Fostering Interpersonal Intelligence Through Collaborative Assessment in Music Ensemble Learning for Elementary Teacher Education

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Abstract. This research is a development research that aims to produce a collaborative assessment instrument based on interpersonal intelligence in music ensemble learning in the Elementary School Teacher Education Study Program. The stages of collaborative assessment development include (1) Define, which formulates indicators for the dimensions of interpersonal intelligence, namely social sensitivity, social insight, and social communication. Then, formulate the outline for the interpersonal intelligence questionnaire, the music ensemble assessment instrument, and the assessment model implementation questionnaire. (2) Design, which designs the stages of collaborative assessment in music ensemble learning. (3) Develop, which validates the product as the final stage of designing the assessment instrument and implementing the assessment. This research has produced a valid collaborative assessment instrument ready for implementation in music ensemble learning, aiming to have a positive impact on interpersonal skills and become an empirical experience in shaping students' character.

Keywords: Collaborative Assessment Instrument, Music Ensemble, Music Education, Elementary School Teacher Education

1. Introduction

Music as a learning object not only functions as a medium for developing creativity and self-expression, but by applying the concept of music education, it can certainly be used as a means to develop cognitive abilities and personality aspects. Music education also provides practical social experiences so that it can hone students' empathy and emotional aspects [13]. Through the reconstruction of music education materials, such as deepening character values in regional song lyrics, strengthening social aspects in music ensemble learning, controlling emotions in rhythm and

tempo learning, developing ideas in music composition learning is a positive orientation of music learning to be able to form individuals who are problem solvers and product developers [3].

In its application in elementary schools, the implementation of music education certainly faces various challenges, including those related to teacher competence in designing models and media for music learning, the availability of facilities and infrastructure such as musical instruments and practice rooms, the adequacy of relevant music learning materials and concrete assessment instruments to convey the results of students' art works or projects [15]. The evaluation process is an activity to measure and assess the process and results of student learning so that it can be a reference for the achievement of the learning process conditioned by educators [1]. The evaluation process in music learning can be broken down into several aspects, including measuring and assessing understanding of concepts (music theory and basic knowledge of music), assessing affective abilities (the influence of music on behavioral development), measuring psychomotor abilities (techniques for playing musical instruments), and measuring aspects of creativity (development of ideas and originality of musical works). One form of implementing music learning evaluation that can be used is by using collaborative assessment [10]. Collaborative assessment aims to provide feedback from teachers and other students on the results of works or art projects designed by study groups [12]. This form of directed collaborative assessment will increase student understanding and stimulate them in defending arguments, building metacognitive skills, and opening up other ideas and perspectives as input for creating musical works. Positioning students within the scope of collaborative assessment will impact interpersonal skills, thus becoming an empirical experience in the formation of student character [16].

The music education course in the Elementary School Education Study Program, Faculty of Education, Universitas Negeri Medan focuses on strengthening students' competencies in the theory and practice of music. Theoretical understanding is emphasized in strengthening basic musical concepts, music literacy, and developing music learning concepts relevant to elementary school needs. Furthermore, the practical aspect emphasizes students' skills in playing several simple musical instruments relevant to elementary school (pianica and recorder), composing songs for learning, and playing music together in an ensemble. In music ensemble practice, students are not only directed to develop a sense of music but also as a forum for strengthening students' interpersonal intelligence in the concept of collaborative learning. Interpersonal intelligence is the ability to understand and interact with others [7]. This ability includes sensitivity to the moods, characters, intentions, and desires of others. High interpersonal intelligence indicates a person's ability to establish good relationships with others. Individuals with high interpersonal intelligence tend to be able to work well together and create synergies that produce positive results [2]. Seeing the importance of the aspect of interpersonal intelligence in music ensemble learning, of course there is a need for an assessment instrument that can be a reference for educators to be able to measure this so that it can be a reference for educators to determine the achievements of developing students' interpersonal attitudes through joint musical practice. Implementing an assessment form using a collaborative method (involving educators and students) will increase aspects of social sensitivity, social insight and social communication in music learning. Therefore, it is necessary to develop a collaborative assessment instrument based on interpersonal intelligence in music ensemble learning in the Elementary School Education Study Program, Faculty of Education, Universitas Negeri Medan as a positive contribution in implementing more meaningful music learning.

