

# Development of Music Practicum Module based on Case Method and Team Based Project

Sri Mustika Aulia<sup>1</sup>, Esra Permian Talenta Siburian<sup>2</sup>, Try Wahyu Purnomo<sup>3</sup>, Laurensia Masri Perangin Angin<sup>4</sup>

{iieaulia@unimed.ac.id<sup>1</sup>, esrasiburian@unimed.ac.id<sup>2</sup>, twahyu@unimed.ac.id<sup>3</sup>, laurensiamasripa@gmail.com<sup>4</sup>}

Elementary School Teacher Education of Universitas Negeri Medan, Indonesia 20221<sup>1</sup>,  
Music Education of Universitas Negeri Medan, Indonesia 20221<sup>2</sup>,  
Elementary School Teacher Education of Universitas Negeri Medan, Indonesia 20221<sup>3</sup>  
Elementary School Teacher Education of Universitas Negeri Medan, Indonesia 20221<sup>4</sup>

**Abstract.** This research is a development research that produces a music practicum module with the case method and team-based project assignments. The Case Method and team-based projects serve as a medium for evaluating and implementing student-centred learning. Instrument practice materials are arranged based on learning needs in elementary schools. The resulting product has gone through the stages of testing the validity, implementation, and effectiveness. The define stage is carried out by analyzing student learning needs, concept analysis, analysis of course learning outcomes (CPMK), product usability analysis, and technical analysis of music practice in schools. The results of the analysis are continued with the design stage of the music education practicum e-module. The development stages are carried out with the following activities: validity test, implementation test, and effectiveness test. After the product is declared valid, practical, and effective, the last stage is socialization.

**Keywords:** Music Practicum Module, Case Method, Team Based Project

## 1 Introduction

Based on the Decree of the Minister of Education and Culture No. 754/P/2020, which is written as Main Performance Indicator No. 7, namely "Learning in the percentage class of S1 and D4/D3/D2 courses that use case-solving learning methods (case Method) or group learning project-based (team-based project) as part of the evaluation weight, various universities should implement this policy by considering learning activities that occur in the education unit referring to case-solving activities for individual and project-based group learning. The lesson plans that are made are also directed to case-based and project-based methods (Franco-santos & Gomez-meija, 2015). This is in accordance with the Ministry of Education and Culture No.3/M/2021 regarding the IKU of PT, namely the IKU no.7 percentage of undergraduate courses that use case methods and team-based projects with an evaluation weight of 50%. Learning plans made based on the case method and team base project will be prepared by providing material and then synchronized with the problems or issues that discuss the material, in one semester there will be approximately 8 cases that will be described and solved by one class. Case methods and team based projects have become popular in the world of education, because they are in sync with problem solving in the community (Hammond, 2002). With case analysis and case solving individually and in groups, it is hoped that it will open up opportunities to provide appropriate

solutions for various scientific fields in the world of education. Problems in learning on campus, if they do not focus on cases that occur in the community, they will only discuss theory but not develop the phenomena that occur, so that graduates will experience confusion caused by theories obtained in the lecture process that are out of sync or cannot be developed in the world of work, it is feared that it will become a new problem for individuals and related institutions (Rosidah & Pramulia, 2021).

Music Arts Education is one of the courses in the Elementary School Teacher Education department which is one of the subjects that has phenomena and problems that exist in society. The current phenomenon that we encounter, children are more able to sing popular songs well than the national obligatory anthem which is rarely shown in electronic mass media. Because the popular songs are displayed too often, the children are used to singing them. Another factor that affects the occurrence of obstacles in the process of mindset and public awareness is the existence of a music curriculum (Yunita, Prasetyo, & Astanta, 2021). The existence of a music and arts curriculum is very important to maintain the right humanity and art education. As music educators, we must be able to make changes in educating people. Educate parents to realize that instilling the value of music education is far more important than any other education (Mack, 2001). The next phenomenon is the lack of market for children's songs that educate children at school age. This problem arises because of the many songs that are easy listening and the proliferation of social media that is developing in the community, so that children with high gadget use can access them and often listen to these songs (Pramono, 2015). This phenomenon can be minimized if music education in the educational environment discusses this phenomenon individually and can also be discussed in groups so that the output obtained is to make and arrange songs that are easy listening which are full of lyrics that contain the spirit of education and also introduce the region. . So that the creation of solutions and even simple music and caring publications for children's songs from elementary school teachers (Raharjo, 2018).

