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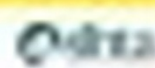
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LETTER OF ACCEPTANCE

Title of the manuscript:

Individual-based versus Group-based Instructions in Classical Guitar Teaching at Indonesian Tertiary Arts Education

Authors: Andre Indrawan, Agnes Iklimah

Dear authors,

Thank you for the submission of your manuscript. It has been evaluated by the editors and we are pleased to inform you that it has been **ACCEPTED** for online publication in the Journal of Catharsis in Volume 12, No. 1, which we anticipate being published in the Mei 2023.

It has a publication fee of 500.000 IDR. If you agree to the fees, please contact our Section Editorial, Mr. Angga R Purwandura (WhatsApp **085727381117**), to acquire the **Virtual Account (VA)** for publication payment ASAP.

You will receive online version of your article after it has been published.

Best regards,

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Individual-based versus Group-based Instructions in Classical Guitar Teaching at Indonesian Tertiary Arts Education

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Abstract

Higher education policy implementation impacts more programs' development of new music studies that cause the emergence of different classical guitar study curricula with their durations and credit weights varieties, which overlap each other. There has also been a new discourse on controversial group-based instruction strategies in instrumental training among teachers who have been using individual-based in running classical guitar courses. The aim of this research is to investigate the shifting discourse from individual to group instructions in classical guitar courses. This study uses a qualitative survey of several classical guitar teachers at four music departments in Indonesian art universities. In conclusion, almost all teachers apply individual instruction and it seems that they opposed the discourse of classical guitar group instruction. Although they also recognise the benefits of the group-based instruction model, up to date the students-teachers ratio for classical guitar studies is still between one to five students, so individual instruction is more reasonable to apply. This research offers the basic concept of developing a blended learning model that combines individual and classroom instruction strategies to anticipate the future growth of classical guitar student interest.

Keywords: individual instruction, group instruction, classical guitar, arts higher education.

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INTRODUCTION

This study discusses the controversy between individual-based and group-based instructions in the teaching practice of the classical guitar at music study programs in several Indonesian art universities. The recent shift in teaching strategies from individual face-to-face to classroom teaching models results from curriculum changes. Currently, universities demand a significant increase in new music student admission. However, the large number of students differs from the limited availability of guitar teachers. Thus, the rise in student numbers is likely one of the causes of the development of the discourse on shifting teaching strategies. Although most institutions encourage teachers to develop group-based instruction for instrumental studies, including the classical guitar, most of their teachers still maintain individual-based instruction.

Research Background

Generally, people know that instrumental teaching in Western music studies, what else at the higher education levels, has been applied through individual instruction, not in groups. The understanding is that the individual face-to-face teaching process for instrumental studies at the tertiary education level has long been a legacy in European conservatory traditions. Due to that reason, only a few know that in Indonesian tertiary art education, group-based instruction in classical guitar studies has become a new discourse. Several guitar teachers have considered the advantages of it. Therefore, shifting classical guitar teaching approaches from individual to group instructions needs further study based on the latest facts.

This study aims to reveal the preferences of teaching strategies of classical guitar teachers at Indonesian art institutions in the last three years. The group-based instruction for instrumental studies in music degrees is unusual. The group-based approach is more appropriate for theory courses such as music history, esthetics, and philosophy. The Department of Music of the Faculty of Performing Arts (Fakultas Seni Pertunjukan, or the FSP), Yogyakarta Indonesian Institute of the Arts (Institut Seni Indonesia Yogyakarta, abbreviated as ISI Yogyakarta), applies three types of classes, or learning groups. The first is the big class for general lectures with more than 40 students under the coordination of a lecturer. The second type is a medium class with 15 to 20 students with one lecturer. The medium class is for parallel music theory learning groups such as counterpoint, harmony, and rudiment courses. These tiered courses not only comprise

theories and formulas but also regular written exercises which require intensive control from lecturers. Meanwhile, small study groups are attended by one up to five students (interview with the Head of Musik Department 2011-2019 FSP ISI Yogyakarta, December 2022). So far, the instrumental study process in the small class has been applied through individual-based instruction which is carried out in turns. Therefore, the discourse of eliminating small classes, or encouraging the use of group-based instruction is still considered unprofitable by current instrumental teachers. Thus this study tries to reveal the need for classroom teaching strategies in addition to individual face-to-face instruction in the classical guitar learning process at the higher art education level in Indonesia.

Implementing classroom or group instruction strategies in classical guitar teaching in Indonesian universities is necessary. Currently, the higher education system in Indonesia refers to science and humanities education which has standard ratios that no longer allow the application of individual-based instruction models. Fulfilling the ratio between student and teacher is one of the elements in national standard indicators. Due to this reason to implement teaching strategies, we need appropriate adjustments. Until now, new student candidates with a choice of classical guitar instruments still dominate and become the hope in fulfilling the interest of new students every year. However, until now, the number of guitar students in some study programs is still within the limits of small classes, so they can still implement individual-based instruction strategies.

Literature Review

Studies of music teaching models, mainly instrumental studies in universities, still need to be available. Most learning model studies discuss the learning process in secondary schools. Among the latest studies related to learning models is Ikhwanudin et al. (2022), which discusses problem-based learning models applied to music notation reading training. The other research by Wijayanto et al. (2021) discusses the learning strategies in Western music teaching for high school students using Microsoft Team and YouTube media. Neither study confirmed the purpose of the music course, whether the instrument was solo or ensemble, and what instructional approach they used. Nevertheless, the learning processes discussed by both studies tend to be group learning models.

A recent study on art higher education discusses teaching strategies that include procedures,

methods, and evaluations. The study found that at the higher education level, students are encouraged to play an active role in the learning process and individual art teaching procedures (Jerkovic & Skojo, 2021). In another study, Lohinsky et al. (2021) concluded that art higher education bases its approach on contemporary didactic principles with a dominant paradigm, namely student-centred learning (SCL). In the SCL, each student needs to form the knowledge, abilities, and skills that will allow him to solve production problems, use modern technologies, independently analyze the results of his activities, and conclude. Thus, art higher education graduates must be ready to work actively in a changing environment.

Recent literature on the classical guitar is associated with art colleges' learning process. Khositditsayanan et al. (2021) reviewed the classical guitar test as a guideline for higher education entrance examinations in Thailand universities. The research found a way to develop a short-term classical guitar curriculum for higher education entrance exams. The study obtained its finding by studying information from documents, principles, theories, and classical guitar test criteria as guidelines. It then revealed details of preparation materials ranging from technical components, scales, etudes, and song standards. Meanwhile, in their research, Djahwasi et al. (2020) developed an integrated approach to the classical guitar learning method based on the international-level exam syllabus. He united various learning resources to achieve learning expectations to be effective, efficient, and manageable.

Jia (2018) discusses individual-based instruction strategies. She examined individual face-to-face instructional teaching in general education or non-music contexts. The research emphasizes the importance of individualization in online learning. The broad network teaching system now needs more intelligence and more individuation aspects. The research provides data-driven theoretical support for studying distance individualized learning and network teaching systems that can examine potential development directions for future network teaching. The research indicates that individualized consultation is necessary in addition to online conference-based forms of education, where communication tends to be teacher-centred.

Yang (2022) introduced a case-based, interactive form of classroom teaching between instructors and students. He outlines methods specializing in teacher-student interaction, focusing on case analysis and various ways of teaching interaction. These methods are heuristics, question, answer, and inquiry experience types. The spirit of

interactive teaching is the activation of innovative thinking and exploration. Teaching based on recessive knowledge can promote the cultivation of creative thinking and promote the ability to teach classes to a higher level. This explanation implies the benefits of the group instruction model with the condition that it must have an interactive dimension.

Malekigorji (2020) address challenges that hinder student engagement, such as the number of students in the classroom, their sociocultural differences, and limited teaching time, by designing learning technologies. He called his findings a "super blended" teaching strategy that combines the Classroom Response System (CRS) with Flipped Classroom (FC) and Team-Based Learning (TBL). In this system, students are compulsory to preview e-learning materials and watch lecture recordings before sessions, and apply their knowledge in each session, either individually or as a team. An efficient mixed approach is between the respective base and the class approach in such a system. The research indicates that combining more than a design in a learning process is possible.

From the literature studies above, which aimed to obtain preliminary theoretical information concerning music teaching in the context of higher music education, such as teaching strategy, classical guitar courses, and instrumental teaching instructions, there are some gaps identified that this study is concerned with. The study of music teaching, besides still rare, is also primarily targeted at secondary school students. Although only some studies were concerned with the SCL (Student Center Learning) teaching strategy at the university level, these were outside of the music education context. Reflections on classical guitar at tertiary education did not discuss practical study teaching but learning sources. There is a discussion on individual-based, group-based, and even blended instruction strategies practised outside the music education context. Group-based instruction in general education has already become familiar. However, the instruction approach is a new discourse in practical music teaching. Due to these gaps, this study focused on uncovering the shifting phenomenon from individual to group instruction in classical guitar teaching in the context of higher music education in Indonesia.

METHODS

The material object of this study is opinions about the form of group-based instruction and group-based instruction. Meanwhile, the formal research object is a shift in classical guitar teaching strategies. One can only know the trend of developing strategies directly from the teachers

who carry them out. Samples as a source of research information are guitar teachers from several art universities in Indonesia. The sample limit is guitar teachers from the 'music' or 'musical art' study programs and their derivatives (programs resulting from the development of the musical arts study program). Thus, the data does not represent universities but individuals, whether in one study program or different programs, and whether in the same art colleges or other. Thus, the object of this research material comes from qualitative data of individual teachers who teach classical guitar courses.

This research uses a qualitative survey design (Fadli, 2021; Gerring, 2017). Qualitative design is the right one to capture opinions. Qualitative information screening in this study used online questionnaires through Google Forms. The questions asked include quantitative and qualitative data. For quantitative data and preferences, we use dropped-down questions and multiple choices. While qualitative questions use short answer questions or answers in the form of descriptions or statements. Although we grouped the data into two types, this study discussion only focused on qualitative answers as the primary data. Meanwhile, we positioned the quantitative data as the fundamental consideration and context for qualitative answers. Thus the research design used is a qualitative survey (Harvey, 2018; Moten & Wok, 2019)

Data sources include 12 teachers of classical guitar courses in four types of music undergraduate programs at four public and private art universities. The source of the data is the response of the resource persons through the disseminated questionnaire. The twelve teachers who returned questionnaire answers were individuals from the Music, Music Education, Music Creation (composition) undergraduate programs, and Music Presentation (performance) in the four institutions. These programs cover three state universities: the Yogyakarta Indonesian Institute of Arts (ISI Yogyakarta), Denpasar Indonesian Institute of Arts, and Padang Panjang Indonesian Institute of Arts, and one private university, the Jakarta Institute of the Arts (the Institut Kesenian Jakarta; abbreviated as the IKJ). With online platforms, data is purely individual without intervention from other parties. Qualitative data include preferences for currently applied forms of classical guitar instruction and the reasons underlying their selection (see Braun et al., 2021). The data collection technique in this study is a qualitative survey through an online platform with a data collection instrument in the form of a qualitative questionnaire. We chose the technique because it is very effective and efficient, and data can be obtained quickly (Braun et al., 2021; Moten & Wok, 2019). The survey involved two stages. The first stage questions are related to the application of teaching instructions bases, both individual and group. The second stage questions concern the quality of learning resulting from both

instruction strategies. The returned data analysis separated actual qualitative data from other data and quantitative data. Qualitative data is poured into a table and then coded. There are three codes used, namely Individual, group, and combination. Thus the stages of research are preliminary studies through literature studies, formulating problems, collecting data, analyzing them, and conducting interviews to verify the result.

The data analysis technique is comparative (Dan & Jan, 2022; Sarasúa & Gaus, 2014) due to two different opinions related to the types of group learning. The analysis procedure carried out is to describe qualitative data through a table presentation. We then coded it to identify the differences that arise. The next stage is to separate the data into three separate data compilations. The first compilation is for individual learning support, the second is for classical learning support, and the third is for teachers who provide feedback on both forms of learning. This analysis revealed how the teachers' attitudes in dealing with future changes in student interest.

These findings became the basis for formulating the best classical guitar teaching approaches. The research stages include literature review activities, data collection, data analysis, and formulating findings. This procedure is a series of activities that are common in qualitative research. The literature review serves to derive titles into theoretical concepts. Conceptual constraints help determine the necessary data. The accuracy of the data sought will result in the expected problem-solving following the study's title. Thus the stages of research are preliminary studies through literature, formulating problems, collecting data, analyzing, and conducting interviews to verify data.

RESULTS AND DISCUSSION

The study's results determine the trend of applying individual-based and group-based instruction models. We draw these results based on responses from questionnaires returned to the data collection session. This research data is the opinions of guitar teachers at the Faculty of Performing Arts (FSP), ISI Yogyakarta, and several other universities, namely ISI Denpasar, ISI Padang Panjang, and Jakarta Institute of the Arts.

Guitar in Indonesian Higher Arts Education

The qualitative data of this study was obtained from questionnaires responded to by classical guitar teachers in different music programs at several art universities.

