

AUTHENTIC ASSESSMENT IN MUSIC LEARNING

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Abstract

The purpose of this study is to analyze and know how and what is related to the title of Authentic Assessment in Music Learning. This research method This form of research is qualitative with descriptive and critical analysis. Therefore, the author can elaborate comprehensively how Authentic Assessment In Music Learning. In this study, the author optimally used two data sources related to this study, namely. Primary data sources and secondary data sources. The main sources of this research are books and scientific journals on Authentic Assessment. The result of this study is that practical music education is an innovative method that needs to be further developed, considering the practical aspects that characterize art education in schools. As they create their pieces, students develop their musical skills and creativity, allowing them to collaborate in groups to create unique pieces of music. This "musical" music learning seems to be an answer to the tendency of music learning that is theoretical and linguistic that only prioritizes cognitive aspects.

Keywords : Assessment, Authentic, Learning, Music.

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Introduction

A complete human being is a human being who has the essence of aesthetic value in himself. Art education in schools is one way to instill aesthetic values in students. As for art education, in this case it refers to the art of music, it has various purposes. According to (ELLIOT et al., 1995) the nature of music education that should be a guide for an educator and understood essentially is as follows. (1) Education in music, which relates to the educational values contained in music learning; (2) Education about music, which is related to musical knowledge related to music learning, such as music theory, harmony and music history; (3) Education for music, related to the purpose of studying music; (4) Education by means of music, which is a combination of the three components above. To determine the achievement of the above art education goals, an assessment process is carried out to measure it. In Permendiknas Number 27 of 2007 and Number 66 of 2013 concerning Education Assessment Standards, assessment is defined as the process of collecting and processing information to determine the achievement of student learning outcomes that are carried out systematically and continuously, so that it becomes meaningful information. Assessment is an integral process that cannot be released in the learning process. Good assessment will describe the criteria for learning success, both in terms of educators, and in terms of students.

The 2013 curriculum is a new curriculum that functions as a complement to the previous curriculum, namely the Competency-Based Curriculum (KBK) and the Education Unit Level Curriculum (KTSP). (Ruslan & Alawiyah, 2016) The 2013 curriculum aims to enable Indonesian people to live as loyal, productive, creative, innovative and soulful individuals and citizens, contributing to the life of society, nation, nation, and world civilization. Authentic assessment is a key focus of the 2013 curriculum. (Sugiri & Priatmoko, 2020) also explained that through the 2013 Curriculum, authentic assessment becomes a serious emphasis where teachers must apply authentic assessment in every learning process. Authentic assessment is a process that teachers carry out to collect information about the learning progress made by students (Al-Saud, 2013). This authentic assessment aims to assess students' skills in real-world situations. In other words, the student learns to apply his knowledge and skills to authentic tasks. Through this comprehensive evaluation, it is hoped that various valid/accurate and precise information can be obtained about what students actually know and can do, as well as about the quality of educational programs. Authentic assessment measures aspects of knowledge and creativity. In addition, Howard Gardner said the assessment measured seven basic skills that cannot be assessed using traditional methods. The seven basic skills are: (1) visual-spatial, (2) kinesthetic, (3) musical rhythm, (4) interpersonal, (5) intrapersonal, (6) logical-mathematical, and (7) linguistic. Only the last two skills are measured or valued by many people, and the other five skills are less

obvious. From the information above, it is clear that the appraisal process, especially performance appraisal, is the focus of the assessment. (Majid & Burenhult, 2014).

This study is different from previous research in that the researcher focuses on analyzing the results of previous research related to Authentic Assessment In Music Learning more theoretical and actual application in the world of music-related learning. Previous research related to this that Some of the main points that will be discussed in this article include the concept of composition-based music learning that prioritizes sound processing, assessments commonly used by teachers in music learning, and how to concoct authentic assessment concepts that are effective and efficient in music learning. The use of good, valid and valid authentic assessments, in addition to helping teachers map learning success, also ensures the effectiveness and achievement of learning objectives more thoroughly (Suwandhono, 2016) The results of the expected music learning evaluation will be an inspiration in the activity system of an evaluation in learning (Nugroho et al., 2020) The results of this study show that teachers carry out authentic assessments in thematic learning which include competency assessments of attitudes, knowledge and skills. On attitudinal competence through observation, self-assessment, and journal assessment techniques. The assessment of knowledge competence is carried out through written tests, oral tests and assignments. Skills competencies are implemented through performance techniques, project assessment, product assessment, and portfolio assessment. The obstacle lies in the complicated assessment procedure, the problem of time division because in authentic assessment many aspects are assessed so that it requires more time, authentic assessment is also complicated to make learning conducive, a complicated assessment instrument. The solution to overcome this is by conducting training on the 2013 curriculum, facilities and infrastructure must be adequate, learning that is easy to condition, the role of the principal as a companion.(Natalia, 2019)

