

Rhythm and Tempo Learning Through The Use of Recorder with Behavioristic Approach

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ABSTRAK

Ritme dan tempo merupakan unsur musik yang sangat penting untuk dipahami peserta didik. Pendekatan behavioristik melalui pembelajaran rekorder yang disertai dengan pemahaman terhadap unsur musik (ritme dan tempo) merupakan tindakan untuk membantu mencapai hasil belajar yang lebih baik. Penelitian ini merupakan penelitian evaluatif yang bertujuan untuk merancang, menyempurnakan, dan menguji pelaksanaan pembelajaran. Program pembelajaran yang dirancang merupakan strategi untuk membantu keterampilan peserta didik dalam bermain rekorder serta memahami unsur ritme dan tempo. Seluruh data yang dikumpulkan dianalisis secara deskriptif. Konsep ritme dan tempo diberikan melalui latihan tepuk tangan dan tepuk paha serta mengaplikasikan konsep ritme kedalam bentuk notasi balok. Selanjutnya, teknik tiup biasa, legato dan stacato serta pencapaian terhadap nada tinggi (C''-G'') dalam memainkan rekorder juga menjadi tujuan dalam pembelajaran ini. Pemberian penguatan (reinforcement) secara searah dan terkontrol melalui pengulangan dan latihan terhadap bentuk perilaku ternyata dapat mencapai tujuan pembelajaran. Peserta didik dapat mempraktikkan konsep ritme yang diaplikasikan kedalam simbol notasi dan selanjutnya secara keseluruhan peserta didik dapat memainkan variasi melodi yang dibentuk oleh peneliti ke dalam media rekorder dengan tempo yang tepat.

Kata kunci: ritme dan tempo, rekorder, pendekatan behavioristik

ABSTRACT

Rhythm and tempo are the most important musical elements that students should understand. The behaviouristic approach through recorder learning accompanied by the understanding of the musical elements (i.e. rhythm and tempo) refers to an action performed to increase a better result of learning. This study, classified as an evaluative study, aims at designing, perfecting, and testing the running of the learning program. The design program is defined as a strategy functions to help students play recorder as well as understand the elements of rhythm and tempo. The collected data are analysed descriptively. The concepts of rhythm and tempo are given through the practices of hands and thighs claps; the rhythm concept is also implemented in the form of notation. Furthermore, the common inflatable techniques-namely legato and staccato-and the achievement of high pitch (C''-G'') in playing recorder are considered as the other aims of this study. Directed and controlled reinforcement through repetitions and practices towards behavioral form, in fact, can achieve the learning goals. The students can practice the rhythm concept by implementing it into notation symbols and after that, the students can completely play a variety of melodies which have been formed by the researcher into the recorder in a high tempo.

Keywords: rhythm and tempo, recorder, behaviouristic approach

INTRODUCTION

Improving the quality of education within the scope of learning in schools can be started from improving the ability of educators in the teaching process, especially in the subject of Cultural Arts and Skills (*Seni Budaya dan Keterampilan* or SBK). The purpose of Cultural Arts and Skills (SBK) subject is to provide an aesthetic experience in the form of expressive and creative activities (Mahadjani, Mahmud, & Pulukadang, 2014). Furthermore, Mahadjani, Mahmud, and Pulukadang (2014) mentioned that to achieve these goals, an educator must be able to activate interaction, creativity, and imagination that lead learners to express their skills in the learning process of Cultural Arts and Skills subject. In general, all public schools in Bandung have made SBK as a mandatory lesson to support students' needs. One of them is SD YWKA (*Yayasan Wanita Kereta Api*) or YWKA Elementary School located on Jalan Rajawali 1 No. 5 Kecamatan Andir Kelurahan Garuda Bandung.

Cultural Arts and Skills subject in YWKA Elementary School includes skill, music, and visual art. Music learning in SBK subject is focused on playing melodic and recorder to achieve learning objectives. In the learning process, students seem to show high motivation in response to lesson material given by the teacher. Every student actively participates in a series of music learning activities provided by the teacher. The teacher regularly motivates learners to maintain the effectiveness of the learning process. Motivation is a very important strategy given by the teacher to achieve the goals of learning completely. In terms of learning, a learner will succeed if there are willingness and motivation to learn within himself, it is because his increased motivation will drive him and direct his attitude and behavior to learn (Setyowati, 2007). The enthusiastic attitude of individual learner can be seen from the high level of learners'

ability in playing a recorder to display their learning results.

In music learning process at YWKA Elementary School, a student's high interest is not in line with his achievement in the specific objective of music lesson. Some children have not been able to practice the correct breathing technique to get an appropriate tone. Some children still tend to blow their recorders too hard and produce a shrill tone. Furthermore, the recorder learning process is students' comprehension of music elements as the foundation. This can be seen from the students' lack of ability in comprehending musical elements such as rhythm and tempo. The rhythm is an arrangement of duration between short and long, stressed and unstressed musical sounds according to a particular pattern (Muttaqin, 2008: 101) whereas tempo is regular pace of a musical piece, Banoe (2003: 410) also adds that tempo is speed, speed in a certain pace, rapidity in movement. Rhythm and Tempo are elements of music that are very important for students to understand the concept of an ensemble at school.