Table 1. Classical Guitar Teaching Option

| Subject | Program | Institution | Teaching Strategi |
|---------|--------------|-------------|-------------------|
| 1 | Music | ISI Yogya. | GBT |
| 2 | Musical Arts | IKJ | IBT |
| 3 | Music | ISI Yogya. | IBT |

| Subject | Program | Institution | Teaching Strategi |
|---------|-----------------|-------------|-------------------|
| 4 | Music Education | ISI Yogya. | GBT |
| 5 | Music | ISI Dps. | GBT |
| 6 | Composition | ISI Yogya. | IBT |
| 7 | Composition | ISI Yogya. | IBT |
| 8 | Musical Arts | IKJ | IBT |
| 9 | Performance | ISI Yogya. | IBT |
| 10 | Music | ISI Dps. | GBT |
| 11 | Performance | ISI Yogya. | IBT |
| 12 | Musical Arts | ISI Pdpj. | IBT |

(Abreviation Notes: ISI = Institut Seni Indonesia; IKJ = Institut Kesenian Jakarta; Yogya. = Yogyakarta; Dps = Denpasar; IBT = Individual-based teaching; GBT = Group-based teaching)

This research participated by 12 respondent subjects; Firstly we used their initials as coded but then we decide to code them by subject number (eg. Subject 1, Subject 2, etc.). They came from five similar study programs from separate institutions: 1) *Musik* (Music), 2) *Seni Musik* (Musical Arts), 3) *Pendidikan Musik* (Music Education), 4) *Penciptaan Musik* (Music Creation/ Composition), and 5) *Penyajian Musik* (Music Presentation or Music Performance). There are three different instruction approaches in their practice of classical guitar teaching: individual-based instruction, group-based instruction, and a combination of both. The following is the data presentation and discussion related to the three applications.

In order to find out the application of old learning models to the new, this survey examines the latest data on current learning activities. The first data relates to teaching strategies. The basis of guitar instruction in the institutions where respondents currently work includes two teaching models. Up to 66.7% of teachers use the first compulsory model, namely the Praktik Individual Instrumen Mayor (or Major Instrument Individual Practical, known by its abbreviation as the PIIM), or elective Praktek Individual Instrumen Pilihan (the Minor Instrument Individual Practical, or the PIIP), represent the old model. The other 33.3% of them have tried to implement the second model, which represents a new model, the group instruction-based strategy.

Table 2. Course duration of the Analysis subjects

| No | Institution | Start | Sem. Duration | Total Teachers |
|----|-------------------------|-------|---------------|----------------|
| 1. | Performance/ ISI Yogya. | 2015 | 6 | 2 |
| 2. | Composition/ ISI Yogya. | 2015 | 4 | 4 |
| 3. | Music Edu./ ISI Yogya. | 1996 | 3 | 3 |
| 4. | Music/ISI Yogya. | 2015 | 4 | 1 |

| No | Institution | Start | Sem. Duration | Total Teachers |
|----|------------------------|-------|---------------|----------------|
| 5. | Music/ISI Denpasar | 2014 | 4 | 2 |
| 6. | Musical Arts/IKJ | 1970 | 6 | 3 |
| 7. | Musical Arts/ ISI Pdpj | 1980 | 6 | 3 |

Each program where the respondents taught had varying numbers of classical guitar teachers. This survey question focuses on finding the potential human resources of teachers who teach practical classical guitar courses. Data obtained from respondents shows the number of classical guitar teachers who are active to date (2022) in the study programs where they teach. The population of teachers in each work institution shows that 28.57% of programs have two teachers; 14.28% only have one teacher; 14,28% have four teachers; and 42.85% have three teachers. This data shows that the number of classical guitar teachers in each study program is still limited.

The application of the old and the new learning models to a study program can be estimated from when the study program started operating. Data collected from the questionnaire survey showed different years. Based on the question, in what year did the classical guitar study program begin to be offered, or firstly accepted new students at the institution where the respondents currently teach, obtained interesting results. The survey shows that the musical arts program at ISI Padang Panjang has been operating since 1980, while the same program at the IKJ even earlier in 1970. Although before being a single musical arts program in 1996, music programs at ISI Yogyakarta should be considered the oldest due to having already been offered by the former Indonesian Academy of Music since 1965, far before being integrated into the current institution in 1984. Therefore the three programs use an individual approach in teaching guitar courses.

Meanwhile, the possibility of using a new learning model is in the other four programs due to their initial offering within the last decade. However, the three new programs at ISI Yogyakarta, which started in 2015, utilize old teaching models. The reason is that their establishment developed from the concentrations of an old musical arts program that has run since 1996. In addition, all teaching faculties of the three new programs adopted from the former faculties of the old musical arts program.

Group-based Instruction

Recently a group-based instruction model for conducting major instrument courses has begun to be established on flute instruments (Widodo, 2016). However, limited human resources (HR) and increasing applicants for prospective guitar students have also triggered the application. This

tendency is clear from the opinions of several teachers. The first opinion directly states that his approach is group-based: "Group! If there are certain cases, it still needs to be individual" (Subject 1, 2022). Meanwhile, from a live interview, Subject 6 stated that he runs a group-based classical guitar instruction. However, in the questionnaire, he said that the individual-based approach remains more critical: "It remains individual-based (PIIM) because it is more directed and measurable material and the ability of individual learners." (Subject 6, 2022). Subject 11 said that the group-based approach was also good to use. However, its use must be in line with the Learning Outcomes: "Adjusting to the profile of study program graduates. Vocational programs with graduate profiles as musicians are more suitable individually" (Subject 11).

A similar opinion was also expressed by Subject 4, who, in a direct interview, said that he carried out the classroom learning model because of the large number of students (more than ten people):

"Perhaps this is subjective. But as far as I know, if the education path is vocational diploma types (D1-D4) then it is better to teach instrument practice individually as in conservatories (with major music performance instruments selected) in general. However, if the academic type (undergraduate level) then instrument learning can be done classically depending on the policy of the Study Program. It can be grouped-based because of its field studies if the academic path is usually research (musicology, ethnomusicology, and music education). The 'major' of music students for this academic level is mastery of theoretical knowledge (existing theories) and the knowledge needed to produce new knowledge (research method)" (Subject 4).

Teachers currently known to support individual-based instruction for classical guitar practice convey the prospect of applying a group-based approach. However, from qualitative answers through questionnaires, they said:

"All methods are appropriate depending on the needs and learning outcomes determined by art colleges/study programs. The individual instruction-based approach is considered more appropriate for vocational-based study programs, such as the music presentation method. Learning can focus more on improving the technical ability and musicianship of each student as a prospective guitarist." (Subject 9)

"PIIM. If referring to the admission standards of new students are not entirely based on the skill level of playing the instrument, then the result is that the students who are accepted will not have the same skill level. So, material adjustments for every two students are needed according to the level of skills possessed when they were newly accepted. However, on the other hand, if the implementation is non-class, the ISI Denpasar Music study program is likely to experience a shortage of classical guitar teaching staff." (Subject 10).

The data from the qualitative questionnaire above indicate the application of group-based forms of

teaching. There are at least two teachers who apply this learning model. Subject 1 firmly believes that this time is the most appropriate way to implement a group-based form of teaching. Subject 4 and subject 5 teach from 5 to 10 students or more. This fact proves the tendency to apply group-based teaching in implementing classical guitar lectures.

Although teachers currently carry out classroom learning, they generally still believe that the form of individual teachers is the best. Data from the subjects' responses to the questionnaire clearly showed that only three teachers applied classroom learning to classical guitar teaching. The three teachers teach in programs and universities that are active and have succeeded in improving their animo, namely the Music study program at ISI Denpasar and ISI Yogyakarta and the Music Education study program at ISI Yogyakarta. However, although convinced of the superiority of individual teaching approaches, they generally still value classroom forms of learning because, one day, they will face a challenge in implementing them.

The results of the qualitative questionnaire indicate the application of a class-based form of teaching. The application of group-based teaching is to anticipate the increasing number of students. The increase in interest of new students impacts the increasing number of guitar students. The increasing number of students and the limited number of teachers urged the impleterakhmentation of a class-based form of teaching.

Individual-based Instruction

Most teachers apply the individual approach in face-to-face classical guitar lectures. The reason for choosing an individual approach is that they consider the most objective because it connects to each student's ability (Subject 5, Subject 6, Subject 8, and Subject 12). Meanwhile, Subject 2 and Subject 7 affirm that their choice remains on an individual approach: "Individual" (Subject 2); "Individual base" (Subject 7). The fulfilment of certain conditions determines the chances of success in the individual learning process. Subject 3 says: "(I chose individuals (approach, but) with a note that each student should have enough preparation for each standard material. The reason is because each student's case is different. For example, some are weak in prima vista (sight reading); some are weak in technique; some are weak effective." Thus, most teachers feel that classical guitar practice is the best face-to-face teaching approach.

Most of the holders of this opinion come from ISI Yogyakarta which pioneered the form of individual face-to-face teaching. While attending guitar lectures, the teachers underwent courses derived from the Individual Practice of Major Instruments used in the early period of ISI Yogyakarta. This tradition is still applied today. Although the interest of new students generally increases, the condition of the ratio between a

teacher and students at this time has yet to demand the implementation of class-based teaching. Data from questionnaire returns show that most guitar teachers carry out the current form of individual-based teaching.



Figure 1. Individual-based teaching at Music program, FSP ISI Yogyakarta (Photo: Kustap, 2022).

The questionnaire's first question concerns what form of learning they implement today. Most teachers apply individual forms of teaching because they are more objective considering the different conditions of each student. Although not all support this learning model, both teachers supporting classroom learning also stated that an individual approach is the best. Data shows that the number of students instructed by the teachers supporting this individual-based teaching approach is less than five people each.

The second question relates to opinions about both forms of teaching. This question is necessary to ascertain the actual choice. The qualitative response to this question was more comprehensive and showed that all teachers supported an individual-based approach. Thus, teachers still believe an individual-based teaching approach is the best, so they must maintain it. The teachers also revealed the benefits of individual-based teaching practices in the classical guitar lecture process, including being more objective.

Blended Teaching Approach

While no one has confirmed that his approach to teaching classical guitar in college combines classroom and individual physics, some teachers indicate such methods as the response Subject 5 implies:

“Individual Learning is learning that is given specifically by teachers/teachers to students, by knowing the strengths, weaknesses, and interests of students in their chosen fields, so that they are directed at goals based on needs in accordance with the current stage of their abilities both teaching material, presentation and practice independently in classical learning.”

According to respondents, the data is the definition of individual-based teaching in the context of classical guitar learning. The presentation of the definition is to show its significance in classroom

learning. Due to the importance of individual teaching, this approach is still applicable in classroom teaching. Thus it shows a mixed approach between individual and class approaches.

The purpose of the learning process is to direct students based on needs that are following their ability stage. College students have different physiological conditions from each other. In classroom learning, teachers need to be aware of the problems of each student and provide the right direction according to their needs. Therefore individual consultative dimensions need to be inserted into classroom learning. Meanwhile, general aspects such as knowledge and skill approaches can be a part of lectures and practical exercises. Thus objectivity in teaching classical guitar is essential.

Individual learning in the classroom represents elements of blended teaching methods. Both teaching approaches on an individual and classroom basis exist. Applying a blended teaching method between individuals and classes is the best way to overcome the significant development of student interest. However, attention to the individuals in the class will be less. Thus the quality of the output can be reduced. At least, students are required to be more independent in learning. In connection with that, this approach becomes a balancing force in applying student-centred learning.

Discussion

The study results show that classical guitar learning is only available in some Indonesian art universities. The reason for this possibility lies in the readiness of Human Resources (HR). From a series of art universities in Indonesia, classical guitar major instruments are available in programs that have historically had a background in Western music programs (Indrawan et al., 2020). ISI Yogyakarta is the result of integrating three art academies, one of which had Western Classical music base education, namely the Indonesian Music Academy (AMI) Yogyakarta. Although AMI Yogyakarta started in 1965, classical guitar lessons were only offered in 1980, which was realized by the cooperation of the Indonesian and Dutch governments (Indrawan, 2019).

Meanwhile, ISI Denpasar and ISI Padangpanjang have human resources who graduated with guitar from ISI Yogyakarta, so they also offer courses on this instrument. Art Colleges outside of that, in addition to being based on traditional music, also need to have relevant human resources. Art colleges that do not offer Western music, let alone classical guitar, include ISBI Bandung from the Indonesian Academy of Dance (ASTI) Bandung and ISI Surakarta from the Indonesian Karawitan Arts Academy (ASKI) Surakarta. Meanwhile, the

Jakarta Institute of Arts (IKJ) from the Jakarta Institute of Arts Education (LPKJ) is Indonesia's oldest private art college that offers classical guitar lectures. However, the beginning of the instrument's existence in this institution was from the Netherlands but from a German guitarist who settled in Indonesia, Reiner Wildt (see Channel, 2021).

The level of study offered is the Bachelor and Applied Bachelor levels. Although guitars are also available in Diploma Three programs, for example, at Sekolah Tinggi Musik Bandung, most are in the Bachelor program for now. Applied Bachelor is included in the data here because it is at the same level academically. The Applied Bachelor Program for Western music, such as Music Presentation, has just been applied at ISI Yogyakarta. There is another program at the same level as Music Presentation, namely the Bamboo Music Applied Bachelor Study Program at the Indonesian Institute of Cultural Arts (ISBI) Bandung. However, it does not offer a classical guitar course, and we do not consider it as data for this study.

