used as supporting theories. These two experts add that in the learning process, there are other important components that must not be overlooked: students and teaching staff (teachers/trainers). Sudjana stated that the success of learning depends heavily on the interaction between teachers and students, as well as how materials, methods, and media are delivered in a structured process. Meanwhile, Hamalik emphasizes the importance of active student involvement and the teacher's role as a facilitator capable of creating an effective learning environment.

To assess the originality of the substance in this article, a review of the results of several relevant previous studies was conducted. The final project journal written by Utami Noviaridha in (2019) at the Indonesian Institute of the Arts Yogyakarta with the title "Vocal Learning at the Ethnictro Music Education Yogyakarta Course Institute" discusses the vocal learning process at non-formal course institutions, starting from vocal techniques, methods, to evaluation. The relevance to this research is the similarity in the focus on the vocal learning process in non-formal institutions, which can be used as a comparison in analyzing the approach used at Ganesha Dheva Music. The article written by Dhini Khoirunnisa Havazah et al. (2022) entitled "Vocal Technique Learning Process at Yamaha Topaz Music School, Cilegon City" discusses the stages of vocal learning which include pre-activities, initial activities, core activities, final activities, and evaluation. The focus of learning is directed at mastering vocal techniques such as intonation, articulation, breathing, vibrato, head voice, and song soul. The relevance to this research lies in the similarity of focus, namely vocal learning in non-formal course institutions, which can be used as a reference to compare the approaches, methods, and outcomes of vocal learning at Ganesha Dheva Music Tulungagung. The research by Gesang Hardianto (2019) entitled "The Existence of Tantra Music Course as a Non-Formal Educational Institution in Tulungagung" reviews the existence and managerial processes of the classical music course institution Tantra Music Course. This study includes the curriculum, learning methods, infrastructure, and management strategies of the institution. The relevance to this research lies in the similarity of context, namely non-formal music course institutions in

Tulungagung, which can be used as a reference in reviewing the existence and system of vocal learning at Ganesha Dheva Music.

2. METHOD

The approach used in this study is descriptive qualitative, with the aim of gathering information related to the existence of Ganesha Dheva Music as one of the non-formal educational institutions in Tulungagung Regency. The object of the study is Ganesha Dheva Music located at Jl. Jatiwayang Gg. 1 No. 46A Ngunut, Tulungagung, which was chosen because it is one of the pioneers of music course institutions in the area. The data sources in this study refer to the categories proposed by Samsu (2017), namely person, place, and paper. The person data source includes directly involved sources such as founders and trainers, students, and parents; place refers to the place of observation of Ganesha Dheva Music activities; and paper includes supporting documents for Ganesha Dheva Music activities, both written and unwritten. The data collection technique refers to the opinion of Sugiyono (2020), which includes observation, interviews, documentation. The data collection technique was carried out through direct observation of Ganesha Dheva Music activities, in-depth interviews conducted with several informants, and documentation of various institutional activities. To ensure the validity of the data, the researcher applied triangulation techniques in terms of sources, methods, and time, namely by comparing information from various sources, different data collection techniques, and carrying out data collection repeatedly at different times so that the results obtained are more accurate and accountable..

3. RESULTS AND DISCUSSION

3.1 Implementation of Learning

In the music education process at Ganesha Dheva Music, the applied learning method focuses on a practical approach at 75%, while theory is given at 25% as a basis for musical understanding. This strategy was chosen because students at Ganesha Dheva Music tend to grasp material more quickly through direct experience. The institution also conducts assessments during its annual concert. The concert is held around March and is held routinely every year. Students will receive a certificate after one year of learning. Dewi Ganesha uses this event to evaluate students in participating in the learning process. Learning assessments conducted at Ganesha Dheva Music are very important to provide information on the quality of student learning outcomes and how seriously students participate in each lesson. This assessment involves direct evaluation of their understanding of vocal and musical material and their ability to apply it. The implementation of education at Ganesha Dheva Music involves several important components such as: learning objectives, teaching staff, students, learning materials, learning methods, learning media, and evaluation. All of these components support each other in the teaching and learning process at Ganesha Dheva Music.

A. Learning objectives

The vocal learning objectives at Ganesha Dheva Music are designed to support the development of students' overall abilities. These objectives include: 1) improving students' understanding and vocal skills in singing activities. 2) fostering self-confidence in each participant's vocal abilities. 3) fostering students' courage to perform

and sing in front of others. 4) encouraging students' musical achievements, both in the form of participation and achievement.B.

