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Learning Regional Music Expression Via PJBL Melalui Instagram At SMP Negeri 10 Surabaya

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Abstract: This qualitative study examines the implementation of Project-Based Learning (PJBL) integrated with social media (Instagram) in teaching musical expression at Public Junior High School 10 Surabaya. Against the backdrop of contemporary student behavioral challenges including aggression, substance abuse, and digital overexposure the research positions arts education (mandated under Indonesian Law No. 20/2003) as a vehicle for positive expression, empathy development, and socio-emotional learning. Leveraging Surabaya's "smart city" infrastructure, the school employs a 7-week music program where Grade 7 students master traditional Indonesian songs (e.g., "Gundul-Gundul Pacul," "Ampar-Ampar Pisang") through a structured PJBL framework: foundational rhythm/instrumental training (Sessions 1–2) transitions to collaborative ensemble projects (Sessions 3–7), culminating in digital showcases on Instagram. Data from participant observation, interviews, and document analysis reveal that this approach not only enhances technical musicianship but also fosters cultural stewardship, teamwork, and critical digital engagement. Challenges like screen-time management are acknowledged, yet the model successfully merges experiential learning, local wisdom preservation, and 21st-century skills, empowering students to reinterpret cultural heritage while navigating modern platforms responsibly.

Keywords: Project-based learning, Expression, Music art, Instagram.

1. INTRODUCTION

The behavior of today's students reflects complex educational challenges, marked by rampant fights, drug abuse, bullying, and violations of school rules. This phenomenon is triggered by social pressure, insufficient guidance, and negative environmental and digital media influences. Arts education, a mandatory curriculum component under Law No. 20 of 2003, serves as a strategic solution. Through art, students gain space for positive expression, emotional management, empathy development, and social skills reinforcement (Rohidi, 2014; Soeharjo, 2012).

In the digital era, gadgets have become integral to educational life, particularly in Surabaya as a smart city. While supporting the student-centered Merdeka Curriculum, excessive device dependence risks mental health issues and diminished social interaction quality.



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State Junior High School 10 Surabaya addresses this through innovative music education using Project-Based Learning (PBL). Leveraging facilities like music studios and technology (WiFi, smart TVs), the school integrates social media platforms primarily Instagram as creative expression tools and assessment instruments. This aligns with research demonstrating digital platforms' effectiveness for arts learning (Anzari et al., 2023; Fujiawati & M, 2021)

Music learning via social media offers transformative benefits. These youth-familiar platforms boost engagement, expand global audience reach (Hakim et al., 2024), and stimulate creativity and interpretive skills (Hadi et al., 2021). The approach also advances social-emotional learning (SEL), including empathy and decision-making (Mogro-Wilson & Tredinnick, 2020), while enabling local music preservation and socio-ecological exploration (Barcellos & Wade-Chung, 2022).

Despite its promise, challenges like screen-time management and addiction risks (Kumar et al., 2024) require balancing digital methods with traditional approaches (Stachyra, 2021). This study therefore aims to describe how musical art expression is learned through the PBL model at State Junior High School 10 Surabaya.

2. METHOD

This qualitative study was conducted at Public Junior High School 10 Surabaya (August 2024 - November 2024) to explore the teaching of musical expression through social media. The formal object of study is arts and culture education, while the material object focuses specifically on ensemble expression learning in Grade 7. Data was collected using participant observation (with the researcher actively involved as an instructor) across six observation topics, unstructured interviews with the arts teacher (Farhan Eka Febriyanto, S.Pd.) and students (four topics each), and document analysis (scores, teaching modules, lesson plans). Data sources comprised primary sources (teacher and students) and secondary sources (relevant documents). Qualitative data analysis followed sequential stages: data reduction (selection and categorization), data presentation (systematic narrative), and conclusion drawing/verification (identifying emergent patterns). Data validity was ensured through triangulation, encompassing source triangulation (teacher, students, literature/documents), temporal triangulation (data collection at different times), and methodological triangulation (combining observation, interviews, and document analysis).

3. RESULTS AND DISCUSSION

3.1 Implementation of Arts and Culture Education and PjBL Model at Public Junior High School 10 Surabaya

Arts education in Indonesia was integrated into the "Arts and Culture" subject under the 2004 Competency-Based Curriculum (KBK), emphasizing cultural values and contextual learning across four art disciplines: visual arts, music, dance, and theater. At Public Junior High School 10 Surabaya, instruction begins with a two-month Strengthening Pancasila Student Profiles Project (P5) at the start of the semester. This project-based initiative focuses on artistic endeavors (e.g., murals, drama) to instill Pancasila values and social skills through contextual, experiential learning.

Following P5, regular subjects including Arts and Culture (3 hours/week) commence. The school exclusively teaches the music aspect of Arts and Culture, structured around two core competencies:

1. Appreciation (identifying musical elements: pitch, rhythm, melody, tempo; vocal techniques)
2. Expression via Project-Based Learning (PjBL). For Grade 7 ensemble expression, students create tangible musical works published on Instagram over seven weeks, integrating theory with practice. This PjBL approach aligns with experiential learning principles (Siregar, 2014), fostering contextual and meaningful engagement.