The respondent's background is limited to the type of PTSn. Although it is also interesting to examine the development of the classical guitar in the types of public colleges or universities, research limits itself to state universities to limit the scope that extends at this time. However, this study also uses the IKJ data, which is a private university. The exception of the IKJ college is that although it holds a private status, it is under the auspices of the government of the Jakarta capital city, so it is not entirely private. In addition, it is also indispensable to maintain objectivity and complete data considering the limited state universities of art that have classical guitar courses.

The respondent's undergraduate graduation year became one of the vital data variables in this study because it will contribute to the substantial implications of the influence of old learning models. The graduation year will indicate the strong influence of old learning on the teachers' policies. Although three teachers graduated in 2014 and 2015, we should consider them a product of the old learning model. The number of guitar students needed then could have been higher due to strict independent admission tests. The limited number of teachers still handles the small number of students, so teachers can experience learning activities based on individual faces.

In the current classical guitar lectures, there is an indication of the application of PIIM vs Class. The survey results show that several teachers already apply classroom learning to the classical guitar teaching process. However, responses

related to respondents' opinions about both lessons indicated that they disagreed if classical guitar teaching used a classroom teaching model. Therefore, from the teachers' perspective, the classroom learning model is rejected. Meanwhile, from the perspective of universities, which always refer to government policies that are constantly evolving, there is also a tendency to reject the independent learning model.

Data collection concerning when the study program was first operated and where respondents worked indicates the trend of applying old and new learning models. The longer the year of its establishment, the stronger the traditional ties of the old learning method. Therefore, the rejection of the classroom learning model is understandable. However, this does not guarantee which learning approach is applied because the opening of guitar courses may not coincide with the opening of the study program. Of course, most have traditional solid ties to ISI Yogyakarta because guitar courses had already existed before ISI Yogyakarta was established. Meanwhile, around 50% of the respondents were graduates from ISI Yogyakarta. At this time, the number of guitar students in universities, the respondents generally did not urge to apply the classroom learning model.

The urgency of the class lecture system on classical guitar learning is driven by the limited number of teachers and the demands of a significant increase in the student population from universities. As discussed earlier, universities must meet national standards for social sciences and humanities families that demand great interest. Therefore, teachers must immediately anticipate it by designing learning strategies that, on the one hand, can accommodate the demands of interest and, on the other hand, can maintain good quality and tradition in learning classical guitar.

The predominance of support for individually based forms of instruction for classical guitar courses implies resistance to classroom learning. The classroom learning model that has never been implemented before is reasonable because, until now, in most music study programs, the interest of guitar students can still be overcome by existing human resources. Although some teachers seem permissive towards classroom learning, even showing its excellence and usefulness, none say individual learning is ideal. Thus, it is undeniable that there is a discourse of resistance from guitar teachers about the application of class-based forms of instrument practice teaching.

Classroom learning can impact the decline in the quality of classical guitar learners at art universities in Indonesia. The leading cause is the reduction in the teachers' allotment of attention to

students, which has been covering 100%. If the study program whose credit weight is not reduced, then with class learning, the teacher's attention to student progress will decrease significantly if the curriculum reduces the weight of instrument practicum lecture credits. Most teachers in all music studies programs have a relatively small number of students, between one and five students per teacher. Therefore, practical learning should be done individually. Thus, the teachers are worried that if the classroom learning model is compulsory, it will reduce the quality of music education, especially in classical guitar.

On the other hand, some teachers are worried about the beliefs of teachers who are fanatical about group-based teaching. If so, many teachers will refuse to accept or teach new students. The lecture process with a one-on-one face-to-face model also has disadvantages. Among these areas for improvement is the limited freedom of student learning. Control is dominated entirely by the superiority of teachers. The teacher becomes the central figure that is second to none.

The individual learning model in the study of classical guitar instruments will raise the impression of the superiority of teachers over students. If the teacher is dominant, the curriculum can be addressed. The curriculum is the heart of the college. Therefore, teachers and students must refer to the curriculum mutually agreed upon among groups of similar subject teachers in the academic education process. Thus, whoever teaches, students will get standard material. With individual-based teaching, it will have an impact on the position of course curriculum standards that are defeated by individual teacher standards.



Figure 2. Classroom learning atmosphere that can be developed at an advanced learning level (<http://musicimestudiosonline.com/private-guitar-lessons.html>).

The group-based teaching system has been applied for a long time in the world of amateur music education. Usually, this form of teaching is actually applied to classes of children and

adolescents. In the 1970s, classroom learning in music education, especially classical guitar, was implemented in Yamaha music schools in Indonesia (interview with Head of Music Department of FSP ISI Yogyakarta 2011-2019, Yogyakarta 2022). At that time, the study group comprised ten students for one teacher. Figure 2 above shows a class/group teaching model for children and adolescents who are also accompanied by parents at a non-formal educational institution, Music Time Studios, Tennessee, United States (<http://musicimestudiosonline.com>).

Seeing evidence of classroom learning practices is not impossible to develop at an advanced learning level, for example, in workshops or master classes. Along with the changes in higher education policies, guitar teachers must reconstruct the guitar learning and teaching model. The demands of national standards are related to increasing student interest. National standards set minimum faculty-student ratios based on social-humanities (1:45) and science-technology (1:30) fields. The admission of new students through the Joint Entrance Selection for State Universities (SBMPTN) weakens the admission standards of music students at art universities so that students who are accepted must excel in general competence but not necessarily their musical competence. Each art university certainly has different minimum standards. The impact of increasing interest through SBMPTN, in addition to the increase in guitar students, is also very diverse, from those who have never known classical guitar to those who have a high level. This condition, of course, impacts the learning process that demands classroom learning. To deal with such a situation, guitar teachers need to reconstruct an integrated curriculum that refers to established standards, namely international standards. Curriculum standardization will enable teachers to develop classroom teaching that can wisely combine individual and classroom approaches.

In order to improve the quality of education in classical guitar studies, it is necessary to standardize the curriculum for the study of musical instruments, especially classical guitar. The mutually agreed curriculum will form learning quality standards in a study program. The curriculum produced from the agreement of teachers of similar courses will facilitate the educational process. With these standards, students will achieve the same target. On the other hand, teachers can use a variety of teaching approaches by combining individual and classical teaching methods. Thus, there needs to be a reconstruction of learning strategies that can

anticipate the challenges of higher education in the present and the future.

CONCLUSION

The result shows that classical guitar teachers at Indonesian art universities opposed the grouped-based instruction model for instrumental teaching except for ensemble courses. The current average ratio is one to five guitar students per teacher, so they can still handle their duty with an individual-based instruction approach. In addition, there are many evidences that individual-based instruction has produced musicians and guitar teachers who are reliable and beneficial to society.

In conclusion, although individual-based teaching from the European conservatory tradition seems irreplaceable, several teachers in specific programs are considering group-based guitar instruction. The class type for implementing the group-based guitar instruction is a small group of five to ten students for one teacher. With the increasing interest of new students from year to year, teachers who support the individual-based approach began to consider a blended approach model. Shifting discourse in instruction approaches from individual to group is evident from their positive comments to the opinion questions on group-based instruction.

Guitar teachers must work together to anticipate the increasing interest of guitar students due to policy developments that impact the increase in guitar students in limited human resources. This cooperation is necessary because change will always happen, and the rise in student interest will undoubtedly occur from year to year. The central collaboration is the need to standardize the classical guitar skill level system based on reliable references. Likewise, learning strategies must be developed and discussed together so teachers can exchange ideas and share experiences. Standardizing the curriculum will be beneficial in running current government programs, including joint research between agencies and the exchange of teachers or students.

This research contributes a new perspective that can underlie the development of learning strategies by combining group-based and individualized teaching. Developing an appropriate instrumental instruction approach is urgent to anticipate student interest demands, which tend to increase yearly. Although the government expects universities to open the broadest possible access to the public to attend college courses, universities must maintain their quality. Although, at this time, the purpose of higher education is not solely to produce professional musicians, there needs to be a minimum standard agreed upon by institutions.

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Individual-based versus Group-based Instructions in Classical Guitar Teaching at Indonesian Tertiary Arts Education

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Abstract

Higher education policy implementation impacts more programs' development of new music studies that cause the emergence of different classical guitar study curricula with their durations and credit weights varieties, which overlap each other. There has also been a new discourse on controversial group-based instruction strategies in instrumental training among teachers who have been using individual-based in running classical guitar courses. The aim of this research is to investigate the shifting discourse from individual to group instructions in classical guitar courses. This study uses a qualitative survey of several classical guitar teachers at four music departments in Indonesian art universities. In conclusion, almost all teachers apply individual instruction and it seems that they opposed the discourse of classical guitar group instruction. Although they also recognise the benefits of the group-based instruction model, up to date the students-teachers ratio for classical guitar studies is still between one to five students, so individual instruction is more reasonable to apply. This research offers the basic concept of developing a blended learning model that combines individual and classroom instruction strategies to anticipate the future growth of classical guitar student interest.

Keywords: individual instruction, group instruction, classical guitar, arts higher education.

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INTRODUCTION

This study discusses the controversy between individual-based and group-based instructions in the teaching practice of the classical guitar at music study programs in several Indonesian art universities. The recent shift in teaching strategies from individual face-to-face to classroom teaching models results from curriculum changes. Currently, universities demand a significant increase in new music student admission. However, the large number of students differs from the limited availability of guitar teachers. Thus, the rise in student numbers is likely one of the causes of the development of the discourse on shifting teaching strategies. Although most institutions encourage teachers to develop group-based instruction for instrumental studies, including the classical guitar, most of their teachers still maintain individual-based instruction.

Research Background

Generally, people know that instrumental teaching in Western music studies, what else at the higher education levels, has been applied through individual instruction, not in groups. The understanding is that the individual face-to-face teaching process for instrumental studies at the tertiary education level has long been a legacy in European conservatory traditions. Due to that reason, only a few know that in Indonesian tertiary art education, group-based instruction in classical guitar studies has become a new discourse. Several guitar teachers have considered the advantages of it. Therefore, shifting classical guitar teaching approaches from individual to group instructions needs further study based on the latest facts.

This study aims to reveal the preferences of teaching strategies of classical guitar teachers at Indonesian art institutions in the last three years. The group-based instruction for instrumental studies in music degrees is unusual. The group-based approach is more appropriate for theory courses such as music history, esthetics, and philosophy. The Department of Music of the Faculty of Performing Arts (Fakultas Seni Pertunjukan, or the FSP), Yogyakarta Indonesian Institute of the Arts (Institut Seni Indonesia Yogyakarta, abbreviated as ISI Yogyakarta), applies three types of classes, or learning groups. The first is the big class for general lectures with more than 40 students under the coordination of a lecturer. The second type is a medium class with 15 to 20 students with one lecturer. The medium class is for parallel music theory learning groups such as counterpoint, harmony, and rudiment courses. These tiered courses not only comprise

theories and formulas but also regular written exercises which require intensive control from lecturers. Meanwhile, small study groups are attended by one up to five students (interview with the Head of Musik Department 2011-2019 FSP ISI Yogyakarta, December 2022). So far, the instrumental study process in the small class has been applied through individual-based instruction which is carried out in turns. Therefore, the discourse of eliminating small classes, or encouraging the use of group-based instruction is still considered unprofitable by current instrumental teachers. Thus this study tries to reveal the need for classroom teaching strategies in addition to individual face-to-face instruction in the classical guitar learning process at the higher art education level in Indonesia.

Implementing classroom or group instruction strategies in classical guitar teaching in Indonesian universities is necessary. Currently, the higher education system in Indonesia refers to science and humanities education which has standard ratios that no longer allow the application of individual-based instruction models. Fulfilling the ratio between student and teacher is one of the elements in national standard indicators. Due to this reason to implement teaching strategies, we need appropriate adjustments. Until now, new student candidates with a choice of classical guitar instruments still dominate and become the hope in fulfilling the interest of new students every year. However, until now, the number of guitar students in some study programs is still within the limits of small classes, so they can still implement individual-based instruction strategies.

Literature Review

Studies of music teaching models, mainly instrumental studies in universities, still need to be available. Most learning model studies discuss the learning process in secondary schools. Among the latest studies related to learning models is Ikhwanudin et al. (2022), which discusses problem-based learning models applied to music notation reading training. The other research by Wijayanto et al. (2021) discusses the learning strategies in Western music teaching for high school students using Microsoft Team and YouTube media. Neither study confirmed the purpose of the music course, whether the instrument was solo or ensemble, and what instructional approach they used. Nevertheless, the learning processes discussed by both studies tend to be group learning models.

A recent study on art higher education discusses teaching strategies that include procedures,

methods, and evaluations. The study found that at the higher education level, students are encouraged to play an active role in the learning process and individual art teaching procedures (Jerkovic & Skojo, 2021). In another study, Lohinskyy et al. (2021) concluded that art higher education bases its approach on contemporary didactic principles with a dominant paradigm, namely student-centred learning (SCL). In the SCL, each student needs to form the knowledge, abilities, and skills that will allow him to solve production problems, use modern technologies, independently analyze the results of his activities, and conclude. Thus, art higher education graduates must be ready to work actively in a changing environment.