B. Learning materials

Vocal lessons at Ganesha Dheva Music are tailored to each student's individual needs and preferences. Several service options are available, including regular classes with a fixed schedule, flexible, incidental sessions, and private lessons held directly at the participant's home. Each session lasts one hour. The material presented includes basic vocal theory and practice, designed in an integrated manner. The stages of vocal technique taught to students are as follows:

Table 1. Vocal Learning Materials in Ganesha Dheva Music.

No	Training Stages	Material
1	Basic/initial stages	1. Intonation 2. Breathing 3. Articulation 4. Power
2	Intermediate stage	1. Resonance 2. Vibration 3. Falsetto
3	Advanced stage	1. Improvisation 2. Feeling the Song 3. Expression 4. Creating the Song

Vocal lessons at Ganesha Dheva Music are designed in three main stages. The first stage is the basic stage, which focuses on training pitch sensitivity, breathing techniques, articulation, and vocal power. The next stage is the intermediate stage, where students begin to learn resonance, vibration, and falsetto. Meanwhile, the final, or advanced, stage focuses on vocal improvisation, songwriting, and expression. At the end of the learning process, participants are also challenged to create their own songs, of course, with guidance from the instructor.

The learning curriculum is designed for a minimum of one and a half years, with each stage divided into six months: basic, intermediate, and advanced. During this time, students are expected to have developed mature vocal skills. However, these achievements vary from person to person, as student development is highly dependent on individual abilities and learning pace.

C. Learners

Students at Ganesha Dheva Music range in age from 4 to 75. The majority of participants are schoolchildren, while some are adults. They generally enroll in this course because they have an interest in music, either as a hobby or for entertainment. The students' domiciles vary, although most come from the Tulungagung area, with some also coming from surrounding areas such as Trenggalek, Kediri, and Blitar.

Ganesha Dheva Music primarily offers private classes as its primary service. Students can choose to come directly to the course location or schedule a meeting at a pre-agreed location for the instructor to teach. Ganesha Dheva Music also offers group classes, with fees adjusted by mutual agreement. The registration fee at Ganesha Dheva Music is Rp150,000. Regular classes are charged Rp 300,000 per month for four sessions. Incidental or unscheduled lessons

are charged Rp 100,000 per session, while private lessons with a teacher visiting your home are charged Rp 150,000 per session. Group lessons vary depending on the agreement.

Figure 1. Regular schedule for Ganesha Dheva Music Tulungagung vocal lessons

(Erika Documentation, May 13, 2025)

D. Instructor

The trainer and owner of Ganesha Dheva Music is Dewi Ganesha. Dewi Ganesha explained that Dewi has a one-stop education and entertainment experience. This means she is able to teach various subjects independently. According to her, although many institutions or teachers use the same music textbooks, each teacher's delivery method is unique and has its own unique characteristics. Since its inception, Ganesha Dheva Music has been taught solely by Dewi Ganesha as the main instructor. This has made students and parents accustomed to her teaching style, even feeling comfortable and completely trusting. Dewi Ganesha's name has become a familiar name as the main figure at Ganesha Dheva Music. Dewi also masters a wide range of music genres, including Jazz, Pop, Rock, Blues, R&B, Keroncong, Dangdut, Campursari, and Javanese songs. He acquired this ability from various sources, including his family's love of art, his experience attending music lessons, and his self-study (Drwi, Interview, November 27, 2023).

E. Metode Pembelajaran Vokal

Early Learning Stage

At this stage, the instructor begins the lesson with a vocal warm-up led by Dewi Ganesha, an instructor at Ganesha Dheva Music. The purpose of warming up before learning is to relax the muscles in the vocal cords to reduce the risk of injury. Ganesha Dheva Music warm-ups typically include breathing, pronouncing syllables with a given pitch, and vibrating exercises. These warm-ups are tailored to the student's ability level.

Core Stages in the Learning Process

In the core stage, the main activity is delivering the learning material. The initial step begins with preparing a song to be used as practice material. Students are then asked to sing the song according

to their initial abilities. Afterward, the trainer will provide a direct evaluation of their performance.

To support students' understanding of the vocal material, the trainer employs three complementary learning methods: lecture, demonstration, and drill. First, the lecture method is used to convey basic theory regarding the vocal techniques to be learned, such as breath control, articulation, or song dynamics. Once students have grasped the basic concepts verbally, the demonstration method continues, where the trainer demonstrates the technique directly and asks students to imitate. The next stage is the drill method, which involves intensive, repetitive practice to reinforce previously learned vocal techniques.