Several studies on music ensemble learning have yielded positive conclusions regarding the social and emotional aspects of students. Exploration of student participation in collaborative music activities such as playing musical instruments in groups can develop aspects of social interaction, collaborative ideas and empathy in music practice [17]. The process of cooperation within an ensemble group can stimulate students to understand and appreciate the perspectives of others which are the main basis of empathy [5]. In line with indicators of interpersonal intelligence, active participation of students in music ensemble activities can also strengthen social sensitivity, social insight and social communication [6]. The role of music ensembles as a collaborative medium will create intense communication between individuals, build trust and strengthen students' social relationships. Intense interaction will shape students' character in understanding how to resolve differences constructively both through communication and discussion, this certainly supports students' conflict resolution skills [4].

The process of evaluating interpersonal intelligence in music ensemble learning can be carried out using collaborative assessment instruments. Collaborative assessment aims to provide feedback involving educators and fellow students on the results of work or art projects created by other learning groups [14]. Collaborative assessment indicators include positive social interdependence, conflict resolution, message delivery, information sharing, division of labor, and communication. Muti'ah, Makin, & Yuliatun [9] in their research results stated that in the implementation of collaborative assessment, emphasis is placed on measuring cohesiveness and activeness, aspects of mutual assistance, group concern, mutual support, and actively conveying ideas and solutions to problem solving. Other research states that collaborative assessment designs contribute to building learning communities as a forum for interacting with various combinations and thought patterns of fellow learners. This process involves constant and instant feedback, thus becoming a collaborative knowledge construction process [8]. Several references regarding studies on the use of collaborative assessment have not been specifically related directly to music learning. This certainly becomes the basis for researchers to develop collaborative assessment instruments implemented in music ensemble learning. The integration of interpersonal intelligence indicators formulated through assessment instruments applied with collaborative methods can certainly be an innovative measuring tool for assessing students' social aspects in completing music projects. The results of a valid collaborative assessment instrument can serve as a reference for arts educators, especially in elementary schools, to measure students' work in terms of interpersonal intelligence.

2. Research Method

The type of research used in this study is Research and Development. Research development is an approach that is systematically, planned, and structured with the main objective of producing collaborative assessment instruments that have indications of increasing aspects of interpersonal intelligence [11]. In more detail, the stages of development research generally include: (1) defining, namely the stage of identifying needs, problems, and user characteristics as the basic instrument for developing collaborative assessments; (2) designing, namely the stage of designing a collaborative assessment model; and (3) developing, namely the stage of realizing the plan into a product that can be tested and revised based on the results of validation and trials [14]. Therefore, this research not

only produces new products, but also ensures that the product is feasible to be implemented. The stages of this research can be seen in Figure 1 below:
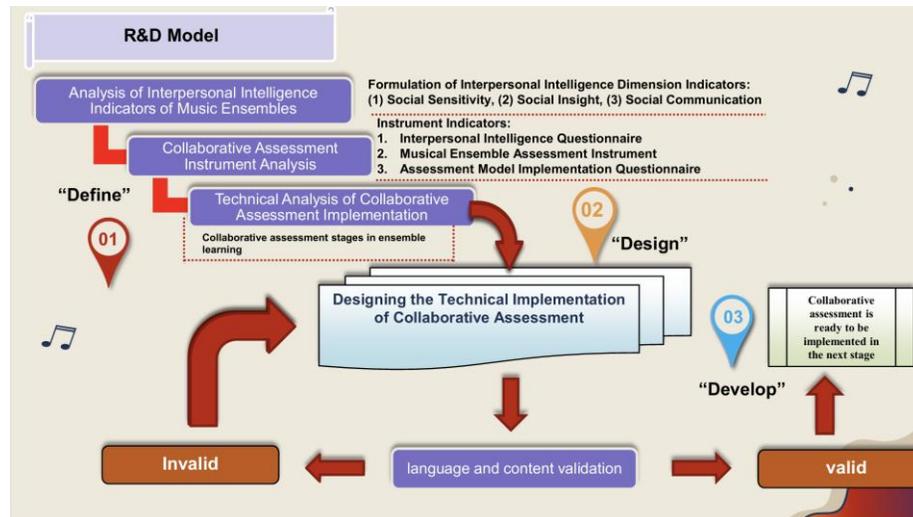

Fig. 1. Procedures for Developing Collaborative Assessment Instruments Based on Interpersonal Intelligence in Music Ensemble Learning

The development stages in Figure 1 can be detailed as follows:
  a) The definition stage aims to define and analyze the following: (1) Analysis of Interpersonal Intelligence Indicators in Music Ensemble Learning, (2) Analysis of Collaborative Assessment Instruments, (3) Technical Analysis of Collaborative Assessment Implementation.
  b) The design stage includes the Technical Design of Collaborative Assessment Implementation.
  c) The development stage includes language and content validation.