Method

This research is a type of literature research; That is, the information materials used come from library sources in the form of books, encyclopedias, magazines, journals, newspapers, journals, and others (Hadi, 1987). This form of research is qualitative with descriptive and critical analysis. Therefore, the author can elaborate comprehensively how Authentic Assessment In Music Learning. In this study, the author optimally used two data sources related to this study, namely. Primary data sources and secondary data sources. The main sources of this research are books and scientific journals on Authentic Assessment. At the same time, this research is supported (secondary) by other thought works related to Music Learning. Such research has never existed so it is very important for the author to convey through this article Authentic Assessment In Music Learning.

Results and discussion

The process of learning and assessing art in schools The newly implemented 2013 curriculum mandates increased efforts to appreciate and create artworks based on local traditional arts and culture. The hope is that this can foster a sense of pride in local culture while trying to create works of art based on the noble values of local culture. This is stated in the Regulation of the Minister of Education and Culture Number 64 of 2013 concerning Content Standards for Primary and Secondary Education. Although curriculum change requires a paradigm shift in art learning, practices in this area are generally different. There are still many teachers who teach music in schools and only focus on learning music theory.(Zangos et al., 2001), One of the common obstacles to education in Indonesia is that memorization takes precedence over the experience of authentic assessment practices of music learning (adi wisnu suwandno) and the experience of applying the insights provided by teachers to students, I explained that it happens a lot. The reasons vary, including obsession with samples, the need for testing, teacher status issues, teacher authority issues, and lack of thought about methodology and precepts in teaching and learning situations. Ironically, music education in Indonesia is often interpreted by teachers to only focus on teaching Western music and learning elements of Western music, forgetting the essence of tradition, namely the identity of the nation.

This seems to glorify the mastery of western music as the core of music learning in schools. Criticism of this condition was stated by Suka Harjana, (Mack et al., 2004). He explained, the aspects of music that since the beginning entered Indonesia are not the true parent of European music culture, but only a small meaningless layer of the very complex parent of Western music culture. Learning the art of music in school itself is basically based on the experience of interaction, abstraction, expression, and presence. Therefore, teacher expertise is needed to develop learning tools that are in accordance with the nature of learning that takes place. One of the tools that teachers must master is the assessment process. In reality, teachers are less able to use the right assessment tools. The evaluation process in the context of music learning is often ignored and reduced to a very simple meaning. Assessments in arts and culture classes often use written exams that focus only on the level of memorization and comprehension of knowledge. This is certainly irrelevant, because the measuring instruments used are only at the level of remembering and understanding.

In addition, although the nature of art education includes practical values and processes are an important part of it, evaluation may only focus on learning outcomes, and evaluation of learning processes tends to be ignored. Composition-based music learning One interesting music learning method that can be developed in school cultural arts classes is composition-based music learning. In this subject students learn how to process sound to produce musical forms. This composition-based learning changes the paradigm of music learning which is not only introduced through theory but practiced

through composition. (Kaschub & Smith, 2014) Composition-based learning includes five musical skills: (1) developing music perception skills, (2) strengthening understanding of music theory and practice, (3) practicing the ability to compose musical works, and (4) being stated to be performed. Increased appreciation of contemporary music and existing techniques. (5) Provide space for creative experiences. Composition-based learning is one of the innovative ways to overcome classic problems encountered in fine arts learning, such as learning that is too theoretical and knowledgeable, lack of access to instruments, and a large number of study groups.

At the heart of the study is the exploration of the most important form of music: the aesthetic processing of sound. Students should be able to process sounds found and produced from sound sources in everyday life into musical compositions that emphasize rhythmic elements as the basis of sound processing compositions. This use of the voice as an unconventional instrument is consistent with what has been said so far. (Mack et al., 2004), In music, especially in composition learning, the use of musical instruments does not necessarily have to use traditional musical instruments, especially as already mentioned, musical instrument subject matter is one of the inhibiting factors in the process of learning music in schools. The creative process that takes place in writing is an effort to encourage creativity in students.