Recent literature on the classical guitar is associated with art colleges' learning process. Khositditsayanan et al. (2021) reviewed the classical guitar test as a guideline for higher education entrance examinations in Thailand universities. The research found a way to develop a short-term classical guitar curriculum for higher education entrance exams. The study obtained its findings by studying information from documents, principles, theories, and classical guitar test criteria as guidelines. It then revealed details of preparation materials ranging from technical components, scales, etudes, and song standards. Meanwhile, in their research, Djahwasi et al. (2020) developed an integrated approach to the classical guitar learning method based on the international-level exam syllabus. He united various learning resources to achieve learning expectations to be effective, efficient, and manageable.

Jia (2018) discusses individual-based instruction strategies. She examined individual face-to-face instructional teaching in general education or non-music contexts. The research emphasizes the importance of individualization in online learning. The broad network teaching system now needs more intelligence and more individuation aspects. The research provides data-driven theoretical support for studying distance individualized learning and network teaching systems that can examine potential development directions for future network teaching. The research indicates that individualized consultation is necessary in addition to online conference-based forms of education, where communication tends to be teacher-centred.

Yang (2022) introduced a case-based, interactive form of classroom teaching between instructors and students. He outlines methods specializing in teacher-student interaction, focusing on case analysis and various ways of teaching interaction. These methods are heuristics, question, answer, and inquiry experience types. The spirit of

interactive teaching is the activation of innovative thinking and exploration. Teaching based on recessive knowledge can promote the cultivation of creative thinking and promote the ability to teach classes to a higher level. This explanation implies the benefits of the group instruction model with the condition that it must have an interactive dimension.

Malekigorji (2020) address challenges that hinder student engagement, such as the number of students in the classroom, their sociocultural differences, and limited teaching time, by designing learning technologies. He called his findings a "super blended" teaching strategy that combines the Classroom Response System (CRS) with Flipped Classroom (FC) and Team-Based Learning (TBL). In this system, students are compulsory to preview e-learning materials and watch lecture recordings before sessions, and apply their knowledge in each session, either individually or as a team. An efficient mixed approach is between the respective base and the class approach in such a system. The research indicates that combining more than a design in a learning process is possible.

From the literature studies above, which aimed to obtain preliminary theoretical information concerning music teaching in the context of higher music education, such as teaching strategy, classical guitar courses, and instrumental teaching instructions, there are some gaps identified that this study is concerned with. The study of music teaching, besides still rare, is also primarily targeted at secondary school students. Although only some studies were concerned with the SCL (Student Center Learning) teaching strategy at the university level, these were outside of the music education context. Reflections on classical guitar at tertiary education did not discuss practical study teaching but learning sources. There is a discussion on individual-based, group-based, and even blended instruction strategies practised outside the music education context. Group-based instruction in general education has already become familiar. However, the instruction approach is a new discourse in practical music teaching. Due to these gaps, this study focused on uncovering the shifting phenomenon from individual to group instruction in classical guitar teaching in the context of higher music education in Indonesia.

METHODS

The material object of this study is opinions about the form of group-based instruction and group-based instruction. Meanwhile, the formal research object is a shift in classical guitar teaching strategies. One can only know the trend of developing strategies directly from the teachers

who carry them out. Samples as a source of research information are guitar teachers from several art universities in Indonesia. The sample limit is guitar teachers from the 'music' or 'musical art' study programs and their derivatives (programs resulting from the development of the musical arts study program). Thus, the data does not represent universities but individuals, whether in one study program or different programs, and whether in the same art colleges or other. Thus, the object of this research material comes from qualitative data of individual teachers who teach classical guitar courses.

This research uses a qualitative survey design (Fadli, 2021; Gerring, 2017). Qualitative design is the right one to capture opinions. Qualitative information screening in this study used online questionnaires through Google Forms. The questions asked include quantitative and qualitative data. For quantitative data and preferences, we use dropped-down questions and multiple choices. While qualitative questions use short answer questions or answers in the form of descriptions or statements. Although we grouped the data into two types, this study discussion only focused on qualitative answers as the primary data. Meanwhile, we positioned the quantitative data as the fundamental consideration and context for qualitative answers. Thus the research design used is a qualitative survey (Harvey, 2018; Moten & Wok, 2019)

Data sources include 12 teachers of classical guitar courses in four types of music undergraduate programs at four public and private art universities. The source of the data is the response of the resource persons through the disseminated questionnaire. The twelve teachers who returned questionnaire answers were individuals from the Music, Music Education, Music Creation (composition) undergraduate programs, and Music Presentation (performance) in the four institutions. These programs cover three state universities: the Yogyakarta Indonesian Institute of Arts (ISI Yogyakarta), Denpasar Indonesian Institute of Arts, and Padang Panjang Indonesian Institute of Arts, and one private university, the Jakarta Institute of the Arts (the Institut Kesenian Jakarta; abbreviated as the IKJ). With online platforms, data is purely individual without intervention from other parties. Qualitative data include preferences for currently applied forms of classical guitar instruction and the reasons underlying their selection (see Braun et al., 2021).

The data collection technique in this study is a qualitative survey through an online platform with a data collection instrument in the form of a qualitative questionnaire. We chose the technique because it is very effective and efficient, and data can be obtained quickly (Braun et al., 2021; Moten & Wok, 2019). The survey involved two stages. The first stage questions are related to the application of teaching instructions bases, both individual and group. The second stage questions concern the quality of learning resulting from both

instruction strategies. The returned data analysis separated actual qualitative data from other data and quantitative data. Qualitative data is poured into a table and then coded. There are three codes used, namely Individual, group, and combination. Thus the stages of research are preliminary studies through literature studies, formulating problems, collecting data, analyzing them, and conducting interviews to verify the result.

The data analysis technique is comparative (Dan & Jan, 2022; Sarasúa & Gaus, 2014) due to two different opinions related to the types of group learning. The analysis procedure carried out is to describe qualitative data through a table presentation. We then coded it to identify the differences that arise. The next stage is to separate the data into three separate data compilations. The first compilation is for individual learning support, the second is for classical learning support, and the third is for teachers who provide feedback on both forms of learning. This analysis revealed how the teachers' attitudes in dealing with future changes in student interest.

These findings became the basis for formulating the best classical guitar teaching approaches. The research stages include literature review activities, data collection, data analysis, and formulating findings. This procedure is a series of activities that are common in qualitative research. The literature review serves to derive titles into theoretical concepts. Conceptual constraints help determine the necessary data. The accuracy of the data sought will result in the expected problem-solving following the study's title. Thus the stages of research are preliminary studies through literature, formulating problems, collecting data, analyzing, and conducting interviews to verify data.

RESULTS AND DISCUSSION

The study's results determine the trend of applying individual-based and group-based instruction models. We draw these results based on responses from questionnaires returned to the data collection session. This research data is the opinions of guitar teachers at the Faculty of Performing Arts (FSP), ISI Yogyakarta, and several other universities, namely ISI Denpasar, ISI Padang Panjang, and Jakarta Institute of the Arts.

Guitar in Indonesian Higher Arts Education

The qualitative data of this study was obtained from questionnaires responded to by classical guitar teachers in different music programs at several art universities.

Table 1. Classical Guitar Teaching Option

| Subject | Program | Institution | Teaching Strategi |
|---------|--------------|-------------|-------------------|
| 1 | Music | ISI Yogya. | GBT |
| 2 | Musical Arts | IKJ | IBT |
| 3 | Music | ISI Yogya. | IBT |

| Subject | Program | Institution | Teaching Strategi |
|---------|-----------------|-------------|-------------------|
| 4 | Music Education | ISI Yogya. | GBT |
| 5 | Music | ISI Dps. | GBT |
| 6 | Composition | ISI Yogya. | IBT |
| 7 | Composition | ISI Yogya. | IBT |
| 8 | Musical Arts | IKJ | IBT |
| 9 | Performance | ISI Yogya. | IBT |
| 10 | Music | ISI Dps. | GBT |
| 11 | Performance | ISI Yogya. | IBT |
| 12 | Musical Arts | ISI Pdpj. | IBT |

(Abbreviation Notes: ISI = Institut Seni Indonesia; IKJ = Institut Kesenian Jakarta; Yogya. = Yogyakarta; Dps = Denpasar; IBT = Individual-based teaching; GBT = Group-based teaching)

This research participated by 12 respondent subjects; Firstly we used their initials as coded but then we decide to code them by subject number (eg. Subject 1, Subject 2, etc.). They came from five similar study programs from separate institutions: 1) *Musik* (Music), 2) *Seni Musik* (Musical Arts), 3) *Pendidikan Musik* (Music Education), 4) *Penciptaan Musik* (Music Creation/ Composition), and 5) *Penyajian Musik* (Music Presentation or Music Performance). There are three different instruction approaches in their practice of classical guitar teaching: individual-based instruction, group-based instruction, and a combination of both. The following is the data presentation and discussion related to the three applications.

In order to find out the application of old learning models to the new, this survey examines the latest data on current learning activities. The first data relates to teaching strategies. The basis of guitar instruction in the institutions where respondents currently work includes two teaching models. Up to 66.7% of teachers use the first compulsory model, namely the Praktik Individual Instrumen Mayor (or Major Instrument Individual Practical, known by its abbreviation as the PIIM), or elective Praktek Individual Instrumen Pilihan (the Minor Instrument Individual Practical, or the PIIP), represent the old model. The other 33.3% of them have tried to implement the second model, which represents a new model, the group instruction-based strategy.

Table 2..

| No | Institution | Start | Sem. Duration | Total Teachers |
|----|-------------------------|-------|---------------|----------------|
| 1. | Performance/ ISI Yogya. | 2015 | 6 | 2 |
| 2. | Composition/ ISI Yogya. | 2015 | 4 | 4 |
| 3. | Music Edu./ ISI Yogya. | 1996 | 3 | 3 |
| 4. | Music/ISI Yogya. | 2015 | 4 | 1 |

| No | Institution | Start | Sem. Duration | Total Teachers |
|----|------------------------|-------|---------------|----------------|
| 5. | Music/ISI Denpasar | 2014 | 4 | 2 |
| 6. | Musical Arts/IKJ | 1970 | 6 | 3 |
| 7. | Musical Arts/ ISI Pdpj | 1980 | 6 | 3 |

Each program where the respondents taught had varying numbers of classical guitar teachers. This survey question focuses on finding the potential human resources of teachers who teach practical classical guitar courses. Data obtained from respondents shows the number of classical guitar teachers who are active to date (2022) in the study programs where they teach. The population of teachers in each work institution shows that 28.57% of programs have two teachers; 14.28% only have one teacher; 14,28% have four teachers; and 42.85% have three teachers. This data shows that the number of classical guitar teachers in each study program is still limited.

The application of the old and the new learning models to a study program can be estimated from when the study program started operating. Data collected from the questionnaire survey showed different years. Based on the question, in what year did the classical guitar study program begin to be offered, or firstly accepted new students at the institution where the respondents currently teach, obtained interesting results. The survey shows that the musical arts program at ISI Padang Panjang has been operating since 1980, while the same program at the IKJ even earlier in 1970. Although before being a single musical arts program in 1996, music programs at ISI Yogyakarta should be considered the oldest due to having already been offered by the former Indonesian Academy of Music since 1965, far before being integrated into the current institution in 1984. Therefore the three programs use an individual approach in teaching guitar courses.

Meanwhile, the possibility of using a new learning model is in the other four programs due to their initial offering within the last decade. However, the three new programs at ISI Yogyakarta, which started in 2015, utilize old teaching models. The reason is that their establishment developed from the concentrations of an old musical arts program that has run since 1996. In addition, all teaching faculties of the three new programs adopted from the former faculties of the old musical arts program.

Group-based Instruction

Recently a group-based instruction model for conducting major instrument courses has begun to be established on flute instruments (Widodo, 2016). However, limited human resources (HR) and increasing applicants for prospective guitar students have also triggered the application. This

tendency is clear from the opinions of several teachers. The first opinion directly states that his approach is group-based: "Group! If there are certain cases, it still needs to be individual" (Subject 1, 2022). Meanwhile, from a live interview, Subject 6 stated that he runs a group-based classical guitar instruction. However, in the questionnaire, he said that the individual-based approach remains more critical: "It remains individual-based (PIIM) because it is more directed and measurable material and the ability of individual learners." (Subject 6, 2022). Subject 11 said that the group-based approach was also good to use. However, its use must be in line with the Learning Outcomes: "Adjusting to the profile of study program graduates. Vocational programs with graduate profiles as musicians are more suitable individually" (Subject 11).

A similar opinion was also expressed by Subject 4, who, in a direct interview, said that he carried out the classroom learning model because of the large number of students (more than ten people):

"Perhaps this is subjective. But as far as I know, if the education path is vocational diploma types (D1-D4) then it is better to teach instrument practice individually as in conservatories (with major music performance instruments selected) in general. However, if the academic type (undergraduate level) then instrument learning can be done classically depending on the policy of the Study Program. It can be grouped-based because of its field studies if the academic path is usually research (musicology, ethnomusicology, and music education). The 'major' of music students for this academic level is mastery of theoretical knowledge (existing theories) and the knowledge needed to produce new knowledge (research method)" (Subject 4).