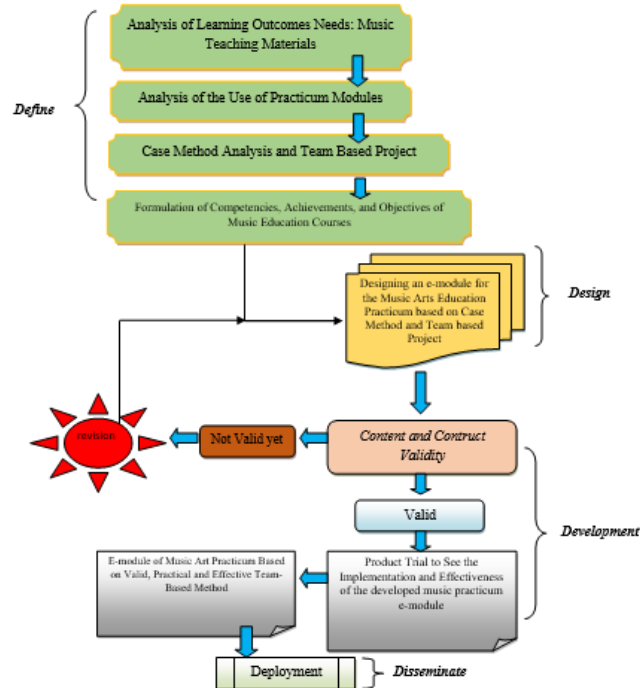
To compile and analyze existing cases cannot be separated from the material in music education. To condition students to be able to use e-modules in learning activities on campus, this learning material contains an understanding of the theory associated with issues that develop in the community. The e-module will also contain practical theory and case examples that will be faced by students

This research refers to the research by Wadiyo & Utomo (2016) on the Development of Art and Culture Teaching Materials for Music Sub-Materials in Elementary Schools. The purpose of this study was to find out how the needs and development of art and culture teaching materials for music sub-materials for Elementary Education. Furthermore, relevant research is the Development of Music Theory Learning Modules in the Music Education Study Program, Faculty of Language and Arts, Padang State University (Putra, Putra, & Ferdian, 2019). The researcher applies the research and development method of the ADDIE model because it is believed to be effective for use as an interactive learning module development. Furthermore, research from Nugraha, Santoso & Martono (2021) regarding the Development of Experiential Learning-Based Music Arts Modules to Improve Music Playing Ability in Elementary School Students' Cultural Arts and Crafts Subjects.

## **2 Research Method**

This type of research is research and development (Research and Development). Development research is research designed in a structured and systematic way to develop a product through

certain stages and evaluations to test the level of validity and effectiveness in using it. The development model used in this study is a 4-D development model (four D models) (Sugiyono, 2009). The stages of the 4-D model include: defining, designing, developing, and disseminating:



**Fig. 1.** Procedure for Development of Music Education E-modules Based on Case Method and Team Based Project

The research location is in Elementary School Teacher Education Program of Universitas Negeri Medan. The research subjects are 6th semester students of the 2020/2021 academic year. The object of research is the validity, practicality, and effectiveness of the developed practicum e-module. The stages of development in Figure 1 can be detailed as follows:

1. The definition stage aims to define and analyze the following: (1) Analysis of Learning Outcomes Needs: Art (Music) Teaching Materials, (2) Analysis of the Use of Practical Modules, (3) Analysis of Team-Based Case and Project Methods, and (4) competency analysis (CPL and CPMK study programs).
2. The design stage is designing teaching materials according to the definition: needs analysis, usage analysis, and competency analysis
3. The development stage includes: validity test, implementation test, and effectiveness test.
4. The dissemination stage is disseminated on a wider scale, both in other classes at UNIMED and at other universities.

### 3 Results and Discussion

#### 3.1 Definition

The definition stage is carried out by analyzing student needs for the use of teaching materials in music education lectures in the Elementary School Teacher Education Program . The urgency of musical instrument training materials is the initial basis for making practicum modules as a reference for students to practice musical instruments such as piano, recorder, percussion and vocals.