In Learning Practice, students can practice this composition-based learning with several learning steps, including: (Mariyaningsih & Hidayati, 2018) 1. Identify sounds and musical elements. At this stage students are asked to identify sounds that they often hear in everyday life. These sounds can be sounds heard in everyday environments (soundscapes) or sounds resulting from human interaction with certain sound sources. Students are also asked to identify what sounds occur in certain environments. For example, what sounds come from the kitchen, bathroom, sporting events, roads, houses, natural environment, etc. After the sound identification process is complete, students are asked to identify whether there is a musical element in the sound. Identified musical elements include beat, rhythm, pitch, timbre/timbre, dynamics, etc. By connecting sound and musical elements, students can understand the meaning of musical elements in real, experiential, and practical processes. 2. Sound Source Selection After students identify and understand the musical element of the sound they hear, they are asked to process the sound they hear into a piece of music. Students choose a number of sounds that they can process and apply to their composition. For example, teachers can form groups in which students vote for certain sounds. One group may choose to handle sounds they often hear in the kitchen. Processed sounds include the sound of pots and pans, the hiss of ovens, plates, glasses, and others. These voices certainly have a unique timbre and personality. Students are free to choose whatever sound source they are interested in and they can use in their compositions. 3. Audio processing in music production. The next step is to ask students to do sound

processing of the selected sounds. This sound processing must be musical, and students will feel that any sound, if processed musically, can be a unique and interesting piece of music. The form of his work can start from the simplest form. The teacher can give instructions on how to add an element of rhythm to the sounds in the form of a regular rhythmic pattern. In addition, teachers can encourage students to process the dynamics of sound sources. After the sounds form a sound pattern, students work in groups to explore various composition techniques such as rhythm processing, repetition, canon, texture, augmentation, reduction, and other composition techniques that correspond to the level of understanding of the sound the student uses. 4. Composition Staging After students plan and create compositions, they practice staging compositions that they have practiced before. Performance itself is a multi-layered process, ranging from increasing discipline, self-confidence, the ability to work together in groups, and motor skills, to psychological aspects in the form of feelings of pleasure and joy, sadness and emotion. in performance. This musical experience is often forgotten in school art classes.(Siberman, 2018)

Art is a process of experience, and the end of this musical experience is performance. The performance is a trial event where students compete with each other to display their best abilities in the form of musical compositions. This composition-based music learning aims to emphasize students' sensitivity to sound, and the composition process they do shows their level of creativity. The complex concept of music reflects the fundamental essence of music itself: sound processing. How do people add aesthetic value to the sounds they create? This pattern of learning based on composition and sound processing also provides space for students to develop their musicality without being burdened by the assumption of "talent" or anxiety about the adequacy of the initial ability to play a common musical instrument. This acoustic treatment can be done by anyone, whatever the condition. Can you already play a musical instrument? As well as acquiring the ability to play traditional musical instruments. Through sound processing, students are able to understand and feel music in various forms, different ways, and with aesthetic values tailored to their stage of development and mindset. Authentic evaluation in composition-based music learning Authentic evaluation is an evaluation concept that comprehensively evaluates the learning process. (Majid & Burenhult, 2014) Authentic assessment is a systematic and continuous process of gathering information about student learning success and is useful for improving learning effectiveness. Majid's opinion is in line with the assessment development study conducted by the Curriculum Center, (MUNA et al., 2009) which states authentic assessment as a process of collecting, reporting and using information about student learning outcomes by applying the principles of assessment, continuous implementation, authentic, accurate and consistent evidence as public accountability. In relation to musical activities, (Mueller, 2006) revealed that authentic assessment is a form of assessment where students are asked to perform tasks in real

situations that demonstrate the meaningful application of essential skills and knowledge. From some of the opinions above, authentic assessment is very appropriate to be applied in the concept of art learning in schools, considering the many dimensions of practice and skills that occur during the learning process. Authentic assessment also has strong relevance to the scientific approach to learning in accordance with the demands of the 2013 curriculum. Because, this kind of assessment is able to describe the improvement of student learning outcomes, both in the context of observing, reasoning, trying, building networks, and others.