Teachers currently known to support individual-based instruction for classical guitar practice convey the prospect of applying a group-based approach. However, from qualitative answers through questionnaires, they said:

"All methods are appropriate depending on the needs and learning outcomes determined by art colleges/study programs. The individual instruction-based approach is considered more appropriate for vocational-based study programs, such as the music presentation method. Learning can focus more on improving the technical ability and musicianship of each student as a prospective guitarist." (Subject 9)

"PIIM. If referring to the admission standards of new students are not entirely based on the skill level of playing the instrument, then the result is that the students who are accepted will not have the same skill level. So, material adjustments for every two students are needed according to the level of skills possessed when they were newly accepted. However, on the other hand, if the implementation is non-class, the ISI Denpasar Music study program is likely to experience a shortage of classical guitar teaching staff." (Subject 10).

The data from the qualitative questionnaire above indicate the application of group-based forms of

teaching. There are at least two teachers who apply this learning model. Subject 1 firmly believes that this time is the most appropriate way to implement a group-based form of teaching. Subject 4 and subject 5 teach from 5 to 10 students or more. This fact proves the tendency to apply group-based teaching in implementing classical guitar lectures. Although teachers currently carry out classroom learning, they generally still believe that the form of individual teachers is the best. Data from the subjects' responses to the questionnaire clearly showed that only three teachers applied classroom learning to classical guitar teaching. The three teachers teach in programs and universities that are active and have succeeded in improving their animo, namely the Music study program at ISI Denpasar and ISI Yogyakarta and the Music Education study program at ISI Yogyakarta. However, although convinced of the superiority of individual teaching approaches, they generally still value classroom forms of learning because, one day, they will face a challenge in implementing them.

The results of the qualitative questionnaire indicate the application of a class-based form of teaching. The application of group-based teaching is to anticipate the increasing number of students. The increase in interest of new students impacts the increasing number of guitar students. The increasing number of students and the limited number of teachers urged the impleterakhmentation of a class-based form of teaching.

Individual-based Instruction

Most teachers apply the individual approach in face-to-face classical guitar lectures. The reason for choosing an individual approach is that they consider the most objective because it connects to each student's ability (Subject 5, Subject 6, Subject 8, and Subject 12). Meanwhile, Subject 2 and Subject 7 affirm that their choice remains on an individual approach: "Individual" (Subject 2); "Individual base" (Subject 7). The fulfilment of certain conditions determines the chances of success in the individual learning process. Subject 3 says: "(I chose individuals (approach, but) with a note that each student should have enough preparation for each standard material. The reason is because each student's case is different. For example, some are weak in prima vista (sight reading); some are weak in technique; some are weak effective." Thus, most teachers feel that classical guitar practice is the best face-to-face teaching approach.

Most of the holders of this opinion come from ISI Yogyakarta which pioneered the form of individual face-to-face teaching. While attending guitar lectures, the teachers underwent courses derived from the Individual Practice of Major Instruments used in the early period of ISI Yogyakarta. This tradition is still applied today. Although the interest of new students generally increases, the condition of the ratio between a

teacher and students at this time has yet to demand the implementation of class-based teaching. Data from questionnaire returns show that most guitar teachers carry out the current form of individual-based teaching.



Figure 1. Individual-based teaching at Music program, FSP ISI Yogyakarta (Photo: Kustap, 2022).

The questionnaire's first question concerns what form of learning they implement today. Most teachers apply individual forms of teaching because they are more objective considering the different conditions of each student. Although not all support this learning model, both teachers supporting classroom learning also stated that an individual approach is the best. Data shows that the number of students instructed by the teachers supporting this individual-based teaching approach is less than five people each.

The second question relates to opinions about both forms of teaching. This question is necessary to ascertain the actual choice. The qualitative response to this question was more comprehensive and showed that all teachers supported an individual-based approach. Thus, teachers still believe an individual-based teaching approach is the best, so they must maintain it. The teachers also revealed the benefits of individual-based teaching practices in the classical guitar lecture process, including being more objective.

Blended Teaching Approach

While no one has confirmed that his approach to teaching classical guitar in college combines classroom and individual physics, some teachers indicate such methods as the response Subject 5 implies:

“Individual Learning is learning that is given specifically by teachers/teachers to students, by knowing the strengths, weaknesses, and interests of students in their chosen fields, so that they are directed at goals based on needs in accordance with the current stage of their abilities both teaching material, presentation and practice independently in classical learning.”

According to respondents, the data is the definition of individual-based teaching in the context of classical guitar learning. The presentation of the definition is to show its significance in classroom

learning. Due to the importance of individual teaching, this approach is still applicable in classroom teaching. Thus it shows a mixed approach between individual and class approaches.

The purpose of the learning process is to direct students based on needs that are following their ability stage. College students have different physiological conditions from each other. In classroom learning, teachers need to be aware of the problems of each student and provide the right direction according to their needs. Therefore individual consultative dimensions need to be inserted into classroom learning. Meanwhile, general aspects such as knowledge and skill approaches can be a part of lectures and practical exercises. Thus objectivity in teaching classical guitar is essential.

Individual learning in the classroom represents elements of blended teaching methods. Both teaching approaches on an individual and classroom basis exist. Applying a blended teaching method between individuals and classes is the best way to overcome the significant development of student interest. However, attention to the individuals in the class will be less. Thus the quality of the output can be reduced. At least, students are required to be more independent in learning. In connection with that, this approach becomes a balancing force in applying student-centred learning.

Discussion

The study results show that classical guitar learning is only available in some Indonesian art universities. The reason for this possibility lies in the readiness of Human Resources (HR). From a series of art universities in Indonesia, classical guitar major instruments are available in programs that have historically had a background in Western music programs (Indrawan et al., 2020). ISI Yogyakarta is the result of integrating three art academies, one of which had Western Classical music base education, namely the Indonesian Music Academy (AMI) Yogyakarta. Although AMI Yogyakarta started in 1965, classical guitar lessons were only offered in 1980, which was realized by the cooperation of the Indonesian and Dutch governments (Indrawan, 2019).

Meanwhile, ISI Denpasar and ISI Padangpanjang have human resources who graduated with guitar from ISI Yogyakarta, so they also offer courses on this instrument. Art Colleges outside of that, in addition to being based on traditional music, also need to have relevant human resources. Art colleges that do not offer Western music, let alone classical guitar, include ISBI Bandung from the Indonesian Academy of Dance (ASTI) Bandung and ISI Surakarta from the Indonesian Karawitan Arts Academy (ASKI) Surakarta. Meanwhile, the

Jakarta Institute of Arts (IKJ) from the Jakarta Institute of Arts Education (LPKJ) is Indonesia's oldest private art college that offers classical guitar lectures. However, the beginning of the instrument's existence in this institution was from the Netherlands but from a German guitarist who settled in Indonesia, Reiner Wildt (see Channel, 2021).

The level of study offered is the Bachelor and Applied Bachelor levels. Although guitars are also available in Diploma Three programs, for example, at Sekolah Tinggi Musik Bandung, most are in the Bachelor program for now. Applied Bachelor is included in the data here because it is at the same level academically. The Applied Bachelor Program for Western music, such as Music Presentation, has just been applied at ISI Yogyakarta. There is another program at the same level as Music Presentation, namely the Bamboo Music Applied Bachelor Study Program at the Indonesian Institute of Cultural Arts (ISBI) Bandung. However, it does not offer a classical guitar course, and we do not consider it as data for this study.

The respondent's background is limited to the type of PTSn. Although it is also interesting to examine the development of the classical guitar in the types of public colleges or universities, research limits itself to state universities to limit the scope that extends at this time. However, this study also uses the IKJ data, which is a private university. The exception of the IKJ college is that although it holds a private status, it is under the auspices of the government of the Jakarta capital city, so it is not entirely private. In addition, it is also indispensable to maintain objectivity and complete data considering the limited state universities of art that have classical guitar courses.

The respondent's undergraduate graduation year became one of the vital data variables in this study because it will contribute to the substantial implications of the influence of old learning models. The graduation year will indicate the strong influence of old learning on the teachers' policies. Although three teachers graduated in 2014 and 2015, we should consider them a product of the old learning model. The number of guitar students needed then could have been higher due to strict independent admission tests. The limited number of teachers still handles the small number of students, so teachers can experience learning activities based on individual faces.

In the current classical guitar lectures, there is an indication of the application of PIIM vs Class. The survey results show that several teachers already apply classroom learning to the classical guitar teaching process. However, responses

related to respondents' opinions about both lessons indicated that they disagreed if classical guitar teaching used a classroom teaching model. Therefore, from the teachers' perspective, the classroom learning model is rejected. Meanwhile, from the perspective of universities, which always refer to government policies that are constantly evolving, there is also a tendency to reject the independent learning model.

Data collection concerning when the study program was first operated and where respondents worked indicates the trend of applying old and new learning models. The longer the year of its establishment, the stronger the traditional ties of the old learning method. Therefore, the rejection of the classroom learning model is understandable. However, this does not guarantee which learning approach is applied because the opening of guitar courses may not coincide with the opening of the study program. Of course, most have traditional solid ties to ISI Yogyakarta because guitar courses had already existed before ISI Yogyakarta was established. Meanwhile, around 50% of the respondents were graduates from ISI Yogyakarta. At this time, the number of guitar students in universities, the respondents generally did not urge to apply the classroom learning model.

The urgency of the class lecture system on classical guitar learning is driven by the limited number of teachers and the demands of a significant increase in the student population from universities. As discussed earlier, universities must meet national standards for social sciences and humanities families that demand great interest. Therefore, teachers must immediately anticipate it by designing learning strategies that, on the one hand, can accommodate the demands of interest and, on the other hand, can maintain good quality and tradition in learning classical guitar.

The predominance of support for individually based forms of instruction for classical guitar courses implies resistance to classroom learning. The classroom learning model that has never been implemented before is reasonable because, until now, in most music study programs, the interest of guitar students can still be overcome by existing human resources. Although some teachers seem permissive towards classroom learning, even showing its excellence and usefulness, none say individual learning is ideal. Thus, it is undeniable that there is a discourse of resistance from guitar teachers about the application of class-based forms of instrument practice teaching.

Classroom learning can impact the decline in the quality of classical guitar learners at art universities in Indonesia. The leading cause is the reduction in the teachers' allotment of attention to

students, which has been covering 100%. If the study program whose credit weight is not reduced, then with class learning, the teacher's attention to student progress will decrease significantly if the curriculum reduces the weight of instrument practicum lecture credits. Most teachers in all music studies programs have a relatively small number of students, between one and five students per teacher. Therefore, practical learning should be done individually. Thus, the teachers are worried that if the classroom learning model is compulsory, it will reduce the quality of music education, especially in classical guitar.

On the other hand, some teachers are worried about the beliefs of teachers who are fanatical about group-based teaching. If so, many teachers will refuse to accept or teach new students. The lecture process with a one-on-one face-to-face model also has disadvantages. Among these areas for improvement is the limited freedom of student learning. Control is dominated entirely by the superiority of teachers. The teacher becomes the central figure that is second to none.

The individual learning model in the study of classical guitar instruments will raise the impression of the superiority of teachers over students. If the teacher is dominant, the curriculum can be addressed. The curriculum is the heart of the college. Therefore, teachers and students must refer to the curriculum mutually agreed upon among groups of similar subject teachers in the academic education process. Thus, whoever teaches, students will get standard material. With individual-based teaching, it will have an impact on the position of course curriculum standards that are defeated by individual teacher standards.



Figure 2. Classroom learning atmosphere that can be developed at an advanced learning level (<http://musictimestudiosonline.com/private-guitar-lessons.html>).

The group-based teaching system has been applied for a long time in the world of amateur music education. Usually, this form of teaching is actually applied to classes of children and

adolescents. In the 1970s, classroom learning in music education, especially classical guitar, was implemented in Yamaha music schools in Indonesia (interview with Head of Music Department of FSP ISI Yogyakarta 2011-2019, Yogyakarta 2022). At that time, the study group comprised ten students for one teacher. Figure 2 above shows a class/group teaching model for children and adolescents who are also accompanied by parents at a non-formal educational institution, Music Time Studios, Tennessee, United States (<http://musictimestudiosonline.com>).

Seeing evidence of classroom learning practices is not impossible to develop at an advanced learning level, for example, in workshops or master classes. Along with the changes in higher education policies, guitar teachers must reconstruct the guitar learning and teaching model. The demands of national standards are related to increasing student interest. National standards set minimum faculty-student ratios based on social-humanities (1:45) and science-technology (1:30) fields. The admission of new students through the Joint Entrance Selection for State Universities (SBMPTN) weakens the admission standards of music students at art universities so that students who are accepted must excel in general competence but not necessarily their musical competence. Each art university certainly has different minimum standards. The impact of increasing interest through SBMPTN, in addition to the increase in guitar students, is also very diverse, from those who have never known classical guitar to those who have a high level. This condition, of course, impacts the learning process that demands classroom learning. To deal with such a situation, guitar teachers need to reconstruct an integrated curriculum that refers to established standards, namely international standards. Curriculum standardization will enable teachers to develop classroom teaching that can wisely combine individual and classroom approaches.

In order to improve the quality of education in classical guitar studies, it is necessary to standardize the curriculum for the study of musical instruments, especially classical guitar. The mutually agreed curriculum will form learning quality standards in a study program. The curriculum produced from the agreement of teachers of similar courses will facilitate the educational process. With these standards, students will achieve the same target. On the other hand, teachers can use a variety of teaching approaches by combining individual and classical teaching methods. Thus, there needs to be a reconstruction of learning strategies that can

anticipate the challenges of higher education in the present and the future.