The needs analysis was carried out as a strategy to develop an applicative music art practicum module and assignments based on the Case Method and Team-Based Projects. At this stage, activities are also carried out on RPS content commonly used in Music Arts Education courses. The results of the identification show that the Lesson Plans for Music Education that is used still does not use lecture assignments based on the Case Method and Team-Based Projects. Furthermore, some materials regarding the art of music practicum are not equipped with concrete references so that students find it difficult to practice music. Needs analysis was also carried out by giving a questionnaire containing questions about the views of Elementary School Teacher Education students when carrying out the practice of playing musical instruments.

Based on the needs analysis of the music learning process at Elementary School Teacher Education Program of Universitas Negeri Medan, it can be seen that some of the practicum materials contained in the Lesson Plans are not supported by implementing reference materials so that they can help students in independent practice. As many as 30% of students stated Strongly Agree and 60% of students agreed that during learning the art of music they cannot play musical instruments well, this of course greatly affects learning outcomes. Furthermore, as many as 10% of students stated Agree and as many as 55% of students stated Agree that it is very necessary to have a practicum module in digital form equipped with a video guide so that it can guide them in doing independent exercises.

At this stage the researcher also held a discussion with the Art Education Lecturer Team to formulate practical material that would be described in the E-Module. Based on the discussion, it was decided that the practicum material to be explained includes recorder, piano, percussion and vocal exercises.



**Fig. 2.** Discussion with the Art Education Lecturer Team

### 3.2 Design

The design stage is carried out after the definition stage is completed. At this stage the researcher makes a cover design, layout and content material that is in accordance with the practicum module. The cover design and layout designs can be seen as follows:



Fig. 3. Cover Design and Layout of Teaching Materials

The next step is to design materials related to the practice needs of instrument recorders, piano, percussion and vocals. In the instrument recorder section, the material begins by introducing the instrument starting from the recorder classification, the organology recorder section, and the correct technique of blowing the recorder. Furthermore, the recorder material was continued with recorder practice focused on the C Major scales. The material description is also followed by a youtube link which serves as a guide for students' independent practice.

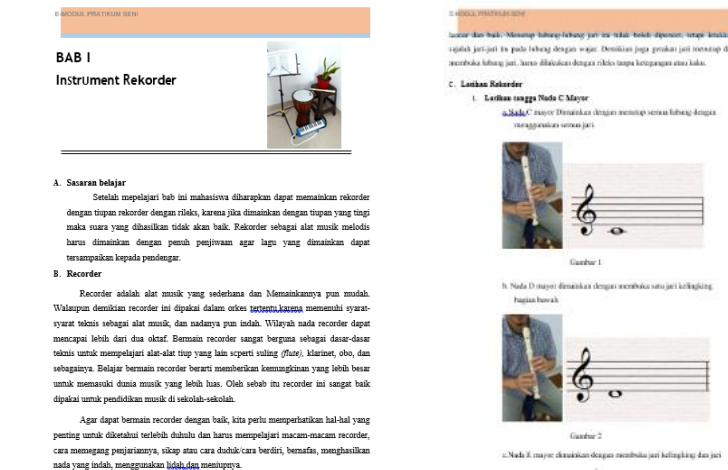


Fig. 4. Instrument Recorder Material on C Major Scales



**Fig. 5.** Video of C Major Scales Played with a Musical Recorder

The recorder material is also equipped with several melodies that function as learning media. The process of practicing the scales will be closed by playing a song as a form of evaluation of the results of the recorder practicum.

**Fig. 6.** Practice Materials as a Recorder Practicum Evaluation

The next material is the practice of the melodeon musical instrument as one of the musical instruments commonly used by students in elementary schools. Description of the musical instrument, melodeon begins with an explanation of the organology of the melodeon, playing techniques and also instructions for making chords on the melodeon musical instrument.

harmonika yaitu dengan cara ditepuk, tetapi memperoleh beragam nada diatur dengan ukuran nada pada bilah-bilah papan nada seperti papan nada pada instrumen piano. Pianika terdiri dari tiga-tus nada putih dan hitam seperti tus pada piano atau organ. Dengan belajar bermain pianika pada akhirnya peserta didik juga belajar memahami memainkan jenis alat musik lain seperti akordeon, piano, atau organ. Di dalam bermain pianika pernafasan yang paling baik digunakan adalah pernafasan diafragma. Pernafasan diafragma yaitu pernafasan yang menarik atau mengambil kekuatan nafas untuk mengisi paru-paru dengan mengembangkan rongga perut yang diikuti dengan mengembangkan tulang rusuk (Pranayoga, 2010, hal. 67). Berikut ini [gambaran](#), [gambar](#) bagian-bagian pianika.