The results of researcher's initial observation show that learners have not been able to identify the patterns of rhythm that exist in the song structure. This could be seen from the learners' variability in playing the melody like that of the song *Ambilkan Bulan Bu*. To clarify this problem, researcher invites learners to sing several songs that become the focus of teaching. A song entitled *Karatagan Pahlawan* is a song that the teacher picked as the material being studied. A phrase of the song sung by all learners was not in accordance with the rhythm pattern of the score. Learners tended to imitate every rhythm pattern given by the teacher even though in terms of procedure, there was a mistake in the musical structure. Furthermore, when students played the recorder in the ensemble, each

of them still plays individually (without considering other friends as one unit of the ensemble). Every learner did not seem to feel the tempo in the musical structure that was due to teacher's inability to guide learners in playing together. Teacher tended to lead the ensemble by giving the cues of the rhythm pattern of the song instead of giving the benchmark of tempo to guide the order in playing music together.

The purpose of learning that focuses merely on the achievement to complete a song may cause learners cannot understand the concepts of musical elements. Understanding of musical elements is certainly an important factor in a musical learning. Through the process of understanding, learners are invited to feel the music as a whole by identifying the elements contained in it. A teacher a facilitator in the classroom is required to perform the learning process by inserting the understanding of the elements of music on an ongoing basis. Habituation of the concept will certainly cause a positive impact on the musical development of learners. At schools, in general, teachers only give theories about the elements of music without practicing it. This resulted difficulty for students in understanding the elements contained in the music.

Conforming to the problem, the result of interview with one of the teachers stated that one of the constraints experienced by teachers was very limited time given by the school for SBK lesson (1 x 30 minutes). The demands of complex learning by synchronizing between the theoretical comprehension and practical application of instruments were quite difficult in the process of music learning. Furthermore, the teacher also mentioned that lack of achievement of learning outcomes was also caused by teacher's inefficiency in designing a lesson plan for music learning. Teachers found it very difficult to formulate indicators for the achievement of music learning in particu-

lar. The tendency of teachers in placing the song as the focus of learning would lead to the concept of learning that only applied the process of imitating. Therefore, it was necessary to manage the music learning process that suited the students' needs.

Teachers' creativity is indispensable for developing an effective musical learning process to aid students' comprehension of the musical elements. In addition to designing appropriate learning methods, teachers should be able to make a conducive condition of learning environment through positive stimulus. Basically, a stimulus can generate behavior (as a response), which can also lead to consequences, and can be reinforced with the possibility that a similar stimulus will elicit such reinforced behavior (Joyce, Weil, & Calhoun, 2009: 402). Stimulus done repeatedly will cause positive responses toward the music learning process designed by the teachers, in accordance with the concept of learning behavior stating that the learning process solely trains responses in such a way that they become a habit that is acquired by an individual (Rustyani, 2009). In the theory of behavioristic learning, it is explained that the learning process is a behavior change that can be observed, measured, and assessed concretely. Changes occur through stimuli (stimulus) that cause the correlation of active behaviors (responses) based on mechanical laws.

In a learning process, to achieve the desired behavior, an educator must constantly provide reinforcements done in a one-way direction and controlled through repetition and practice. This can be done by organizing a structured class management. Skinner (in Setiawan, 2013) states that classroom management is an attempt to modify behavior by, among other things, the process of reinforcement, which is to reward the desired process and not reward any misbehavior. Dimiyati (in Puspita, 2013: 19) states

that behavior is a person's deeds in certain situations, and behaviors that lie between two influences, namely the influence that preceded it (antecedent) and the influence that follows it (consequences).



Figure 1. Conditioning stages

There are three laws of behavioristic learning as attempts to condition the behaviors within a certain scope, namely: (1) Law of Readiness, that is the more ready an organism to obtain a change in behavior, the implementation of such behavior will lead to the satisfaction of the individual, so that the association tend to be strengthened. For example, in learning a recorder, if a learner feels happy or is interested in playing recorders together then he will tend to do it. If this is done then he will be satisfied. (2) Law of Exercise, that is the more often the behavior is repeated, trained (used), then the association will get stronger. In the concept of music learning, understanding of the concept of music elements performed repeatedly will improve the learner's musicality. It also applies to the reinforcement of the playing technique of musical instrument (recorder) in the process of music learning. (3) Law of Effect, that is the relationship of stimulus-response tends to be reinforced if the consequence is pleasant and tend to be weakened if the result is unpleasant. A behavior followed by a pleasant result tends to be maintained and will be repeated another time. In the process of recorder learning, educators should always provide a reward if the students can do the exercises properly so it will be the motivation for learners to achieve the learning objectives completely.