CONCLUSION

The result shows that classical guitar teachers at Indonesian art universities opposed the grouped-based instruction model for instrumental teaching except for ensemble courses. The current average ratio is one to five guitar students per teacher, so they can still handle their duty with an individual-based instruction approach. In addition, there are many evidences that individual-based instruction has produced musicians and guitar teachers who are reliable and beneficial to society.

In conclusion, although individual-based teaching from the European conservatory tradition seems irreplaceable, several teachers in specific programs are considering group-based guitar instruction. The class type for implementing the group-based guitar instruction is a small group of five to ten students for one teacher. With the increasing interest of new students from year to year, teachers who support the individual-based approach began to consider a blended approach model. Shifting discourse in instruction approaches from individual to group is evident from their positive comments to the opinion questions on group-based instruction.

Guitar teachers must work together to anticipate the increasing interest of guitar students due to policy developments that impact the increase in guitar students in limited human resources. This cooperation is necessary because change will always happen, and the rise in student interest will undoubtedly occur from year to year. The central collaboration is the need to standardize the classical guitar skill level system based on reliable references. Likewise, learning strategies must be developed and discussed together so teachers can exchange ideas and share experiences. Standardizing the curriculum will be beneficial in running current government programs, including joint research between agencies and the exchange of teachers or students.

This research contributes a new perspective that can underlie the development of learning strategies by combining group-based and individualized teaching. Developing an appropriate instrumental instruction approach is urgent to anticipate student interest demands, which tend to increase yearly. Although the government expects universities to open the broadest possible access to the public to attend college courses, universities must maintain their quality. Although, at this time, the purpose of higher education is not solely to produce professional musicians, there needs to be a minimum standard agreed upon by institutions.

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With best regards,

Dr. Eko Sugiarto

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Individual versus **Group Instructions** in Classical Guitar Teaching at Indonesian Tertiary Arts Education

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| REVIEW | RECOMMENDATION | | | |
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Abstract

Higher education policy implementation impacts more programs' development of new music studies that cause the emergence of different classical guitar study curricula with their durations and credit weights varieties, which overlap each other. There has also been a new discourse on controversial group-based instruction strategies in instrumental training among teachers who have been using individual-based in running classical guitar courses. This study investigates the shifting discourse from individual to group instructions in classical guitar courses. This study uses a qualitative survey of several classical guitar teachers at four music departments in Indonesian art universities. In conclusion, almost all teachers apply individual instruction and it seems that they opposed the discourse of classical guitar group instruction. Although they also recognise the benefits of the group-based instruction model, up to date the students-teachers ratio for classical guitar studies is still between one to five students, so individual instruction is more reasonable to apply. This research offers the basic concept of developing a blended learning model that combines individual and classroom instruction strategies to anticipate the future growth of classical guitar student interest.

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Keywords: individual instruction, group instruction, classical guitar, arts higher education.

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INTRODUCTION

This study discusses the controversy between individual-based and group-based instructions in the teaching practice of the classical guitar at music study programs in several Indonesian art universities. The recent shift in teaching strategies from individual face-to-face to classroom teaching models results from curriculum changes. Currently, universities demand a significant increase in new music student admission. However, the large number of students differs from the limited availability of guitar teachers. Thus, the rise in student numbers is likely one of the causes of the development of the discourse on shifting teaching strategies. Although most institutions encourage teachers to develop group-based instruction for instrumental studies, including the classical guitar, most of their teachers still maintain individual-based instruction.

Research Background

Generally, people know that instrumental teaching in Western music studies, what else at the higher education levels, has been applied through individual instruction, not in groups. The understanding is that the individual face-to-face teaching process for instrumental studies at the tertiary education level has long been a legacy in European conservatory traditions. Due to that reason, only a few know that in Indonesian tertiary art education, group-based instruction in classical guitar studies has become a new discourse. Several guitar teachers have considered the advantages of it. Therefore, shifting classical guitar teaching approaches from individual to group instructions needs further study based on the latest facts.

This study aims to reveal the preferences of teaching strategies of classical guitar teachers at Indonesian art institutions in the last three years. The group-based instruction for instrumental studies in music degrees is unusual. The group-based approach is more appropriate for theory courses such as music history, esthetics, and philosophy. The Department of Music of the Faculty of Performing Arts (Fakultas Seni Pertunjukan, or the FSP), Yogyakarta Indonesian Institute of the Arts (Institut Seni Indonesia Yogyakarta, abbreviated as ISI Yogyakarta), applies three types of classes, or learning groups. The first is the big class for general lectures with more than 40 students under the coordination of a lecturer. The second type is a medium class with 15 to 20 students with one lecturer. The medium class is for parallel music theory learning groups such as counterpoint, harmony, and rudiment courses. These tiered courses not only comprise

theories and formulas but also regular written exercises which require intensive control from lecturers. Meanwhile, small study groups are attended by one up to five students (interview with the Head of Musik Department 2011-2019 FSP ISI Yogyakarta, December 2022). So far, the instrumental study process in the small class has been applied through individual-based instruction which is carried out in turns. Therefore, the discourse of eliminating small classes, or encouraging the use of group-based instruction is still considered unprofitable by current instrumental teachers. Thus this study tries to reveal the need for classroom teaching strategies in addition to individual face-to-face instruction in the classical guitar learning process at the higher art education level in Indonesia.

Implementing classroom or group instruction strategies in classical guitar teaching in Indonesian universities is necessary. Currently, the higher education system in Indonesia refers to science and humanities education which has standard ratios that no longer allow the application of individual-based instruction models. Fulfilling the ratio between student and teacher is one of the elements in national standard indicators. Due to this reason to implement teaching strategies, we need appropriate adjustments. Until now, new student candidates with a choice of classical guitar instruments still dominate and become the hope in fulfilling the interest of new students every year. However, until now, the number of guitar students in some study programs is still within the limits of small classes, so they can still implement individual-based instruction strategies.

Literature Review

Studies of music teaching models, mainly instrumental studies in universities, still need to be available. Most learning model studies discuss the learning process in secondary schools. Among the latest studies related to learning models is Ikhwanudin et al. (2022), which discusses problem-based learning models applied to music notation reading training. The other research by Wijayanto et al. (2021) discusses the learning strategies in Western music teaching for high school students using Microsoft Team and YouTube media. Neither study confirmed the purpose of the music course, whether the instrument was solo or ensemble, and what instructional approach they used. Nevertheless, the learning processes discussed by both studies tend to be group learning models. Unlike the two studies, this study did not examine music teaching at public secondary schools but the learning of

specific instruments in music-specific higher education institutions.

A recent study on art higher education discusses teaching strategies that include procedures, methods, and evaluations. The study found that at the higher education level, students are encouraged to play an active role in the learning process and individual art teaching procedures (Jerkovic & Skojo, 2021). In another study, Lohinskyy et al. (2021) concluded that art higher education bases its approach on contemporary didactic principles with a dominant paradigm, namely student-centred learning (SCL). In the SCL, each student needs to form the knowledge, abilities, and skills that will allow him to solve production problems, use modern technologies, independently analyze the results of his activities, and conclude. Thus, art higher education graduates must be ready to work actively in a changing environment.

Recent literature on the classical guitar is associated with art colleges' learning process. Khositditsayanan et al. (2021) reviewed the classical guitar test as a guideline for higher education entrance examinations in Thailand universities. The research found a way to develop a short-term classical guitar curriculum for higher education entrance exams. The study obtained its finding by studying information from documents, principles, theories, and classical guitar test criteria as guidelines. It then revealed details of preparation materials ranging from technical components, scales, etudes, and song standards. Meanwhile, in their research, Djahwasi et al. (2020) developed an integrated approach to the classical guitar learning method based on the international-level exam syllabus. He united various learning resources to achieve learning expectations to be effective, efficient, and manageable.

Jia (2018) discusses individual-based instruction strategies. She examined individual face-to-face instructional teaching in general education or non-music contexts. The research emphasizes the importance of individualization in online learning. The broad network teaching system now needs more intelligence and more individualization aspects. The research provides data-driven theoretical support for studying distance individualized learning and network teaching systems that can examine potential development directions for future network teaching. The research indicates that individualized consultation is necessary in addition to online conference-based forms of education, where communication tends to be teacher-centred.

Yang (2022) Introduced a case-based, interactive form of classroom teaching between instructors and students. He outlines methods specializing in

teacher-student interaction, focusing on case analysis and various ways of teaching interaction. These methods are heuristics, question, answer, and inquiry experience types. The spirit of interactive teaching is the activation of innovative thinking and exploration. Teaching based on recessive knowledge can promote the cultivation of creative thinking and promote the ability to teach classes to a higher level. This explanation implies the benefits of the group instruction model with the condition that it must have an interactive dimension.

Malekigorji (2020) address challenges that hinder student engagement, such as the number of students in the classroom, their sociocultural differences, and limited teaching time, by designing learning technologies. He called his findings a "super blended" teaching strategy that combines the Classroom Response System (CRS) with Flipped Classroom (FC) and Team-Based Learning (TBL). In this system, students are compulsory to preview e-learning materials and watch lecture recordings before sessions, and apply their knowledge in each session, either individually or as a team. An efficient mixed approach is between the respective base and the class approach in such a system. This research indicates that combining more than a design in a learning process is possible.

Most learning model studies above mostly investigated teaching and learning processes in secondary schools and did not directly discuss instrumental learning. The literature review above shows that Student Center Learning (SCL) is an essential conceptual base in the learning process at art universities. Classical guitar studies in higher education have recently discussed detailed and technical learning materials (technical materials, etudes, and pieces) as the entrance test material for higher education in art. There is also research on reconstructing the classical guitar curriculum for college studies. The above literature also shows that individual instruction is common in musical instrument learning and general learning. However, the context of individual learning studies is study in networks. The literature on group instruction emphasizes the importance of interactive, case-based classroom teaching between instructors and students. These studies show that discussions about individual-based and group-based instructions in teaching classical guitar in Indonesian art universities have yet to be a concern for researchers.

METHODS

The material object of this study is opinions about the form of group-based instruction and group-based instruction. Meanwhile, the formal research

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object is a shift in classical guitar teaching strategies. One can only know the trend of developing strategies directly from the teachers who carry them out. Samples as a source of research information are guitar teachers from several art universities in Indonesia. The sample limit is guitar teachers from the 'music' or 'musical art' study programs and their derivatives (programs resulting from the development of the musical arts study program). Thus, the data does not represent universities but individuals, whether in one study program or different programs, and whether in the same art colleges or other. Thus, the object of this research material comes from qualitative data of individual teachers who teach classical guitar courses.

This research uses a qualitative survey design (Fadli, 2021; Gerrig, 2017). Qualitative design is the right one to capture opinions. Qualitative information screening in this study used online questionnaires through Google Forms. The questions asked include quantitative and qualitative data. For quantitative data and preferences, we use dropped-down questions and multiple choices. While qualitative questions use short answer questions or answers in the form of descriptions or statements. Although we grouped the data into two types, this study discussion only focused on qualitative answers as the primary data. Meanwhile, we positioned the quantitative data as the fundamental consideration and context for qualitative answers. Thus the research design used is a qualitative survey (Harvey, 2018; Moten & Wok, 2019)

Data sources include 12 teachers of classical guitar courses in four types of music undergraduate programs at four public and private art universities. The source of the data is the response of the resource persons through the disseminated questionnaire. The twelve teachers who returned questionnaire answers were individuals from the Music, Music Education, Music Creation (composition) undergraduate programs, and Music Presentation (performance) in the four institutions. These programs cover three state universities: the Yogyakarta Indonesian Institute of Arts (ISI Yogyakarta), Denpasar Indonesian Institute of Arts, and Padang Panjang Indonesian Institute of Arts, and one private university, the Jakarta Institute of the Arts (the Institut Kesenian Jakarta; abbreviated as the IKJ). With online platforms, data is purely individual without intervention from other parties. Qualitative data include preferences for currently applied forms of classical guitar instruction and the reasons underlying their selection (see Braun et al., 2021). The data collection technique in this study is a qualitative survey through an online platform with a data collection instrument in the form of a qualitative questionnaire. We chose the technique because it is very effective and efficient, and data can be obtained quickly (Braun et al., 2021; Moten & Wok, 2019). The survey involved two stages. The first stage questions are related to the

application of teaching instructions bases, both individual and group. The second stage questions concern the quality of learning resulting from both instruction strategies. The returned data analysis separated actual qualitative data from other data and quantitative data. Qualitative data is poured into a table and then coded. There are three codes used, namely Individual, group, and combination. Thus the stages of research are preliminary studies through literature studies, formulating problems, collecting data, analyzing them, and conducting interviews to verify the result.

The data analysis technique is comparative (Dan & Jan, 2022; Sarasúa & Guaus, 2014) due to two different opinions related to the types of group learning. The analysis procedure carried out is to describe qualitative data through a table presentation. We then coded it to identify the differences that arise. The next stage is to separate the data into three separate data compilations. The first compilation is for individual learning support, the second is for classical learning support, and the third is for teachers who provide feedback on both forms of learning. This analysis revealed how the teachers' attitudes in dealing with future changes in student interest.