3. Results and Discussion
Define

Analysis of Interpersonal Intelligence Indicators in Music Ensemble Learning

The needs analysis for the development of a collaborative assessment instrument was conducted by conducting an in-depth study of interpersonal intelligence indicators, which served as a reference for instrument development, referring to interpersonal intelligence indicators such as social sensitivity, social insight, and social communication. Each interpersonal intelligence indicator

will be combined with learning achievement indicators for elementary school music ensembles (pianica and recorder) as part of a student project. The indicators for the development of the assessment instrument are shown in Table 1 below:

Table 1. Interpersonal Intelligence Indicators

No	Dimensions	Assessment Indicators
1	Social Sensitivity	• Student emotional sensitivity • Empathy towards group problems • Concern towards group problems • Ability to provide solutions and ideas
2	Social Insight	• Understanding social relationships • Identifying factors that contribute to social problems • Leadership in directing social interactions • Creating an inclusive environment
3	Social Communication	• Openness in communication • Use of easy-to-understand language • Two-way communication • Communication analogies • Active listening skills

Collaborative Assessment Instrument Analysis

Furthermore, to assess students' interpersonal intelligence, an assessment instrument was developed that focuses on three social dimensions: social sensitivity, social insight, and social communication. This instrument serves as a reference for lecturers in assessing students' social development after implementing the collaborative assessment model. The outline of the assessment instrument can be seen in Table 2 below:

Table 2. Interpersonal Intelligence Instrument Indicators

No	Rated aspect	Indicator	Item Number	Amount
1	Social Sensitivity	Cooperation	1	1
		Tolerance	2	1
		Respect	3, 4, 5, 6	4
		Empathy	7	1
2	Social Insight	Rules of Conduct	8, 9, 10, 11	4
		Emotional Control	12, 13	2
		Responsibility	14	1
3	Social Communication	Communication	15, 16	2
		Active Listening	17	1
		Amount		**17**

Furthermore, in assessing student work, an assessment instrument for musical ensemble work was developed that students can use to evaluate the work of their fellow students. The grid for assessing the work can be seen in Table 3 below:

Table 3. Music Ensemble Work Assessment Indicators

| No	Rated aspect	Indicator	Item Number	Amount
1	Imitation	Rhythm	1	1
		Tempo	2	1
		Harmonization	3	1
2	Exploration	Sound Exploration	4	1
		Creativity	5	1
3	Literacy	Use of Notation	6	1
4	Improvisation	Performance Communication	7	1
		Amount		**17**

The assessment instrument for the work will serve as a guide for students in assessing the work of other groups. The collaborative assessment process will prioritize student interaction in terms of social sensitivity, social understanding, and social communication. A questionnaire will then be developed to measure student perceptions of the implementation of the collaborative assessment model. The indicators for this instrument are shown in Table 4 below:

Table 4. Student Perception Questionnaire Indicators for the Implementation of the Collaborative Assessment Model

No	Rated aspect	Indicator	Item Number	Amount
1	Social Sensitivity	Caring Attitude	1, 2, 3, 4	4
		Prosocial Attitude	5, 6, 7	3
2	Social Insight	Self-Awareness	8, 9, 10	3
		Social Ethics	11, 12, 13	3
		Problem Solving	14, 15, 16	3
3	Social Communication	Communication	17, 18	2
		Listening	19, 20	2
		Amount		**20**