The application of behavioristic theory

in learning activities depends on several things, such as learning objectives, nature of subject matter, characteristics of learners, available media and learning facilities (Hanik, 2010:49). There are several steps of behavioristic learning model (Wati, 2010), namely: (1) analyzing learning; (2) identifying the characteristics and early abilities of learning; (3) identifying learning objectives, (4) determining indicators of successful learning; (5) developing teaching materials (subject matter, topic etc.); (6) developing learning strategies (activities, methods, media and time duration); (7) observing possible stimuli (exercise, assignments, tests and the like); (8) analyzing the learning responses; (9) providing reinforcement, either positive or negative; (10) revising the learning activities.

With reference to some problems and phenomena that have been described above, the writer who serves as a researcher has a goal to improve the quality of student learning outcomes in playing the recorder accompanied with the understanding of musical elements. The behavioristic approach in the process of recorder learning accompanied by an understanding of music elements is a strategy that the writer takes to help learners achieve better learning outcomes. In its application, it will be focused on several purposes, including (1) understanding of musical elements (rhythmic and tempo); and (2) breathing techniques in playing a recorder.

METHOD

Research subjects selected in this study were 44 students of class V-C classes at YWKA Elementary School in Bandung. The method that is considered appropriate to apply for the learning program as an effort to overcome the problems encountered and to analyze the effectiveness of the program designed towards the objectives

is the evaluative research method. Evaluative research is a design or evaluation procedures in collecting and analyzing data in a systematic way to determine the value or benefit (worth) of a practice (education) (Sukmadinata, 2012: 120).

In general, evaluative research is needed to design, refine and test the implementation of a practice (learning program). Evaluation of the program is an evaluation conducted to see the effectiveness of a program, thus it can be defined that evaluation of a program is a systematic process to obtain information about the quality of a program implementation (Cahyani et al., 2013). A goal-oriented evaluation was chosen as the approach of this study. The evaluation of the purpose (objective-oriented approach) aims to measure the achievement level of the objectives in the program implementation or learning activities. Objectives to be measured are the specific goals (objectives), formulated in a manner which can be measured (behavioral objectives) (Sukmadinata, 2012: 125). Furthermore, David Strahan, Jewell Cooper, and Martha Wood (in Sukmadinata, 2012) formulate several stages or steps in an evaluative study, namely (1) clarifying the reasons for evaluating, (2) choosing an evaluation model, (3) identifying the parties involved, (5) identifying evaluation questions (6) designing evaluation and activities schedule (7) collecting and analyzing data, (8) reporting evaluation results.

Some of the data collection techniques used in this study include (1) data collection through questionnaires, as for some questionnaire preparation procedures is to formulate the objectives to be achieved, identify the variables to be included in questionnaire, describe each variable into a more specific and single sub-variable, determine the type of data to be collected, as well as to determine the analytical technique; (2) data collection through interviews, the use

of interview methods making it possible for system analysis to listen to objectives, feelings, opinions and informal procedures in interviews with organizational-decision makers; (3) data collection through observation method. In using the observation method, the most effective way is to equip it with an observation format as an instrument. The compiled format contains items about the events or behaviors that will be reported (Aedi, 2010); (4) data collection through documentation method, documentation method is a method used to find data about things or variables such as notes, transcripts, books, newspapers, magazines and so on (Aedi, 2010). Type of data used in this study is qualitative data and data analysis technique used is descriptive analysis to determine the effectiveness of the recorder learning program that is implemented. Qualitative data analysis techniques are conducted by (1) collecting verbal data that are written, (2) transcribing oral verbal data, (3) collecting, selecting and classifying data based on criteria, and (4) analyzing data and formulating analysis conclusions.

RESULTS AND DISCUSSION

The research was done by clarifying the reason for evaluation. Lack of student's ability to play recording instruments and lack of student's understanding of the concept of musical elements (rhythm and tempo) were some of the problems encountered at the early observation stage. This was the reason for the writer to design a recorder learning program and then evaluate the program based on the achievement of learning objectives. By looking at some of the problems that occurred in the process of recorder learning in class V-C, the problem that formulated was about "How is the rhythm and tempo learned through the use of recorders with behavioristic approach?" This research was conducted along with classroom teacher who acted as a research

partner. The classroom teacher also played a role to assist the researcher in evaluating the implemented learning program. This research procedures were applied in two meetings. Each meeting was carried out in accordance with the behavior changes to be achieved, such as what has been designed in the indicators investigated. Preliminary observations were conducted to find out the appropriate actions in order to improve the student's abilities.