Pada pianika no. 1 Bilah nada/ tus. 2. Tombol untuk menahan sup air. 3. Pipa pemup pondok. 4. Pipa pemup panjang. Gambar 1. Bagian-bagian pianika. 5. Teknik Dasar Bermain Pianika dimainkan dengan tepuk langsung, atau memakai pipu kemur yang dibubungkan ke mulut. Umumnya pianika dimainkan sebagai alat pendidikan di sekolah. Instrumen pianika dalam permainan ansambel, dapat digunakan untuk memainkan melodi pokok atau kontra melodi.

Cara memainkan alat musik pianika adalah tangan kiri memegang pianika dan tangan kanan menekan untuk memainkan melodi lagu, sedangkan mulut menepuk untuk menghasilkan suara (Sabagyo, 2004: 104).



<https://www.youtube.com/watch?v=0a1LW5DQI>

Kegiatan tus [diikuti](#). 1. Tus putih berfungsi untuk memainkan nada-nada pokok/sol. 2. Tus hitam berfungsi untuk memainkan nada- nada kromatis. Beberapa lud yang perlu diperhatikan dalam bermain alat musik pianika [diikuti](#). 1) Memainkan dengan lima jari, setiap jari mempunyai tugas untuk menekan tus-tus tertentu. 2) Cara menepuk diusahakan halus dan rata. 3) Beritek tangan kanan seperti menegang baik sehingga memungkinkan jari bergerak dengan [diikuti](#).

**Latihan pianika**

1. Cord C mayor  
Cord C mayor dimainkan dengan menekan nada C<sub>4</sub>, E, dan G



Gambar 1

1. Cord D mayor  
Cord D mayor dimainkan dengan menekan nada D, F dan A



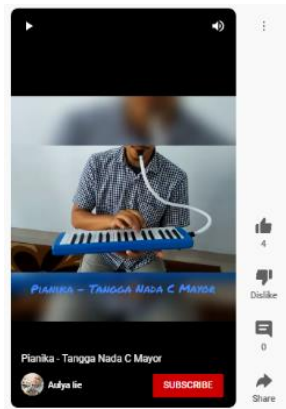
Gambar 2

1. Cord E Mayor  
Cord E mayo dimainkan dengan menekan nada E, G, dan B



**Fig. 7. Melodeon Material and Chord Material**

The Melodeon practice material is also equipped with a video as a guide for students in carrying out practice independently. At the end of the practicum material is equipped with assignments as a form of practice evaluation.



**Fig. 8. Melodeon Practice Videos and Melodeon Training Materials**

The practicum material was continued with percussion instruments as a continuation of the rhythmic sense for students. For the first part, the research describes several percussion instruments commonly used as learning media, namely drums and djembe. The process of understanding the material is continued by learning some simple rhythm patterns which will later be applied in percussion practice.

**BAB III**  
**Instrumen Perkusai**



**4. Tujuan belajar**  
Setelah mempelajari bab ini mahasiswa diharapkan dapat memahami bahwa kegiatan bermain musik sebagai pembelajaran musik dalam suatu sekolah musik. Dan memahami kegiatan bermain musik yang berbeda-beda bentuknya karena alat musik yang berbeda-beda juga harus diperhatikan agar musik yang dimainkan menjadi lebih bervariasi.

**5. Alat musik perkusi**  
**1. Gendang**  
Gendang adalah alat musik yang berbentuk tabung pendek yang kedua belah sisinya ditutupi dengan kulit. Alat musik ini dimainkan dengan cara dipukul. Bentuknya menyerupai tabung dengan dua sisi yang ditutupi dengan kulit.



Gambar 1  
Gendang atau gendang bambang adalah salah satu alat musik dalam gamelan.

musik ini dimainkan oleh kelompok rebab, yang merupakan salah satu yang melodi pada DR dalam gamelan. Untuk dipertunjukan hanya pada waktu-waktu untuk sebagai pengantar, sebagai pengantar, atau sebagai penutup. Selain itu, rebab juga digunakan pada kesenian lain seperti wayang.