Here's the revised and concise English version with "SMP Negeri" replaced by "Junior High School":

3.2 Regional Music Ensemble Program at Public Junior High School 10 Surabaya

This program teaches students the fundamentals of group music performance using Indonesian traditional songs. Students learn to combine rhythmic, melodic, and harmonic instruments (like pianika, recorder, angklung, guitar, kendang, and percussion) to create harmonious music. Songs like "Gundul-Gundul Pacul" (Central Java), "Yamko Rambe Yamko" (Papua), and "Ampar-Ampar Pisang" (South Kalimantan) are used for their simple structure, cultural richness, and moral values.

Students focus on understanding song structure, scales, and the role of each instrument within the ensemble. Beyond technical skills, the program fosters collaboration, cultural appreciation, and confidence. Structure (7 Sessions):

1. Sessions 1 & 2 (Foundation):

Session 1: Introduces rhythm through body percussion and song analysis, followed by pianika basics (parts, fingering, technique) via video, practicing simple regional songs.

Session 2: Develops pianika skills (legato, staccato, dynamics) with feedback on technique and expression after student performances.

2. Sessions 3-7 (Project): Dedicated to collaborative ensemble practice. Students apply skills, rehearse, create simple arrangements, and prepare a final performance, making hands-on music-making the core focus.

Here is the concise English translation in paragraph form, with "SMP Negeri" replaced by "Public Junior High School".

3.3 Project-Based Learning Implementation

The music curriculum at Public Junior High School 10 Surabaya employs Project-Based Learning (PBL) to achieve competencies 7.2.1 through 7.2.5 for Grade VII students. This approach engages students in an authentic group project: creating and performing regional song ensembles using melodic instruments. Teachers facilitate the entire process, from initial planning to final evaluation, aiming to develop instrumental understanding, proper playing techniques, collaborative responsibility, and reflective storytelling about their musical journey.

3.3.1 Guiding Questions Development

In Session 3, students revisit prior rhythm and pianika techniques before being introduced to their final project: arranging regional songs like "Gundul-Gundul Pacul" or "Soleram." Through guided discussion, each class formulates three core questions such as "How can foot stomps enhance traditional rhythms?" or "Which pianika techniques best express joyful sections?" The teacher refines these questions and assigns research into cultural references.

3.3.2 Project Planning Phase

Session 4 focuses on translating questions into actionable plans. Students divide roles some research songs, others develop body percussion or pianika arrangements. A two-week schedule is established: Week 1 for song research and rhythm experiments, Week 2 for integrated rehearsals combining pianika, clapping, and vocals. Groups outline specific tasks, such as post-school practice sessions, while gathering resources like sand-filled bottles for percussion.

3.3.3 Progress Monitoring

During Session 5, teachers observe in-class rehearsals, providing real-time feedback on rhythmic synchronization and melodic accuracy. Classes perform works-in-progress, such as blending pianika melodies with stomping percussion for "Ampar-Ampar Pisang." The teacher continuously

connects their activities to initial guiding questions, preparing them for the upcoming performance test.

3.3.4 Digital Showcase & Analysis

Completed projects are uploaded to Instagram (@7h_hebat11 and @pitugee_class). Class 7H's "Soleram" features flowing hand movements evoking river waves, while 7G's "Ampar-Ampar Pisang" emphasizes dynamic foot percussion. The teacher highlights these stylistic contrasts during a classroom screening, using engagement metrics (likes/shares) to spark discussion about digital artistry.

3.3.5 Reflection & Takeaways

Post-project, students reflect on challenges like recording multiple takes for visual harmony. Class 7G realizes their lower engagement stemmed from limited camera interaction. The teacher emphasizes two key lessons: digital platforms should refine artistic identity through constructive feedback, not just likes; and cultural collaboration like blending Melayu and Kalimantan styles enriches Indonesia's musical heritage in the digital space.

4. CONCLUSION

The integrated Arts and Culture program at Public Junior High School 10 Surabaya exemplifies a culturally responsive, project-driven pedagogy, beginning with a Pancasila values foundation (P5) and transitioning to a specialized music curriculum where students master traditional Indonesian songs through a seven-week PBL framework. By progressing from rhythmic and instrumental fundamentals (Sessions 1–2) to collaborative ensemble projects (Sessions 3–7) culminating in digital showcases on Instagram the program not only develops technical musicianship but also fosters cultural stewardship, collaborative responsibility, and digital artistry. This approach successfully merges experiential learning, local wisdom preservation, and 21st-century skills, empowering students to reinterpret regional heritage through creative expression while critically engaging with modern platforms.

AUTHOR CONTRIBUTIONS

The author is actively involved in both the content and discussion of this research, contributing to its development and ensuring the accuracy and relevance of the findings. Through this involvement, the author aims to provide valuable insights and perspectives that can inform and benefit the broader academic community.

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