Description of First Meeting

A. Planning

1. Learning Design

The learning program was designed based on the syntax found in the behavioristic learning model:

- a. Perform learning analysis.
- b. Identify characteristics and early abilities of learning.
- c. Identify learning objectives.
- d. Determine the indicators of successful learning.
- e. Develop teaching materials (subject matters, topics, etc.).
- f. Develop learning strategies (activities, methods, media, and length of time).
- g. Observe possible stimuli (exercise, assignments, tests).
- h. Analyze the learning responses.
- i. Provide reinforcement either positive or negative.
- j. Revise learning activities.

2. Aims

- a. Improving the students' understanding of the concept of rhythm and tempo as well as its application to several media (parts and instruments).
- b. Improving the students' ability in playing a recorder by learning variations of breathing technique: common (one breathe for one note), *legato* and *staccato* and their application in C major scale.

3. Indicator

- a. Students can apply the rhythmic pat-

terns contained in the song *Ambilkan Bulan Bu* through clapping their hands.

- b. Students are able to apply the tempo (*moderato*) through tapping their thigh to the rhythmic patterns of the song *Ambilkan Bulan Bu*.
- c. Students are able to control the stability of their breathing to blow into the recorder.
- d. Students are able to blow into the recorders by pronouncing syllables "du."
- e. Students can practice variations of breathing techniques: common (one breathe for one note), *legato* and *staccato* and their application in C major scale according to the song they know.
- f. Students can practice the breathing-technique collaboration of *legato* and *staccato* in C major scale.

4. Learning Procedures

- a. Provide a comprehension exercise of rhythmic and tempo applied to the body media as the source of a sound.
- b. Provide practice on applying rhythmic patterns of songs through clapping hands and tempo through tapping thighs.
- c. Give comprehension of tones produced by clapping hands and tapping thighs.
- d. Provide basic breathing technique exercises. Some of the techniques are: by exhaling gentle air pressure, do a variation in breathing such as common technique (one breath for a single tone), *legato* and *staccato*, application of various breathing techniques in C major scale.
- e. Apply one of the breathing techniques to songs that have been mastered by students.
- f. Manage the class into two major groups in the training process.
- g. Classify the materials into two types: (1) the comprehension of musical elements and (2) breathing techniques. In the learning process, each material is allocated for 15 minutes per meeting (total 30 minutes).

5. Identify Evaluation Questions

- How do the learners perform in playing rhythmic patterns and tempo through clapping their hands and tapping their thighs?
- How is the learners' physical expression in doing exercises given by the researcher?
- How is each group's ability in harmonizing rhythm and tempo produced by clapping hands and tapping thighs?
- How is the sound quality produced by each learner in playing the recorder?
- How do the learners practice the variation of breathing techniques in playing recorders?
- How is the learners' interest in doing exercises of music elements comprehension and breathing techniques for playing recorders?

B. Learning process

The learning process was begun by providing an understanding of the relationship between rhythm and tempo as the basic elements in a musical ensemble concept. The comprehension of rhythm was taught by adopting the rhythmic patterns contained in songs that had been studied by the students. In this case, the rhythmic patterns used in the song *Ambilkan Bulan Bu*. Furthermore, learners were asked to play the song *Ambilkan Bulan Bu* by using recorders. The researcher tried to lead learners in play-



Figure 2. The process of understanding rhythm and tempo exercises

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Figure 3. Clapping hands and tapping thighs

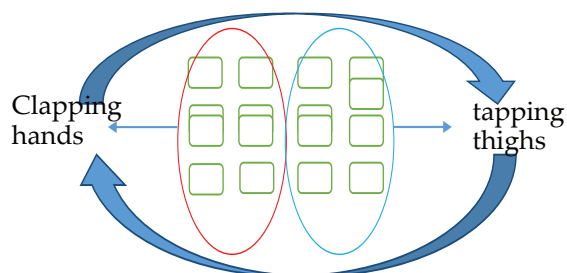


Figure 4. Classroom management in exercise processes

ing songs by providing tempo guides (applied by finger movement) to maintain order in the ensemble concept. Learners were given a comprehension of the function of tempo in a musical structure. Tempo which is defined as a regular pace inside a musical structure is illustrated in the form of a clock-time journey that rotates regularly.

Furthermore, learners were invited to move the rhythmic patterns contained in the song *Ambilkan Bulan Bu* to the organ parts functioning as sound sources. The rhythmic pattern was applied in clapping hands and then the learners were asked to practice it together. To understand the tempo beat, learners are invited to produce a beat by tapping thighs. Every learner was invited to produce tempo with moderate speed, to accompany the song. The concept of this exercise was aimed to distinguish the tempo produced by parts of the body in future practice.

To apply these exercises, the class was divided into two large groups. In order to make the learning process more interesting, each group was named after musical instruments such as the violin and cello groups. In practice, each group played a role to per-



Figure 5. Giving stimulus to three different breathing techniques
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Figure 6. One breath for one tone (ordinary)



Figure 7. One breath for some tones (*legato*)



Figure 8. One breath and intermittence (*staccato*)

form rhythmic patterns of a song (by clapping hands) and to regulate its tempo (by tapping thighs). Each role was performed alternately. Researcher deliberately gave motivation and positive reinforcement to learners who did the exercise well. Furthermore, the researcher gave explanations to the learners that the process of musical learning by utilizing parts of the body as sources of sound might help them to understand not only the concept of rhythm and tempo but also tones color produced by two different forms of tapping.