**6. Materi-materi trial**  
**1. Peta materi 1**

**2. Peta materi 2**

**3. Peta materi 3**

**4. Peta materi 4**

**5. Peta materi 5**

**6. Peta materi 6**

**Fig. 9. Percussion Materials**

The practicum material is continued by studying vocals as a form of advanced practice. At the beginning of the vocal material, the material description begins by describing several National Songs and Children's Songs. The vocal material was continued with solfeggio as an exercise medium to hone students' musicality. Vocal material is also equipped with videos to help students practice independently.

No	Judul Lagu	Tahun	Tanda Nada	Pencipta Lagu
1	Beribuklah benderaku	1945	Es	A. Simanungkal
2	Hari Merdeka	1945	Es	U. S. S. S.
3	Indonesia Raya	1928	Es	W. R. S.
4	Merah Putih	1945	Es	U. S. S. S.
5	Indonesia Anak-anak	1945	Es	U. S. S. S.
6	Merah Putih	1945	Es	U. S. S. S.
7	Merah Putih	1945	Es	U. S. S. S.
8	Merah Putih	1945	Es	U. S. S. S.
9	Merah Putih	1945	Es	U. S. S. S.
10	Merah Putih	1945	Es	U. S. S. S.

**1. Tujuan belajar**  
Setelah mempelajari bab ini mahasiswa diharapkan dapat memahami bahwa kegiatan bernyanyi itu melibatkan bagian dalam dari badan kita yang ikut berperan. Waktu bernyanyi mahasiswa diharapkan dapat merasakan bahwa badan adalah alat musik yang sedang mengungkapkan pikiran dan perasaan kita. Dengan demikian maka diharapkan dapat bernyanyi sendiri ataupun bersama-sama dikelas dengan baik sesuai dengan dasar-dasar teknik bernyanyi, yaitu dengan memperhatikan perbedaan bernyanyi dengan berbicara, ungkapan penafian lagu, sikap badan pada saat bernyanyi dan cara memproduksi nada.

**2. Materi-materi trial**  
**1. Lagu Nasional dan lagu daerah.**  
Untuk ranah pelajaran seni musik di sekolah dasar, guru wajib mengajarkan dan memperkenalkan lagu-lagu nasional dan lagu-lagu daerah. Lagu-lagu yang dipelajari adalah sebagai berikut:

No	Judul lagu	Tahun	Tanda nada	Pencipta lagu
1.	Beribuklah benderaku	1945	Es	A. Simanungkal
2.	Hari Merdeka	1945	Es	U. S. S. S.
3.	Indonesia Raya	1928	Es	W. R. S.
4.	Merah Putih	1945	Es	U. S. S. S.
5.	Merah Putih	1945	Es	U. S. S. S.
6.	Beribuklah benderaku	1945	Es	U. S. S. S.

**BAB IV**  
**Vokal**



**4. Tujuan belajar**  
Setelah mempelajari bab ini mahasiswa diharapkan dapat memahami bahwa kegiatan bernyanyi itu melibatkan bagian dalam dari badan kita yang ikut berperan. Waktu bernyanyi mahasiswa diharapkan dapat merasakan bahwa badan adalah alat musik yang sedang mengungkapkan pikiran dan perasaan kita. Dengan demikian maka diharapkan dapat bernyanyi sendiri ataupun bersama-sama dikelas dengan baik sesuai dengan dasar-dasar teknik bernyanyi, yaitu dengan memperhatikan perbedaan bernyanyi dengan berbicara, ungkapan penafian lagu, sikap badan pada saat bernyanyi dan cara memproduksi nada.

**5. Materi-materi trial**  
**1. Vokal**  
**1. Lagu Nasional dan lagu daerah.**  
Untuk ranah pelajaran seni musik di sekolah dasar, guru wajib mengajarkan dan memperkenalkan lagu-lagu nasional dan lagu-lagu daerah. Lagu-lagu yang dipelajari adalah sebagai berikut:

No	Judul lagu	Tahun	Tanda nada	Pencipta lagu
1.	Beribuklah benderaku	1945	Es	A. Simanungkal
2.	Hari Merdeka	1945	Es	U. S. S. S.
3.	Indonesia Raya	1928	Es	W. R. S.
4.	Merah Putih	1945	Es	U. S. S. S.
5.	Merah Putih	1945	Es	U. S. S. S.
6.	Beribuklah benderaku	1945	Es	U. S. S. S.