Technical Analysis of Collaborative Assessment Implementation

The assessment is implemented using a collaborative method to stimulate education and students to provide evaluation and feedback on the results of music ensemble practice. The assessment process is two-way, allowing the group receiving feedback to respond directly to the feedback. The collaborative assessment flow in music ensemble learning can be seen in Figure 2:
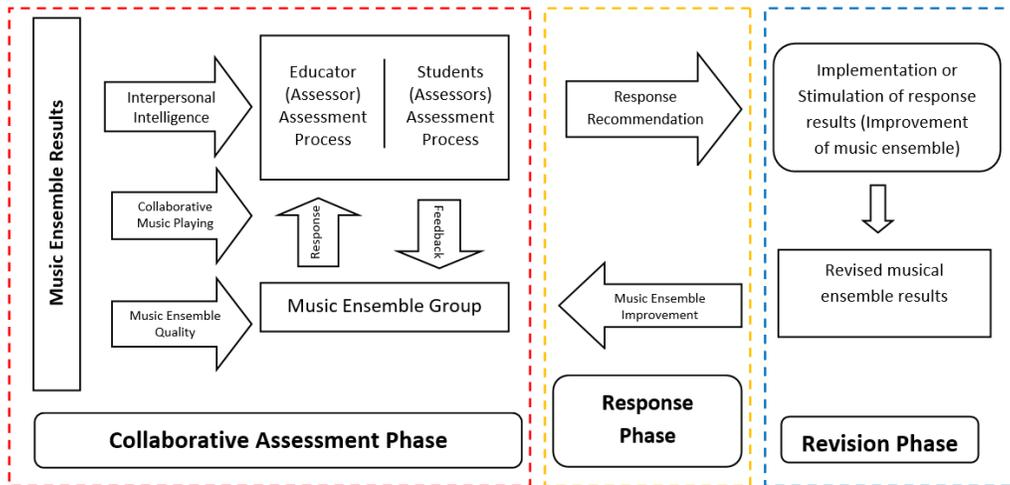
Fig. 2. Collaborative Assessment Stages in Music Ensemble Learning

The collaborative assessment stage is carried out in three stages, namely (1) the collaborative assessment stage, (2) the response stage, and (3) the revision stage. In the first stage, the work produced by each group will be evaluated directly by educators and students using instruments based on indicators of interpersonal intelligence, musical collaboration, and work quality. At this stage, educators and students (outside the presentation group) will provide feedback on the work results which will then be responded to by the presentation group. The second stage is the stage for analyzing the results of the feedback provided to be continued in the second stage regarding the redesign and finalization of the ensemble work based on the input. Finally, the presentation group makes improvements to the work to be further reviewed as a final assessment.

Design

The design stage was carried out by developing an observation sheet rubric to reflect on whether students had developed interpersonal intelligence after completing the collaborative assessment activities. The rubric format for the observation sheet developed can be seen in Table 5 below.

Table 5. Observation Sheet Rubric for Assessment of Students' Interpersonal Intelligence Aspects

No	Indicator	Statement	Score			
			1	2	3	4

1	Cooperate	Students are able to work well together in study groups (1)	Students solve problems individually	Students solve problems collectively, they are passive and do not provide suggestions.	Students always solve problems collectively but forcing your opinion on others.	Students always solve problems collectively and are always open to criticism and suggestions from others.
2	Tolerance	Students are able to socialize with friends of different religions, ethnicities and races (2)	Students only socialize with friends who have the same religion, ethnicity, race and gender.	Students only socialize with friends who have the same religion, ethnicity, race, and even gender.	Students only socialize with a few friends regardless of religion, ethnicity, race, or gender.	Students get along with all your friends
3	Appreciate	Students are able to respect other people's opinions when carrying out group work (3)	Students only force their personal opinions without listening to other people's suggestions.	Students only listen to suggestions from others but act indifferently	Students are open to other people's opinions but still act dominantly during group work.	Students are always open to other people's opinions in the form of criticism and suggestions and are collaborative when working in groups.
		Students are able to appreciate musical works (musical ensembles) played by other groups (4)	Students try to ruin another group's musical work by disrupting the practice process	Students use impolite words, laugh and belittle musical works produced by their friends even though they do not damage other people's musical works.	Students use polite sentences when criticizing musical works produced by friends but do not provide a respectful response.	Students offer pleasant praise or encouragement regarding the musical works produced by friends or others. They also don't belittle their friends for less than satisfactory work.