In the next stage, the learners were given the exercise to blow into the recorders. To

control the quality of the sounds, all learners are invited to blow gently. Researcher provide illustrations such as “blowing a leaf” to illustrate the strength level of a blow. Furthermore, all students apply this technique to the C Major scale.

Furthermore, researcher provide variations of breathing techniques to learners. For the initial stage, the author invite learners to distinguish the sound produced by the application of different breathing techniques. For the variety of breathing techniques, the researcher used three techniques, namely ordinary, *legato* and *staccato*.

All students were required to perform a variety of breathing techniques and then applied them to the C Major scale. The researcher was assisted by the teacher (classroom teacher) in identifying the learners' performance. The collaboration was done to help students who have difficulty in practicing and also always provided positive reinforcement to every learner who could do the exercises well. Furthermore, the exercises were done with variety by using the ascending movement with *legato* technique and descending movement with *staccato* technique. Then the learners were given exercises to practice the collaboration of three breathing techniques into the C Major scale.



Figure 9. Variation of combined techniques (*legato* and *staccato*)



Figure 10. An excerpt of the song *Ambilkan Bulan Bu* played by *staccato* technique

For the final stages of this meeting, the researcher invited the learners to apply

one of the breathing techniques in one of the learned songs. For this stage researcher asked students to adopt a *staccato* techniques for the song *Ambilkan Bulan Bu*.

C. Evaluation

At the end of the 1st meeting, the researcher gave the teacher evaluation or reviews related to the learning process and the given material.

- a. Overall students participated well in the learning process. This is because the material portion given was not too much and was interrelated with each other.
- b. Overall students could imitate the concepts of rhythm and tempo into the hand-clapping and thigh-tapping. Guided by the researcher, each group could harmonize hand-clapping and thigh-tapping collaboratively.
- c. Learners actively followed the learning process by following all the exercises provided by the researcher.
- d. Learners are able to practice the variation of breathing techniques to play the recorder and its application in one of the songs.
- e. Class management was not too good. Teacher tended to focus on students sitting in front to middle row and gave less attention to students sitting in the back row.
- f. The teacher had not been able to identify personal achievement of learning outcomes due to the class management that divided the class into two large groups.
- g. Teacher's intonation in conveying the material is equivocal. Teacher's intonation and attitude were important in controlling the learning process.

The evaluation of the learning process applied to the teacher was also implemented to the students. The evaluation was done by distributing questionnaires compiled based on learning objectives that had been

defined previously. What follows is the result of evaluation done by learners toward lesson material, teacher (researcher)'s attitude, and learning process:

- a. The researcher delivered course material clearly with words that were easy to understand.
- b. The researcher always guided and gave appreciation to learners with positive learning outcomes.
- c. The researcher always encouraged and motivated learners to be able to complete a task properly.
- d. Learners could understand the subject matter given by the researcher focused on understanding the elements of music (tempo and rhythm) and variations of breathing techniques (*legato*, *staccato* and ordinary techniques) in playing recorders.
- e. Learners were more eager to follow the exercises given by the researcher.
- f. Class management made teacher focused on clever students (especially those sitting in the front row) and gave less guidance to the individual student who faced difficulties.

From the treatment given to 44 learners in class V-C, it can be seen that overall students have been able to achieve the learning objectives in accordance with the indicators designed by the researcher. Learners can apply the overall rhythm patterns contained in the song *Ambilkan Bulan Bu* through clapping their hands. However, in terms of applying moderate tempo in tapping thighs, learners seemed to have difficulties. Most learners were having difficulties to produce a regular tempo (faster and faster). In terms of breathing technique, students in general had been able to blow into the recorder with syllables "du" to produce a soft tone, but some learners had not been able to control the stability of the blow that kept producing shrill sounds. For a va-

riety of breathing techniques, overall learners were able to play an ordinary breathing technique (one breath for one tone), *legato* and *staccato* and its application to Major C scale. The evaluation format conducted by the researcher on the students' work based on indicators that had been determined is as follows:

Table 1. Indicators of learning and the number of achieved learners




No.	Indicators of learning achievement	Total Learners	
		Able	Not able
1	Students can apply rhythmic patterns contained in the song <i>Ambilkan Bulan Bu</i> through clapping hands	44	0
2	Students are able to apply the tempo (<i>moderato</i>) through tapping thighs to accompany the rhythmic patterns of the song <i>Ambilkan Bulan Bu</i>	34	10
3	Students are able to control the blowing stability in playing the recorder.	23	21
4	Students are able to blow into recorder with syllables "du"	42	2
5	Students can practice the ordinary breathing technique (1 breath for one tone), <i>legato</i> and <i>staccato</i> , and its application to Major C scale and known song.	31	13
6	Students are able to practice breathing technique combination of <i>legato</i> and <i>staccato</i> in a single Major C scale	30	14

Graph 1. Learning evaluation of first meeting of class V-C

Description of Second Meeting:







A. Planning

1. Aims







- a. Improving the students' comprehension of the rhythm concept through the notation symbols which is focused on  (whole),  (1/2) and  (1/4) as well as its application to play the recorder.