These findings became the basis for formulating the best classical guitar teaching approaches. The research stages include literature review activities, data collection, data analysis, and formulating findings. This procedure is a series of activities that are common in qualitative research. The literature review serves to derive titles into theoretical concepts. Conceptual constraints help determine the necessary data. The accuracy of the data sought will result in the expected problem-solving following the study's title. Thus the stages of research are preliminary studies through literature, formulating problems, collecting data, analyzing, and conducting interviews to verify data.

RESULTS AND DISCUSSION

The study's results determine the trend of applying individual-based and group-based instruction models. We draw these results based on responses from questionnaires returned to the data collection session. This research data is the opinions of guitar teachers at the Faculty of Performing Arts (FSP), ISI Yogyakarta, and several other universities, namely ISI Denpasar, ISI Padang Panjang, and Jakarta Institute of the Arts.

Guitar in Indonesian Higher Arts Education

The qualitative data of this study was obtained from questionnaires responded to by classical guitar teachers in different music programs at several art universities.

Table 1. Classical Guitar Teaching Option

| Subject | Program | Institution | Teaching Strategi |
|---------|---------|-------------|-------------------|
| 1 | Music | ISI Yogya. | GBT |

| Subject | Program | Institution | Teaching Strategi | No | Institution | Start | Sem. Duration | Total Teachers |
|---------|-----------------|-------------|-------------------|----|-----------------------|-------|---------------|----------------|
| 2 | Musical Arts | IKJ | IBT | 4. | Music/ISI Yogya. | 2015 | 4 | 1 |
| 3 | Music | ISI Yogya. | IBT | 5. | Music/ISI Denpasar | 2014 | 4 | 2 |
| 4 | Music Education | ISI Dps. | GBT | 6. | Musical Arts/IKJ | 1970 | 6 | 3 |
| 5 | Music | ISI Dps. | GBT | 7. | Musical Arts/ISI Pdpj | 1980 | 6 | 3 |
| 6 | Composition | ISI Yogya. | IBT | | | | | |
| 7 | Composition | ISI Yogya. | IBT | | | | | |
| 8 | Musical Arts | IKJ | IBT | | | | | |
| 9 | Performance | ISI Yogya. | IBT | | | | | |
| 10 | Music | ISI Dps. | GBT | | | | | |
| 11 | Performance | ISI Yogya. | IBT | | | | | |
| 12 | Musical Arts | ISI Pdpj. | IBT | | | | | |

(Abbreviation Notes: ISI = Institut Seni Indonesia; IKJ = Institut Kesenian Jakarta; Yogya. = Yogyakarta; Dps = Denpasar; IBT = Individual-based teaching; GBT = Group-based teaching)

This research participated by 12 respondent subjects; Firstly we used their initials as coded but then we decide to code them by subject number (eg. Subject 1, Subject 2, etc.). They came from five similar study programs from separate institutions: 1) *Musik* (Music), 2) *Seni Musik* (Musical Arts), 3) *Pendidikan Musik* (Music Education), 4) *Penciptaan Musik* (Music Creation/ Composition), and 5) *Penyajian Musik* (Music Presentation or Music Performance). There are three different instruction approaches in their practice of classical guitar teaching: individual-based instruction, group-based instruction, and a combination of both. The following is the data presentation and discussion related to the three applications.

In order to find out the application of old learning models to the new, this survey examines the latest data on current learning activities. The first data relates to teaching strategies. The basis of guitar instruction in the institutions where respondents currently work includes two teaching models. Up to 66.7% of teachers use the first compulsory model, namely the Praktik Individual Instrumen Mayor (or Major Instrument Individual Practical, known by its abbreviation as the PIIM), or elective Praktek Individual Instrumen Pilihan (the Minor Instrument Individual Practical, or the PIIP), represent the old model. The other 33.3% of them have tried to implement the second model, which represents a new model, the group instruction-based strategy.

Table 2. Example of table display.

| No | Institution | Start | Sem. Duration | Total Teachers |
|----|-------------------------|-------|---------------|----------------|
| 1. | Performance/ ISI Yogya. | 2015 | 6 | 2 |
| 2. | Composition/ ISI Yogya. | 2015 | 4 | 4 |
| 3. | Music Edu./ ISI Yogya. | 1996 | 3 | 3 |

Each program where the respondents taught had varying numbers of classical guitar teachers. This survey question focuses on finding the potential human resources of teachers who teach practical classical guitar courses. Data obtained from respondents shows the number of classical guitar teachers who are active to date (2022) in the study programs where they teach. The population of teachers in each work institution shows that 28.57% of programs have two teachers; 14.28% only have one teacher; 14.28% have four teachers; and 42.85% have three teachers. This data shows that the number of classical guitar teachers in each study program is still limited.

The application of the old and the new learning models to a study program can be estimated from when the study program started operating. Data collected from the questionnaire survey showed different years. Based on the question, in what year did the classical guitar study program begin to be offered, or firstly accepted new students at the institution where the respondents currently teach, obtained interesting results. The survey shows that the musical arts program at ISI Padang Panjang has been operating since 1980, while the same program at the IKJ even earlier in 1970. Although before being a single musical arts program in 1996, music programs at ISI Yogyakarta should be considered the oldest due to having already been offered by the former Indonesian Academy of Music since 1965, far before being integrated into the current institution in 1984. Therefore the three programs use an individual approach in teaching guitar courses.

Meanwhile, the possibility of using a new learning model is in the other four programs due to their initial offering within the last decade. However, the three new programs at ISI Yogyakarta, which started in 2015, utilize old teaching models. The reason is that their establishment developed from the concentrations of an old musical arts program that has run since 1996. In addition, all teaching faculties of the three new programs adopted from the former faculties of the old musical arts program.

Group-based Instruction

Recently a group-based instruction model for conducting major instrument courses has begun to be established on flute instruments (Widodo, 2016). However, limited human resources (HR) and increasing applicants for prospective guitar

students have also triggered the application. This tendency is clear from the opinions of several teachers. The first opinion directly states that his approach is group-based: "Group! If there are certain cases, it still needs to be individual" (Subject 1, 2022). Meanwhile, from a live interview, Subject 6 stated that he runs a group-based classical guitar instruction. However, in the questionnaire, he said that the individual-based approach remains more critical: "It remains individual-based (PIIM) because it is more directed and measurable material and the ability of individual learners." (Subject 6, 2022). Subject 11 said that the group-based approach was also good to use. However, its use must be in line with the Learning Outcomes: "Adjusting to the profile of study program graduates. Vocational programs with graduate profiles as musicians are more suitable individually" (Subject 11).

A similar opinion was also expressed by Subject 4, who, in a direct interview, said that he carried out the classroom learning model because of the large number of students (more than ten people):

"Perhaps this is subjective. But as far as I know, if the education path is vocational diploma types (D1-D4) then it is better to teach instrument practice individually as in conservatories (with major music performance instruments selected) in general. However, if the academic type (undergraduate level) then instrument learning can be done classically depending on the policy of the Study Program. It can be grouped-based because of its field studies if the academic path is usually research (musicology, ethnomusicology, and music education). The 'major' of music students for this academic level is mastery of theoretical knowledge (existing theories) and the knowledge needed to produce new knowledge (research method)" (Subject 4).

Teachers currently known to support individual-based instruction for classical guitar practice convey the prospect of applying a group-based approach. However, from qualitative answers through questionnaires, they said:

"All methods are appropriate depending on the needs and learning outcomes determined by art colleges/study programs. The individual instruction-based approach is considered more appropriate for vocational-based study programs, such as the music presentation method. Learning can focus more on improving the technical ability and musicianship of each student as a prospective guitarist." (Subject 9)

"PIIM. If referring to the admission standards of new students are not entirely based on the skill level of playing the instrument, then the result is that the students who are accepted will not have the same skill level. So, material adjustments for every two students are needed according to the level of skills possessed when they were newly accepted. However, on the other hand, if the implementation is non-class, the ISI Denpasar Music study program is likely to experience a shortage of classical guitar teaching staff." (Subject 10).

The data from the qualitative questionnaire above indicate the application of group-based forms of teaching. There are at least two teachers who apply this learning model. Subject 1 firmly believes that this time is the most appropriate way to implement a group-based form of teaching. Subject 4 and subject 5 teach from 5 to 10 students or more. This fact proves the tendency to apply group-based teaching in implementing classical guitar lectures.

Although teachers currently carry out classroom learning, they generally still believe that the form of individual teachers is the best. Data from the subjects' responses to the questionnaire clearly showed that only three teachers applied classroom learning to classical guitar teaching. The three teachers teach in programs and universities that are active and have succeeded in improving their animo, namely the Music study program at ISI Denpasar and ISI Yogyakarta and the Music Education study program at ISI Yogyakarta. However, although convinced of the superiority of individual teaching approaches, they generally still value classroom forms of learning because, one day, they will face a challenge in implementing them.

The results of the qualitative questionnaire indicate the application of a class-based form of teaching. The application of group-based teaching is to anticipate the increasing number of students. The increase in interest of new students impacts the increasing number of guitar students. The increasing number of students and the limited number of teachers urged the implementation of a class-based form of teaching.

Individual-based Instruction

Most teachers apply the individual approach in face-to-face classical guitar lectures. The reason for choosing an individual approach is that they consider the most objective because it connects to each student's ability (Subject 5, Subject 6, Subject 8, and Subject 12). Meanwhile, Subject 2 and Subject 7 affirm that their choice remains on an individual approach: "Individual" (Subject 2); "Individual base" (Subject 7). The fulfilment of certain conditions determines the chances of success in the individual learning process. Subject 3 says: "(I chose individuals (approach, but) with a note that each student should have enough preparation for each standard material. The reason is because each student's case is different. For example, some are weak in prima vista (sight reading); some are weak in technique; some are weak effective." Thus, most teachers feel that classical guitar practice is the best face-to-face teaching approach.

Most of the holders of this opinion come from ISI Yogyakarta which pioneered the form of individual face-to-face teaching. While attending guitar lectures, the teachers underwent courses derived from the Individual Practice of Major Instruments used in the early period of ISI Yogyakarta. This tradition is still applied today. Although the interest of new students generally

increases, the condition of the ratio between a teacher and students at this time has yet to demand the implementation of class-based teaching. Data from questionnaire returns show that most guitar teachers carry out the current form of individual-based teaching.



Figure 1. Individual-based teaching at Music program, FSP ISI Yogyakarta (Photo: Kustap, 2022).

The questionnaire's first question concerns what form of learning they implement today. Most teachers apply individual forms of teaching because they are more objective considering the different conditions of each student. Although not all support this learning model, both teachers supporting classroom learning also stated that an individual approach is the best. Data shows that the number of students instructed by the teachers supporting this individual-based teaching approach is less than five people each.

The second question relates to opinions about both forms of teaching. This question is necessary to ascertain the actual choice. The qualitative response to this question was more comprehensive and showed that all teachers supported an individual-based approach. Thus, teachers still believe an individual-based teaching approach is the best, so they must maintain it. The teachers also revealed the benefits of individual-based teaching practices in the classical guitar lecture process, including being more objective.

Blended Teaching Approach

While no one has confirmed that his approach to teaching classical guitar in college combines classroom and individual physics, some teachers indicate such methods as the response Subject 5 implies:

"Individual Learning is learning that is given specifically by teachers/teachers to students, by knowing the strengths, weaknesses, and interests of students in their chosen fields, so that they are directed at goals based on needs in accordance with the current stage of their abilities both teaching material, presentation and practice independently in classical learning."

According to respondents, the data is the definition of individual-based teaching in the context of classical guitar learning. The presentation of the

definition is to show its significance in classroom learning. Due to the importance of individual teaching, this approach is still applicable in classroom teaching. Thus it shows a mixed approach between individual and class approaches.

The purpose of the learning process is to direct students based on needs that are following their ability stage. College students have different physiological conditions from each other. In classroom learning, teachers need to be aware of the problems of each student and provide the right direction according to their needs. Therefore individual consultative dimensions need to be inserted into classroom learning. Meanwhile, general aspects such as knowledge and skill approaches can be a part of lectures and practical exercises. Thus objectivity in teaching classical guitar is essential.

Individual learning in the classroom represents elements of blended teaching methods. Both teaching approaches on an individual and classroom basis exist. Applying a blended teaching method between individuals and classes is the best way to overcome the significant development of student interest. However, attention to the individuals in the class will be less. Thus the quality of the output can be reduced. At least, students are required to be more independent in learning. In connection with that, this approach becomes a balancing force in applying student-centred learning.

Discussion

The study results show that classical guitar learning is only available in some Indonesian art universities. The reason for this possibility lies in the readiness of Human Resources (HR). From a series of art universities in Indonesia, classical guitar major instruments are available in programs that have historically had a background in Western music programs (Indrawan et al., 2020). ISI Yogyakarta is the result of integrating three art academies, one of which had Western Classical music base education, namely the Indonesian Music Academy (AMI) Yogyakarta. Although AMI Yogyakarta started in 1965, classical guitar lessons were only offered in 1980, which was realized by the cooperation of the Indonesian and Dutch governments (Indrawan, 2019).