**Fig. 10. Vocal Material**






**Fig. 11.** Vocal Practice Guide Videos

The last material in this practicum module is Ensemble. In this section, students are invited to be able to play the instrument together. At the beginning of the material explained about the explanation of the concept of the ensemble and the combination of several musical instruments in a balanced way. In the ensemble practice section, there are scores of simple songs that students can imitate in a joint music practicum. This material is also equipped with a video as a reference for students in carrying out musical ensembles.

**BAB V**  
**Ensembel**



**4. Sejarah Belajar**  
Pada akhir perkuliahan, masing-masing individu dapat bermain secara bersama (ensembel) baik itu dengan instrumen sejenis, ataupun bergabung dengan instrumen lain. Dilakukan dengan memainkan musik secara bersama dapat menimbulkan rasa senang, sehingga jiwa, keprihatinan, kesamaan tempo dan irama dalam mengemban lagu.

**5. Pengertian Ensembel**  
Pengertian Ensembel Musik. Pengiring dalam kamus besar Bahasa Indonesia berarti orang yang mengiringi, pengantar, pengiring. Mengiringi berarti mengikuti atau menyuarai dengan maksud mengantar, mengantarkan dan membantu saingan. Ensembel berasal dari bahasa Perancis "Ensemble" yang artinya bersama. Permainan ensembel adalah memainkan sebuah lagu secara bersama-sama, dua orang atau lebih dengan menggunakan berbagai macam instrumen musik dua atau lebih (Hartoyo, 1994: 92). Ensembel dapat juga dilakukan sebagai sebuah kelompok musik dalam suatu kerja, permainan bersama dalam 1) suatu kecil alat musik. Ensembel lebih mengarah pada alat yang digunakan dan permainan musik yang melibatkan beberapa jumlah pemain yang sejenis atau campuran. Sedangkan menurut Prie (2011: 42) yang mendefinisikan ensembel merupakan istilah untuk kelompok pemain alat musik atau penyanyi dalam jumlah terbatas.  
"Seal penyanyi ensembel musik biasanya didukung oleh unsur seni, seperti musik itu tergolong indah. Meskipun bisa dilakukan variasi pada permainan musik kesenian ini, namun masyarakat tetap mempertahankan musik sederhana yang telah mereka pelajari secara turun temurun, istilah untuk kelompok pemain alat musik atau penyanyi dalam jumlah terbatas (Prie, 1996:42) yang dimaksud adalah kumpulan berbagai macam instrumen musik dalam satu kelompok kecil yang dimainkan secara

**ENSEMBEL, INSTRUMENTAL DAN LAGU**

**Tanah Airku**



**Fig. 12.** Ensemble Material



**Fig. 13.** Ensemble Video Referenc

### **3.3 Development**

This development stage begins with validation in accordance with the right material and media (E-Modul). From the results of the validation carried out to the experts, a score of 3.60 was obtained for the material (Very Valid), 3.15 for the media (Valid). Based on this, it can be said that the Practical E-Module designed is feasible for limited trials. From the results of the validation carried out, the material expert stated that the explanation of the guide to practicing musical instruments must use details so that students can learn musical instruments independently. Media experts said that the videos made must be able to facilitate the practical aspects of students and strengthen the understanding of the theoretical material that has been studied previously.



**Fig. 14.** Media Eligibility Validation Activities carried out to Anada Leo Virganta, S.Pd., M.Pd



**Fig. 15.** Material Eligibility Validation Activities carried out to Try Wahyu Purnomo, S.Pd., M.Pd

Furthermore, research activities are carried out by conducting product trials to several research samples. Examples of research involved in this stage revealed 20 people who were all students of Elementary School Teacher Education Program. Of Universitas Negeri Medan The pilot phase is carried out by coordinating with the research sample to share information about the research objectives. The research stage will be continued when students start lectures



**Fig. 16.** The Process of Equalizing Perceptions Before the Trial Stage

Product testing activities are carried out by applying recorder learning to Elementary School Teacher Education students. In its application, students are given material about the basic knowledge of music, namely the identification of notation, rhythm patterns and techniques for playing a recorder. Students learn about the basic technique of blowing recorders and fingering techniques. Lecturers in charge of courses intensely monitor the blowing techniques performed by students so that they will maintain the quality of the recorder blowing produced by each student. Next, the students did the C major scale exercises which were carried out together. The exercise is done gradually starting by playing each note as much as 4 beats, 2 taps and 1 tap.