- b. Improving the learners' ability in playing the recorder by studying high-pitched tones focused on the tone (C " -G ").

2. Indicator




- a. Students can distinguish the duration of each note  (whole),  (1/2) and  (1/4) which refers to the time signatures 4/4.
- b. Students are able to read some variation of melody patterns focused on notes  (whole),  (1/2) and  (1/4), and apply it to play the recorders.
- c. Students are able to play high notes (C " -G ") on a scale of C Major.
- d. Students are able to control the power of blowing in playing the high notes (C " -G ") on C Major scale.
- e. Students are able to practice fingering techniques in playing several high notes (C " -G ") on the recorder.

3. Learning procedures




- a. Provide comprehension of the rhythmic concept through the notation symbol focused on  (whole),  (1/2) and  (1/4) with reference to the 4/4 time signature.
- b. Provide comprehension of notation concept through the exercises to form a variety of rhythmic patterns.
- c. Give comprehension exercises about notation concept focused on the notes  (whole),  (1/2) and  (1/4) and applied to the structure of C Major scale.
- d. Give exercises focusing on high notes in accordance with the character of the song that will be used as the final goal in the learning process.
- e. The targeted things are comprehension of notation concepts, and skills of playing high notes (C " -G ") on the recorder.
- f. Class is divided into two major groups in the exercise process.
- g. The materials are classified into two types :

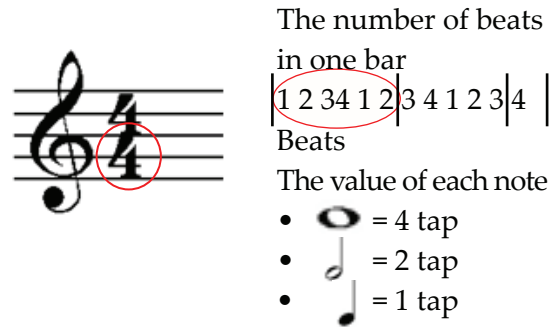
(1) understanding the music elements applied in the form of notation (2) Improving recorder playing skills focused on high notes (C “ -G “). In the learning process each material is allocated for 15 minutes per meeting (total 30 minutes).

4. Identifying Evaluation Questions

- a. How are the learners’ performances in reading rhythmic concept applied into notation?
- b. How are the expressions of learners in playing the recorder in accordance with melodic patterns refer to note  (whole),  (1/2) and  (1/4) determined by the researcher?
- c. How are the learners’ performances in understanding the changes in the melody structureformed by the researcher?
- d. How active arethe learners in practicing exercises of high notes on the recorder?
- e. How are the breathing techniques of each learner in producing high notes on the recorder?
- f. How is the process of fingering in play-ing high notes on a recorder?

B. Learning process

The learning process was begun with the review of lesson material given atthe previous meeting. In this stage, the re-searcher gave students comprehension about the rhythmic concepts applied in the form of symbols (notation). The researcher used a 4/4 time signature to define the value of beats produced by note  (whole  (1/2) and  (1/4). The researcher gave students comprehensionabout the symbol-bar as an important factor in determining the value of a beat on eachnote and the number of beats in a bar. For 4/4 time signature itself, number 4 above shows the overall number of beats in a bar, and figure 4 below is a benchmark in determining the value of the note (whole) and then the note values were descended in accordance with its multiplication.






The number of beats in one bar
 1 2 3 4 | 1 2 3 4 | 4
 Beats
 The value of each note
 •  = 4 tap
 •  = 2 tap
 •  = 1 tap

Figure 11. Comprehension of rhythmic concepts by referring to the time signature

The researcher tried to give comprehen-sion about rhythmic patterns by combining notes of numbers and musical notes. It aims to familiarize learners with the use of learn-ing musical notes in music. Furthermore, the researcher established a simple rhythmic pattern followed by the tone of each rhythm that formed the melody. The researcher es-tablished several melodies that refer to Ma-jor C scale and learners were invited to recite the melody with their voices according to






C = do
 1 . . . 2 . . . 3 . . . 4 . . . | 1 . 2 . | 3 . 4 . | 5 . 6 . ||
 1 2 3 4 5 | 6 7 1 ||

Figure 12. Rhythm concept in the form of melody on Major C scale



Figure 13. The process of giving students comprehension of rhythmic concept through symbol notation
 Documentation: Try Wahyu Purnomo (2015)

the rhythm of each melody. In this case, the researcher only focused on 3 notes, namely  (whole),  (1/2) and  (1/4).