		Students are able to pay attention and listen to people who are speaking or expressing opinions (5)	Students do not pay attention and listen to the person who is speaking and act indifferently towards the person who is speaking.	Students pay attention to the person who is talking but do not listen to the conversation so they do not understand what the person means.	Students pay attention and listen to the person speaking but do not give any response.	Students pay attention and listen to the person speaking and understand what the person means so they give a positive response.
		Students are able to remember the identity of the person they are talking to (6)	Students do not know the identity/name of each person they speak to.	Students only know the identity/name of the person they are talking to.	Students know some of the identities/names of the people they are talking to.	If you know all the identities/names of the people you are talking to
4	Empathy	Students are able to provide opportunities to speak to friends who want to express their opinions (7)	Students never give others a chance to speak and make suggestions regarding the musical ensemble you are designing.	Students give the opportunity to friends they know to provide suggestions and criticism of the musical ensemble they have designed.	Students give all their friends the opportunity to give suggestions but do not provide positive feedback.	Students give all their friends the opportunity to provide suggestions and criticism and use it as motivation to revise their work.
5	Regulation	Students are able to comply with the regulations and ethics that exist in the campus environment (8)	Students wear clothes that do not comply with campus regulations, have hairstyles that do not comply with regulations, do not attend class during lecture hours	Students wear clothing that meets campus standards, but their hair does not comply with regulations, they do not arrive at class on	Students wear clothes that comply with campus regulations, attend classes during class hours and only take	Students wear clothes that comply with campus regulations, style their hair according to regulations, enter class during lecture hours and only take breaks during

	and leave class for recess before lecture hours are over.	time, and they leave class before recess.	breaks during breaks, but their hairstyles do not comply with regulations.	break time.
Students are able to comply with the regulations set by lecturers in lectures (9)	Students do not comply with all the rules set by the lecturer during lectures, even though they have been reprimanded	The student failed to comply with all the rules set by the lecturer during the lecture. However, when reprimanded, the student complied again.	Students obey the rules set when a lecturer is present or when being supervised.	Students comply with all regulations set by lecturers during lectures without the need for supervision.
Students are able to follow instructions in carrying out musical work projects (10)	Students are inconsistent in following the instructions for creating musical works of art and disrupt the completion of the musical work.	Students are inconsistent in following the instructions for creating musical works of art, but this does not interfere with the completion of the musical work.	Students follow instructions to create a musical artwork, but in some cases do not meet the criteria (inappropriate musical instruments/inappropriate songs).	Students follow all instructions in carrying out the music art project.

		Students are able to complete musical ensemble work within the specified time (11)	If students do not complete the project within the specified time, the work result will be less than 50%.	Students do not complete their work according to the specified time, but the results of their work are 50-70%	Students can complete the work according to the specified time, then the work results will reach 80%.	Students complete their work according to the specified time and their work falls into the good category according to the provisions (100% achievement).
6	Emotional Control	Students are able to convey or demonstrate something calmly (12)	Students say things hesitantly, their pronunciation is unclear and when they demonstrate something, they do it nervously.	Students convey something accompanied by jokes, their pronunciation is unclear and when demonstrating something, they do it without being serious.	Students convey something calmly, but their pronunciation is not clear, and when demonstrating something they do it seriously. serius.	Students convey something calmly, pronounce it clearly, and when demonstrating something, do it seriously.
		Students are able to control their anger and act in a stable manner (13)	Students often get angry for no apparent reason.	Students often get angry when a friend makes a mistake or offends them.	The student's expression changed when a friend offended him, but he remained silent and did not get angry.	Students remain calm and do not get angry easily when their friends accidentally make mistakes or offend them.
7	Responsibility	Students are able to take responsibility for working	Students do not provide ideas for musical	Students do not contribute ideas for	Students present the idea of a musical	Students discuss ideas for the Music Ensemble's

		on musical works in groups. (14)	ensemble compositions, and do not practice in groups (Independent Practice).	musical ensemble compositions, but actively participate in group rehearsals.	group that works together but will be dominant, and actively participate in group practice.	work together, and actively participate in group rehearsals.
8	Communication	Students are able to express opinions during discussions (15)	Students never speak or present arguments in a discussion	Students convey arguments in discussions with unclear intonation and articulation.	Students express their opinions in discussions	Students express their opinions 2 or more times in the discussion with good and clear intonation.
		Students are able to explain or clarify the results of their work (16)	Students never explain or clarify their work.	Students provide explanations or clarifications of their work results but not seriously.	Students provide explanations or clarify the results of their work seriously.	Students provide detailed explanations, provide relevant examples and clarify their work results seriously.
	Active Listener	Students are able to act as good listeners in paying attention to other people's explanations (17)	Students do not listen to their friends' explanations with focus and interrupt other people who are talking.	Students listen to other people's explanations with focus but do not give a positive response (ask or respond)	Students listen to other people's explanations with focus and give positive responses (ask questions or respond)	Students listen to other people's explanations with focus, provide sentences of appreciation and give positive responses (ask questions or respond)