This will assist students in identifying note scores and improve students' understanding of note scores and their implementation.

Recorder practice is done by playing the C major scale with various variants of rhythm patterns. This is done to improve students in identifying various variations of rhythm patterns and playing them on an instrument recorder.



**Fig. 16.** Recorder Practice Process

At the second meeting, the recorder practice process was carried out by playing simple songs that matched the learning needs in elementary schools. The practice process was continued by playing a more complex song, namely the traditional song of North Sumatra.

The evaluation process is carried out by looking at the student's ability to understand theoretical material and the practical ability of students to play the instrument recorder. This is the basis for researchers to see the effectiveness of the application of this practicum module

### 3.4 Disseminate

Planning for the deployment phase will be carried out during the 2021/2022 semester lecture process. This practicum module aims to be used in the music learning process so that it can improve students' musical understanding and competence

## 4 Conclusion

The development of this music practicum module aims to increase understanding of the theoretical aspects of music and develop music playing skills for students of Elementary School Teacher Education Program. The practicum module is made to suit the needs of art learning in elementary schools. This material is also adapted to various examples of cases in the problem of learning music in elementary school, and each problem solving is carried out in groups as an implementation of the Team Based Project concept.

## References

- [1] Franco-santos, M., and Gomez-meija, L: Team-based incentives: Creating a Culture of Collaboration, Innovation, and Performance., *The Compensation Handbook*, vol. 6, pp. 199-209 (2015).
- [2] Hammond, J : Learning by the Case Method," *Harvard Business School*, pp. 1-4 (2002).
- [3] Mack, D: Pendidikan Musik - Antara Harapan dan Realitas, Bandung: UPI Bandung, (2001)
- [4] Nugraha, J., Santoso and Murtono: Pengembangan Modul Seni Musik Berbasis Experiential Learning Untuk Meningkatkan Kemampuan Bermain Musik Pada Mata Pelajaran Seni Budaya Dan Prakarya Siswa Sekolah Dasar, *El- Ibtidaiy*, vol. 4, no. 2, pp. 189-200 (2021)
- [5] Pramono, O: Temukan Sedin Mungkin Keajaiban Potensi Anak Anda, Jakarta: In Azna Books (2015).
- [6] Putra, A. D., Putra, I. E. D. and Ferdian, R :Pengembangan Modul Pembelajaran Teori Musik Pada Prodi Pendidikan Musik Fakultas Bahasa Dan Seni Universitas Negeri Padang, *Musikolastika*, vol. 1, no. 1 (2019)
- [7] Raharjo, I. B :Optimalisasi Penciptaan "Lagu Model" Anak Usia Dini, *Promusika*, vol. 6, no. 1, pp. 12-21 (2018)
- [8] Rosidah, C. T., Pramulia, P: Team Based Project dan Case Method Sebagai Strategi Pengembangan Keterampilan Mengembangkan Pembelajaran Mahasiswa, *Mendidik: Jurnal Kahian Pendidikan dan Pengajaran*, vol. 7, no. 2, pp. 245-251 (2021)
- [9] Sugiyono: Metode Penelitian Kuantitatif, Kualitatif dan R&D, Bandung: Alfabeta, 2009.
- [10] Wadiyo and Utomo, U: Pengembangan Materi Ajar Seni Budaya Sub Materi Musik pada Sekolah Umum Jenjang Sekolah Dasar, *Resital Jurnal Seni Pertunjukan*, vol. 17, no. 2, pp. 87-97 (2016)
- [11] Yunita, A. T., Prasetyo, A., Astanta, A. T. A : Implementasi Materi Musik Berdasarkan Kurikulum Tematik 2013 Sekolah Dasar di Kecamatan Sewon Bantul Yogyakarta, *Promusika*, vol. 9, no. 1, pp. 39-50 (2021).