Figure 2. Ganesha Dheva Music Tulungagung vocal learning process
(Erika Documentation, January 12, 2025)

This learning activity is interspersed with assessments by the trainer. Assessments are conducted after the students have finished singing. After the students have sung the songs they have learned, the trainer assesses them based on several aspects of vocal technique. Furthermore, the trainer actively engages with the students by asking them questions about any areas they find difficult. This opportunity is also used to provide motivation, ensuring they remain enthusiastic and persistent. These assessments, conducted directly and integrated into the learning process, aim to make students more aware of techniques that need improvement and build their confidence in singing.

Final Stage of Learning

The final stage of the learning process is the closing section, which focuses on a comprehensive evaluation of what students have learned. In this section, the trainer typically provides feedback on the participants' progress. This closing section provides a reflective moment for students to understand their progress and what needs to be improved in the next session. Attendance is also recorded as part of the learning administration process.

F. Instructional Media

According to Bahri (2010: 122), learning media are tools used by teachers in the teaching and learning process to facilitate the achievement of planned learning objectives. In vocal music instruction, the primary learning medium is the keyboard. Supporting media in vocal instruction include laptops, mobile phones, sound systems, microphones, and book stands.

G. Learning Evaluation

Learning at Ganesha Dheva Music also utilizes assessment components. According to Dewi Ganesha, learning assessments conducted at Ganesha Dheva Music are crucial for providing information on the quality of student learning outcomes and how seriously students engage with each lesson. According to Jamalus (2011:140), singing assessments assess students' level of understanding of the musical elements taught and their vocal skills. Assessment in the learning process involves direct evaluation of vocal technique. Dewi Ganesha's annual learning assessments at Ganesha Dheva Music are conducted during the annual concert.

3.2 Ganesha Dheva Music Learning Outcomes

The vocal learning process at Ganesha Dheva Music focuses not only on mastering vocal technique but also on developing self-confidence and public performance experience. The results of this process are evident in the students' tangible achievements, both in competitions and internal events.

Over the 27 years of its existence, Ganesha Dheva Music has produced many accomplished students. Numerous students have achieved success in singing competitions at various levels, from sub-district, district, provincial, and national levels. This demonstrates that the learning process at Ganesha Dheva Music is capable of producing a generation that is not only skilled in singing but also ready to compete in various vocal arts events.

One concrete example is the involvement of Ganesha Dheva Music students who recently participated in the National Student Arts Festival and Competition (FLS3N) at the Ngunut District level. In this competition, Ganesha Dheva Music students won first place, demonstrating the results of intensive and focused vocal training.



Gambar 3. Peserta Didik Ganesha Dheva Music mengikuti FLS3N tingkat SD
(Dokumentasi Dewi Ganesha, 2025)

In addition, Ganesha Dheva Music regularly holds annual concerts that serve as both evaluation and appreciation. In these concerts, each student is given the opportunity to perform and showcase their vocal learning. These annual concerts also serve as a platform to build students' courage and confidence in singing in public.

Each student has a different learning process. Some grasp the material quickly, while others require more time. However, with a flexible and personalized approach, Ganesha Dheva Music is able to tailor its teaching to the students' needs. This, in turn, encourages learning outcomes that are reflected not only in vocal technique but also in the students' attitudes and mental readiness. Students who have completed one year of learning will receive a certificate. This assessment is usually conducted in March, coinciding with the institution's anniversary. The assessment criteria focus on vocal theory.



Figure 4. Ganesha Dheva Music 2025 annual concert.
(Dewi Ganesha Documentation, 23 February 2025)

4. CONCLUSION

Vocal lessons at Ganesha Dheva Music Tulungagung demonstrate that the learning process is designed in an integrated and flexible manner to meet the needs and potential of each student. This process is built around seven learning components: objectives, materials, students, educators, methods, media, and evaluation. Each component supports each other and creates a conducive and personalized learning environment. The material is structured in stages, from basic to advanced, using lecture, demonstration, and drill methods dynamically implemented by the lead instructor. The instructor and founder of the institution, Dewi Ganesha, plays a central role in the learning process and is a key figure in maintaining consistent teaching quality. Learning is also supported by media such as keyboards, sound systems, and other digital devices that support vocal practice.

Learning outcomes are evident not only in technical aspects such as vocal mastery, but also in the development of student attitudes, self-confidence, and readiness to perform in public. This is reflected in the annual concerts and the success of students in participating in and winning various singing competitions at the school and national levels. With a consistent approach based on individual potential, Ganesha Dheva Music has proven itself as an effective non-formal vocal course institution that makes a real contribution to the development of students' musical talents.

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