Furthermore, the researcher asked all the students to play the melody through their recorders. In the process of exercise, the researcher still divided the class into two large groups. The researcher tried to establish a third variation of melody that combined the three notes and invited a few students who dared to try to play the recorder according to the melody. Other learners were invited to pay attention to any of their friends who tried to read the melody.

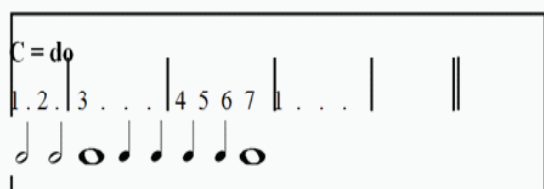


Figure 14. Melody with notation variation

For the next part, the researcher would step into breathing/blowing technique material. This meeting would be focused on the high notes on C Major scale. This exercise aimed to familiarize the learners when they came to songs that require a range of high tones. For this exercise, the highest tones that would be achieved was G (high sol). To produce the high notes on the recorder, the fingering position and the breathing techniques greatly affect the accuracy of sound quality produced.

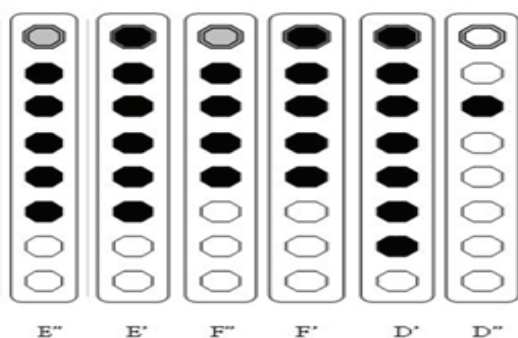


Figure 15. Sample of Octave Interval Exercise On Recorder



Figure 16. Example of exercise 1

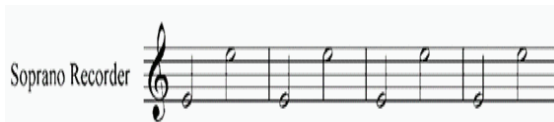


Figure 17. Example of exercise 2



Figure 18. Example of exercise 3

In the beginning, the researcher tried to stimulate learners to play the scale of C Major that began in the tone C " - G". The researcher invited students to play tones E" and then E', it aimed to stimulate students to know the difference between high and low sounds of the same tone. The researcher tried out some rhythmic concept that the exercises became more varied. The researcher also invited students to play the octave interval on a different tone like D" - D' and F" - F'. This exercise also served to familiarize the students with fingerposition to reach the high notes on the recorder.

Furthermore, the researcher invited students to practice the tone C " - D" - E " gradually by adjusting the fingerposition of each learner. The process of this exercise

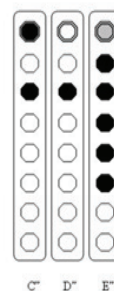


Figure 19. Example of exercise C " - D" - E "



Figure 20. Practice of playing recorder
Documentation: Try Wahyu Purnomo (2015)

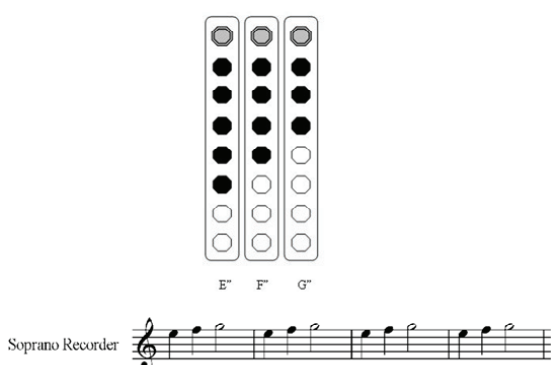


Figure 21. Example of Exercise E' - F' - G'

served to familiarize the finger position that quite difficult to reach the high notes on the recorder. The exercises were done by repeating them to make the students familiar with the fingering.

The exercise was then performed to produce tones E' - F' - G'. In the process of practicing, the researcher controlled the blowing technique of each learner, so they did not blow into the recorder too hard. In general, the practicing process was divided into two large groups. If one group was practicing the process of exercise, the other group was asked to observe the practice of their friends.

At the end of the second meeting, the researcher gave an evaluation related to the teacher and learning materials provided.

- Overall the learning process seemed to run well, as seen from the active learners in responding to material provided by the researcher.
- Learners could understand the concept

of rhythm which was applied to the notation symbols and also could practice it into the recorder.

- Learners still had difficulties in practicing high notes designed by the researcher. This can be seen from the learners' difficulty in changing the finger position especially at the tone D' - E' so the practice should be repeated at the next meeting.
- Learners had not been able to control the breathing/blowing technique for high notes (E' - F' - G'). In general, each learner still blew into the recorder too hard, therefore it is necessary to practice at the next meeting.