This observation sheet rubric will be a guide for lecturers' assessment of each student, so that it can become data to see the development of students' interpersonal intelligence aspects after implementing the collaborative assessment model. Furthermore, an observation sheet was developed as a guide for assessing student ensemble work. The observation sheet serves as a guide for students to assess the work of other student groups in the application of the collaborative assessment model. This can act as a trigger, thus stimulating students to communicate well, express measured opinions and increase collaboration in defending arguments. The rubric design of the observation sheet developed for assessing student music ensemble work can be seen in Table 6 below:

Table 6. Observation Sheet Rubric for Assessing Student Ensemble Work Results

No	Indicator	Statement	Score			
			1	2	1	4
1	Rhythm	The ensemble group is able to play the song with the right rhythmic harmony (1)	The rhythm played by an irregular ensemble group	The rhythm played is in accordance with the melody of the song and produces 1-2 variations of rhythmic accompaniment patterns to accompany it.	The rhythm played is in accordance with the melody of the song and produces 3-4 variations of rhythmic accompaniment patterns to accompany the melody.	The rhythm played is in accordance with the melody of the song and produces 5-6 variations of rhythmic accompaniment patterns to accompany the melody.
2	Tempo	The ensemble group is able to play the song with the right tempo balance (2)	The tempo played by the ensemble group is irregular so the song tends to sound messy.	The song is played in tempo, but sounds inconsistent in some parts.	The song is played according to tempo, and consistency in each part	The song is played according to tempo, consistently and in detail in several parts of the song that require tempo changes (accel/rit)
3	Harmonization	The ensemble group can play songs with harmony of musical elements (3)	There is no harmony between the musical elements so the music sounds stiff	The song being played has harmonious musical elements but is still not	The song being played has a harmony of musical elements and the	The songs played have a harmony of musical elements and the expressive

No	Aspect	Indicator				
			and expressionless.	expressive (the dynamic aspects do not appear)	expressive aspects of the song (song dynamics) are already visible.	aspects of the song (song dynamics) are clearly visible and each player looks expressive.
4	Sound Exploration	Ensemble groups can play songs in a certain musical style (4)	Only play songs that are true to their original form.	Playing a song in a certain musical style but it sounds less neat in some parts of the song	Playing a song in a certain musical style and it sounds neat when played	Playing songs with two musical styles and sounding neat when played.
5	Creativity	The ensemble group is able to use several rhythmic and melodic musical instruments to produce harmonious works (5)	Musical ensembles do not use musical instruments	The musical ensemble uses only melodic instruments without any rhythmic instruments, but it sounds disharmonious when played.	This musical ensemble only uses melodic instruments without any rhythmic instruments, and sounds harmonious when played.	Musical ensembles use a variety of rhythmic and melodic instruments, and sound harmonious when played.
6	Use of Notation	The ensemble group is able to read notation when playing a song (6)	Each player does not use the score as a guide in playing the song.	Some players use sheet music when playing songs.	All players use sheet music when playing songs.	All players use sheet music when playing songs and have transcriptions of the songs they play.
7	Performance Communication	The ensemble group was able to play the song compactly and expressively (7)	All the players look uncoordinated	Only 1-2 people look compact and communicative	All the players look compact but lack communication.	All the players looked compact and communicative when they appeared.