Authentic assessments can be made by teachers themselves, teachers as a team, or teachers working with students. In authentic assessment, student engagement is often crucial. The assumption is that learners can perform learning activities better when they know how to be assessed. Learners are required to reflect and evaluate on their own in order to promote a greater understanding of learning objectives as well as encourage higher learning abilities. In authentic assessment, teachers apply criteria related to knowledge construction, scientific studies, and experience gained from outside the school. Authentic assessment tries to combine teacher teaching activities, student learning activities, student motivation and engagement, and learning skills. Because assessment is part of the learning process, teachers and learners have a wide understanding of performance criteria. Authentic assessment is often described as an assessment of learners' development, as it focuses on their developing ability to learn how to learn about a subject. Authentic assessment must be able to describe the attitudes, knowledge and skills that students already or have not possessed, how they apply their knowledge in terms of what they have or have not been able to apply learning gains and so on. On that basis, the teacher can identify what material is worth continuing and for what material remedial activities should be carried out. Authentic Assessment Instruments in Composition-Based Music Learning Authentic assessment in music learning must holistically measure students' abilities in planning, process, as well as implementation and practice in learning. In addition, authentic assessment instruments must also be able to measure cognitive, affective and psychomotor aspects of students. Some examples of assessment instruments that are considered suitable for measuring student achievement in composition-based music learning include: 1. Observation sheet. Observation sheets can be used to measure the affective/attitudinal and cognitive aspects of students during the learning process. The measured attitude items can be adjusted to the characteristics of learning. In addition to student observation sheets by teachers, student observation sheets can also be developed which are filled out by students themselves in the form of personal assessments (self-assessment). This observation sheet can be in the form of a checklist rubric using the Likert scale, which can later be averaged so that a score is obtained. In the assessment for composition-based music learning, it is necessary to pay more attention to student attitudes in the implementation of learning. Performance Assessment Performance

assessment measures students' ability when performing composition work. The form of performance assessment is in the form of a rubric that is used as an instrument to conduct performance assessment / performance assessment. In this rubric, both teachers and students make observations to determine the achievement of abilities in certain aspects, which are needed in the performance. Assessment by students uses peer assessment rules where students assess the abilities of their classmates. In composition-based learning, some skills that must be shown by students include group cooperation, creativity of sound sources, composition processing, and neatness of group appearancek.

After the implementation of research and development obtained; (1) the model previously used by teachers was a conventional model, (2) the results of the validity test of the authentic assessment instrument in learning band music were 89.3, (3) the result of the practicality test of the authentic assessment instrument in learning band music was 87.4, and (4) the test result of the effectiveness of the authentic assessment instrument model in learning band music was 89.4. Based on the results of this test, it can be concluded that this authentic assessment instrument model is feasible to use. The implication of the results of this study is that teachers are easier to carry out assessments, more systematic, and make it easier for students to carry out band music learning.(Irwan, 2020)

The results of the study were obtained from the application of Authentic scoring model in music studies, which is based on musical composition. Authentic assessment has the principle of fairness, actively involving students and helping teachers to map the success of learning outcomes, as well as ensuring the effectiveness and achievement of learning outcomes more thoroughly.(Irwan, 2020)

From the objects found in the field, both in the form of works, achievements, learning methods, and assessments using authentic assessments in creativity learning that teachers make many assessments based on children's work.(Adinda et al., 2020) The targeted research results are authentic assessment design concepts for learning Piano Major Instruments.(Nainggolan et al., 2020)

Conclusion

Based on the analysis of several articles related to the title of the study, the researcher concluded that practical music education is an innovative method that needs to be further developed, considering the practical aspects that characterize the main characteristics of art education in schools. As they create their pieces, students develop their musical skills and creativity, allowing them to collaborate in groups to create unique pieces of music. This "musical" music learning seems to be an answer to the tendency of music learning that is theoretical and linguistic that only prioritizes cognitive aspects. On the other hand, the assessment process is a process that cannot be separated from learning, not only as a way to discover and measure the skills

acquired by students, but also as an integral part of the learning process. Comprehensive and balanced assessment and measurement of student abilities is one way to ensure student learning success. A good teacher must be able to develop assessment tools that match what he or she wants to measure and avoid using assessments that are not appropriate for continuous learning. Composition-based music learning prioritizes aspects of musical learning. Accompanied by good and authentic assessment concepts and tools, this can be a unique new breakthrough and answer in improving and developing music learning in schools.

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