As been done in the first meeting, the evaluation of the learning process that was applied to the teacher, was also applied to the learners. The evaluation was done by distributing questionnaires including learning objectives that had been determined previously. Overall results of the evaluation applied to students can be seen as follows:

- The researcher delivered course material clearly with words that were easy to understand.
- The researcher always guided and gave appreciation to learners with positive learning outcomes.
- The researcher always encouraged and motivated learners to be able to complete a task properly.
- Learners could understand the subject matter given by the researchers focused on understanding the elements of music (tempo and rhythm) through notation symbols \bigcirc (whole), ♪ (1/2) and ♩ (1/4) as well as playing high notes (C' - G') on the recorder.

From the treatment given to 44 learners in class V-C, it can be seen that overall students have been able to achieve the learning objectives in accordance with the













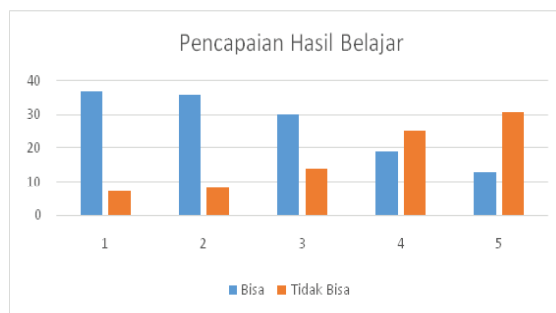
indicators designed by the researcher. Learners were able to distinguish the duration of each note  (whole),  (1/2) and  (1/4) which referred to the 4/4 time signature and could read several variations of melody patterns focused on notes  (whole),  (1/2) and  (1/4) and apply it into playing the recorder. For the technical aspects of playing the recorder, at this meeting, the students seemed to have difficulties in playing the high notes (C “-G”) applied to the scale of C Major. Learners had difficulties to control the stability of their breathing/blowing to produce a high-pitched tone so that the tones that they produced were not appropriate. For fingering technique, learners also seemed to have difficulties in moving their finger, mainly on the tone D “-E”. Thus, repetitive exercises were required to achieve learning objectives as they were planned. The form of evaluation by researcher concerning the learners’ achievement based on determined indicators can be seen as follows:

Table 2. Indicators of learning and achievement of the number of learners




No.	Indicators of learning achievement	Total Learners	
		Able	Not able
1	Students can distinguish the duration of each note  (whole),  (1/2) and  (1/4) which refers to the time signature 4/4.	37	7
2	Students are able to read some variation of melody patterns focused on notes  (whole),  (1/2) and  (1/4), and applying it to the recorder.	36	8
3	Students are able to play high notes (C “-G”) on the scale of C Major.	30	14
4	Students are able to control the strength of their blowing in playing high notes (C “-G”) on C Major scale	19	25
5	Students are able to practice fingering technique in playing some high notes (C “-G”) on the recorder.	13	31



Graph 2. Second meeting learning evaluation of 44 learners in Class V-C

CONCLUSION

Based on the results of the research, it can be concluded as follows:

1. Behavioristic approach was used as a learning approach to improve students’ skills in playing the recorder. Reinforcement was done in one-way direction and controlled through repetition and practice to shape desired behavior (achievement). It was a strategy to achieve the objectives in the learning process. Some of the objectives in this learning process can be formulated as follow: a) the comprehension of rhythm and tempo elements applied in clapping hands and tapping thighs, b) the comprehension of rhythm concept applied to the notation symbols  (whole),  (1/2) and  (1/4), c) various exercise or breathing techniques, namely ordinary (one breath for one tone), *legato* and *staccato* , d) high notes exercises (C “-G”) applied on Major C scale to play recorder.

2. The learning process done by using behavioristic approach could increase the learners’ interest and skills in playing a melodica or a recorder. It was evident from the students’ motivation in the learning process. In each meeting, all learners had been able to achieve the learning objectives given by the researcher. Some weaknesses in the recorder-playing techniques, such as the stability of the breathing/blowing technique and high-notes fingering technique (C “-G”) could be a reference for teacher to formulate courses of action in order to overcome this problem.

3. The process of recorder learning coupled with knowledge of rhythm and tempo elements can improve the learners' comprehension in identifying the musical elements in the song structure. This could be seen from the students' ability to apply the rhythmic patterns of several songs that they know into media of hand-clapping. Afterwards, learners can practice the concept of rhythm applied to the notation symbol. In general, learners could play some melody variations formed by the researcher on the recorder.

Based on these conclusions, there are some suggestions referring to the research results:

1. Every art teacher at school is suggested to not only focus on technical aspects in the learning process, but also always give students comprehension about musical elements and thus the students will have adequate musical ability.

2. The behavioristic approach needs to be applied by art teacher to achieve learning objectives. Through directed and controlled reinforcement, classroom management and motivation, the learners were encouraged to achieve the learning objectives.

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