Next, a questionnaire was developed to assess students' perceptions of the implementation of the collaborative assessment model. This is crucial as a form of student self-evaluation of the collaborative assessment simulation process and also to measure whether the implementation of the assessment model indicates an increase in students' interpersonal intelligence. The questionnaire format for students' perceptions of the collaborative assessment implementation is presented in Table 7 below:

Table 7. Student Perception Questionnaire Instrument on the Implementation of the Collaborative Assessment Model

No	Statement	Answer			
		Strongly Agree	Agree	Disagree	Strongly Disagree
1	Students are able to understand other people's feelings when conducting group discussions.				
2	Students help group members who are having difficulty playing a song.				
3	Students provide input on the work of other groups as a form of positive evaluation.				
4	Students try to find solutions if my group experiences difficulties in practicing the ensemble.				
5	Students also contribute if there are fees for group training consumption needs.				
6	Students always volunteer to take the training equipment.				
7	Students always prioritize group interests when conducting discussions (for example in choosing songs)				
8	Students feel embarrassed if they arrive late during group practice.				
9	Students feel embarrassed not to give their opinions during group discussions.				
10	Students restrain themselves if conflict occurs during group discussions/exercises.				
11	Students speak with clear articulation and friendly intonation when conducting group discussions.				
12	Students communicate politely when asking for help from others.				
13	Students do the exercises in an orderly manner so as not to disturb other groups.				
14	Students do the exercises in an orderly manner so as not to disturb other groups.				

15	Students actively contributed to the discussion, especially when our work was criticized by other groups.
16	Students always remain calm when solving group problems.
17	Students express their opinions using good language during group discussions.
18	Students do not force their opinions on others during group discussions.
19	Students do not interrupt other people's conversations.
20	Students focus on listening to friends who are expressing their opinions or analysis results.

Develop

This stage is carried out using three types of validation: language validation and content validation. The validation process was carried out by two experts in the field of learning evaluation from Universitas Negeri Medan.

Instrument Validation from Language Aspects

Expert validators analyzed the language suitability of several developed assessment instruments. This stage aimed to produce valid assessment instruments that met good and correct language standards. The validation results can be seen in Table 8 below:

Table 8. Validation Results of Language Aspects

Assessment Aspects	Before Revision Total Score	After Revision Total Score
Clarity of Language	8	15
Conformity of Sentence Structure	14	15
Vocabulary Appropriateness	15	15
Total	41	45
Category	"Feasible"	"Very Feasible"
Average value	Average: $\frac{41}{50} = 0,82$	Average: $\frac{45}{50} = 0,90$
Average Percentage	$\frac{41}{50}$ x 100% = 82%	$\frac{45}{50}$ x 100% = 90%

The table above shows that the first validation result scored 82%, categorized as " Feasible." After revisions, the score increased to 90%, categorized as " Very Feasible." The validation results yielded several suggestions, including the use of standard words and several sentences with ambiguous meanings, which confused respondents when completing the instrument.

Instrument Validation from Content Aspect

Content validation is a crucial process in the development of assessment instruments, which aims to ensure that the instrument can truly measure the suitability of the object, both in terms of competencies, indicators, and objectives that have been set. Some of the functions of this validation include (1) Suitability of instruments to learning objectives, (2) Scope of assessment item indicators., (3) The relevance of the question to the aspect being measured. The results of the content validation that has been carried out can be seen in the following table 9:

Table 9. Validation Results of Content Aspect

Assessment Aspects	Before Revision	After Revision
	Total Score	Total Score
Suitability of instruments to learning objectives	14	14
Scope of assessment item indicators.	15	15
The relevance of the question to the aspect being measured.	40	55
Total	71	84
Category	"Feasible"	"Very Feasible"
Average value	Average: $\frac{71}{90} = 0{,}79$	Average: $\frac{84}{90} = 0{,}93$
Average Percentage	$\frac{71}{90}$ x 100% = 79%	$\frac{84}{90}$ x 100% = 93%

Based on the content validation carried out, the results obtained were 79% with the category "Feasible", and after revisions by the researcher, a score of 93% was obtained with the category "Very Feasible".

4. Conclusion

Based on the overall research results, it can be concluded that the development of a collaborative assessment instrument based on interpersonal intelligence in music ensemble learning in the Elementary School Teacher Education Study Program at Universitas Negeri Medan has successfully produced a valid and suitable product for use. The instrument developed includes indicators of interpersonal intelligence such as social sensitivity, social insight, and social communication integrated into the collaborative assessment process. The results of language and content validation show an increase in the quality of the instrument to the category of " Very Feasible," so that this instrument can be used as a reference in assessing the development of students' interpersonal aspects through ensemble music practice. Thus, this instrument not only functions as a measuring tool for learning outcomes, but also as a means to develop social skills, build character, and strengthen students' collaborative learning experiences in a more meaningful way.

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