Meanwhile, ISI Denpasar and ISI Padangpanjang have human resources who graduated with guitar from ISI Yogyakarta, so they also offer courses on this instrument. Art Colleges outside of that, in addition to being based on traditional music, also need to have relevant human resources. Art colleges that do not offer Western music, let alone classical guitar, include ISBI Bandung from the Indonesian Academy of Dance (ASTI) Bandung and ISI Surakarta from the Indonesian Karwitan

Arts Academy (ASKI) Surakarta. Meanwhile, the Jakarta Institute of Arts (IKJ) from the Jakarta Institute of Arts Education (LPKJ) is Indonesia's oldest private art college that offers classical guitar lectures. However, the beginning of the instrument's existence in this institution was from the Netherlands but from a German guitarist who settled in Indonesia, Reiner Wildt (see Channel, 2021).

The level of study offered is the Bachelor and Applied Bachelor levels. Although guitars are also available in Diploma Three programs, for example, at Sekolah Tinggi Musik Bandung, most are in the Bachelor program for now. Applied Bachelor is included in the data here because it is at the same level academically. The Applied Bachelor Program for Western music, such as Music Presentation, has just been applied at ISI Yogyakarta. There is another program at the same level as Music Presentation, namely the Bamboo Music Applied Bachelor Study Program at the Indonesian Institute of Cultural Arts (ISBI) Bandung. However, it does not offer a classical guitar course, and we do not consider it as data for this study.

The respondent's background is limited to the type of PTSn. Although it is also interesting to examine the development of the classical guitar in the types of public colleges or universities, research limits itself to state universities to limit the scope that extends at this time. However, this study also uses the IKJ data, which is a private university. The exception of the IKJ college is that although it holds a private status, it is under the auspices of the government of the Jakarta capital city, so it is not entirely private. In addition, it is also indispensable to maintain objectivity and complete data considering the limited state universities of art that have classical guitar courses.

The respondent's undergraduate graduation year became one of the vital data variables in this study because it will contribute to the substantial implications of the influence of old learning models. The graduation year will indicate the strong influence of old learning on the teachers' policies. Although three teachers graduated in 2014 and 2015, we should consider them a product of the old learning model. The number of guitar students needed then could have been higher due to strict independent admission tests. The limited number of teachers still handles the small number of students, so teachers can experience learning activities based on individual faces.

In the current classical guitar lectures, there is an indication of the application of PIIM vs Class. The survey results show that several teachers already apply classroom learning to the classical

guitar teaching process. However, responses related to respondents' opinions about both lessons indicated that they disagreed if classical guitar teaching used a classroom teaching model. Therefore, from the teachers' perspective, the classroom learning model is rejected. Meanwhile, from the perspective of universities, which always refer to government policies that are constantly evolving, there is also a tendency to reject the independent learning model.

Data collection concerning when the study program was first operated and where respondents worked indicates the trend of applying old and new learning models. The longer the year of its establishment, the stronger the traditional ties of the old learning method. Therefore, the rejection of the classroom learning model is understandable. However, this does not guarantee which learning approach is applied because the opening of guitar courses may not coincide with the opening of the study program. Of course, most have traditional solid ties to ISI Yogyakarta because guitar courses had already existed before ISI Yogyakarta was established. Meanwhile, around 50% of the respondents were graduates from ISI Yogyakarta. At this time, the number of guitar students in universities, the respondents generally did not urge to apply the classroom learning model.

The urgency of the class lecture system on classical guitar learning is driven by the limited number of teachers and the demands of a significant increase in the student population from universities. As discussed earlier, universities must meet national standards for social sciences and humanities families that demand great interest. Therefore, teachers must immediately anticipate it by designing learning strategies that, on the one hand, can accommodate the demands of interest and, on the other hand, can maintain good quality and tradition in learning classical guitar.

The predominance of support for individually based forms of instruction for classical guitar courses implies resistance to classroom learning. The classroom learning model that has never been implemented before is reasonable because, until now, in most music study programs, the interest of guitar students can still be overcome by existing human resources. Although some teachers seem permissive towards classroom learning, even showing its excellence and usefulness, none say individual learning is ideal. Thus, it is undeniable that there is a discourse of resistance from guitar teachers about the application of class-based forms of instrument practice teaching.

Classroom learning can impact the decline in the quality of classical guitar learners at art universities in Indonesia. The leading cause is the

reduction in the teachers' allotment of attention to students, which has been covering 100%. If the study program whose credit weight is not reduced, then with class learning, the teacher's attention to student progress will decrease significantly if the curriculum reduces the weight of instrument practicum lecture credits. Most teachers in all music studies programs have a relatively small number of students, between one and five students per teacher. Therefore, practical learning should be done individually. Thus, the teachers are worried that if the classroom learning model is compulsory, it will reduce the quality of music education, especially in classical guitar.

On the other hand, some teachers are worried about the beliefs of teachers who are fanatical about group-based teaching. If so, many teachers will refuse to accept or teach new students. The lecture process with a one-on-one face-to-face model also has disadvantages. Among these areas for improvement is the limited freedom of student learning. Control is dominated entirely by the superiority of teachers. The teacher becomes the central figure that is second to none.

The individual learning model in the study of classical guitar instruments will raise the impression of the superiority of teachers over students. If the teacher is dominant, the curriculum can be addressed. The curriculum is the heart of the college. Therefore, teachers and students must refer to the curriculum mutually agreed upon among groups of similar subject teachers in the academic education process. Thus, whoever teaches, students will get standard material. With individual-based teaching, it will have an impact on the position of course curriculum standards that are defeated by individual teacher standards.

The group-based teaching system has been applied for a long time in the world of amateur music education. Usually, this form of teaching is actually applied to classes of children and adolescents. In the 1970s, classroom learning in music education, especially classical guitar, was implemented in Yamaha music schools in Indonesia (interview with Head of Music Department of FSP ISI Yogyakarta 2011-2019, Yogyakarta 2022). At that time, the study group comprised ten students for one teacher. Figure 2 above shows a class/group teaching model for children and adolescents who are also accompanied by parents at a non-formal educational institution, Music Time Studios, Tennessee, United States (<http://musicimestudiosonline.com>). Seeing evidence of classroom learning practices is not impossible to develop at an advanced learning level, for example, in workshops or master classes.

Along with the changes in higher education policies, guitar teachers must reconstruct the guitar learning and teaching model. The demands of national standards are related to increasing student interest. National standards set minimum faculty-student ratios based on social-humanities (1:45) and science-technology (1:30) fields. The admission of new students through the Joint Entrance Selection for State Universities (SBMPTN) weakens the admission standards of music students at art universities so that students who are accepted must excel in general competence but not necessarily their musical competence. Each art university certainly has different minimum standards. The impact of increasing interest through SBMPTN, in addition to the increase in guitar students, is also very diverse, from those who have never known classical guitar to those who have a high level. This condition, of course, impacts the learning process that demands classroom learning. To deal with such a situation, guitar teachers need to reconstruct an integrated curriculum that refers to established standards, namely international standards. Curriculum standardization will enable teachers to develop classroom teaching that can wisely combine individual and classroom approaches.



Figure 2. Classroom learning atmosphere that can be developed at an advanced learning level (<http://musicimestudiosonline.com/private-guitar-lessons.html>).

In order to improve the quality of education in classical guitar studies, it is necessary to standardize the curriculum for the study of musical instruments, especially classical guitar. The mutually agreed curriculum will form learning quality standards in a study program. The curriculum produced from the agreement of teachers of similar courses will facilitate the educational process. With these standards, students will achieve the same target. On the other hand, teachers can use a variety of teaching approaches by combining individual and classical teaching methods. Thus, there needs to be a reconstruction of learning strategies that can

anticipate the challenges of higher education in the present and the future.

Guitar teachers need to work together to anticipate the increasing interest of guitar students in the future due to policy developments that impact the increase in guitar students in limited human resources. This cooperation is necessary because change will always happen, and the increase in student interest will undoubtedly happen from year to year. The central cooperation is the need to standardize the classical guitar skill level system based on reliable references. Likewise, learning strategies must be developed and discussed together so teachers can exchange ideas and share experiences. Standardizing the curriculum will be beneficial in running current government programs, including joint research between agencies and the exchange of teachers or students..

CONCLUSION

Teachers at art universities in Indonesia opposed the classroom learning model for teaching musical instruments. The teachers see that until now, classroom learning for classical guitar has not needed to be applied except for guitar ensemble practicum lectures. The results showed that until now, the average ratio of teachers is still in the range of 1-5 students per teacher, so it is still handled with an individual approach. Teachers have shown evidence that individual learning has produced musicians and guitar teachers who are reliable and beneficial to society. This research contributes a new perspective that can underlie the development of learning strategies by combining group-based and individualized teaching. The development of learning models for teaching instrument practice is very urgent to anticipate student interest demands, which increase yearly. Although the government expects universities to open the broadest possible access to the public to attend college courses, universities must maintain their quality. Although, at this time, the purpose of higher education is not solely to produce professional musicians, there needs to be a minimum standard agreed upon by institutions.

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Individual-based versus Group-based Instructions in Classical Guitar Teaching at Indonesian Tertiary Arts Education

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Abstract

Higher education policy implementation impacts more programs' development of new music studies that cause the emergence of different classical guitar study curricula with their durations and credit weights varieties, which overlap each other. There has also been a new discourse on controversial group-based instruction strategies in instrumental training among teachers who have been using individual-based in running classical guitar courses. **The aim of this research is to investigate** ~~This study investigates~~ the shifting discourse from individual to group instructions in classical guitar courses. This study uses a qualitative survey of several classical guitar teachers at four music departments in Indonesian art universities. In conclusion, almost all teachers apply individual instruction and it seems that they opposed the discourse of classical guitar group instruction. Although they also recognise the benefits of the group-based instruction model, up to date the students-teachers ratio for classical guitar studies is still between one to five students, so individual instruction is more reasonable to apply. This research offers the basic concept of developing a blended learning model that combines individual and classroom instruction strategies to anticipate the future growth of classical guitar student interest.

Keywords: individual instruction, group instruction, classical guitar, arts higher education.

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INTRODUCTION

This study discusses the controversy between individual-based and group-based instructions in the teaching practice of the classical guitar at music study programs in several Indonesian art universities. The recent shift in teaching strategies from individual face-to-face to classroom teaching models results from curriculum changes. Currently, universities demand a significant increase in new music student admission. However, the large number of students differs from the limited availability of guitar teachers. Thus, the rise in student numbers is likely one of the causes of the development of the discourse on shifting teaching strategies. Although most institutions encourage teachers to develop group-based instruction for instrumental studies, including the classical guitar, most of their teachers still maintain individual-based instruction.

Research Background

Generally, people know that instrumental teaching in Western music studies, what else at the higher education levels, has been applied through individual instruction, not in groups. The understanding is that the individual face-to-face teaching process for instrumental studies at the tertiary education level has long been a legacy in European conservatory traditions. Due to that reason, only a few know that in Indonesian tertiary art education, group-based instruction in classical guitar studies has become a new discourse. Several guitar teachers have considered the advantages of it. Therefore, shifting classical guitar teaching approaches from individual to group instructions needs further study based on the latest facts.

This study aims to reveal the preferences of teaching strategies of classical guitar teachers at Indonesian art institutions in the last three years. The group-based instruction for instrumental studies in music degrees is unusual. The group-based approach is more appropriate for theory courses such as music history, esthetics, and philosophy. The Department of Music of the Faculty of Performing Arts (Fakultas Seni Pertunjukan, or the FSP), Yogyakarta Indonesian Institute of the Arts (Institut Seni Indonesia Yogyakarta, abbreviated as ISI Yogyakarta), applies three types of classes, or learning groups. The first is the big class for general lectures with more than 40 students under the coordination of a lecturer. The second type is a medium class with 15 to 20 students with one lecturer. The medium class is for parallel music theory learning groups such as counterpoint, harmony, and rudiment courses. These tiered courses not only comprise

theories and formulas but also regular written exercises which require intensive control from lecturers. Meanwhile, small study groups are attended by one up to five students (interview with the Head of Musik Department 2011-2019 FSP ISI Yogyakarta, December 2022). So far, the instrumental study process in the small class has been applied through individual-based instruction which is carried out in turns. Therefore, the discourse of eliminating small classes, or encouraging the use of group-based instruction is still considered unprofitable by current instrumental teachers. Thus this study tries to reveal the need for classroom teaching strategies in addition to individual face-to-face instruction in the classical guitar learning process at the higher art education level in Indonesia.

Implementing classroom or group instruction strategies in classical guitar teaching in Indonesian universities is necessary. Currently, the higher education system in Indonesia refers to science and humanities education which has standard ratios that no longer allow the application of individual-based instruction models. Fulfilling the ratio between student and teacher is one of the elements in national standard indicators. Due to this reason to implement teaching strategies, we need appropriate adjustments. Until now, new student candidates with a choice of classical guitar instruments still dominate and become the hope in fulfilling the interest of new students every year. However, until now, the number of guitar students in some study programs is still within the limits of small classes, so they can still implement individual-based instruction strategies.

Literature Review

Studies of music teaching models, mainly instrumental studies in universities, still need to be available. Most learning model studies discuss the learning process in secondary schools. Among the latest studies related to learning models is Ikhwanudin et al. (2022), which discusses problem-based learning models applied to music notation reading training. The other research by Wijayanto et al. (2021) discusses the learning strategies in Western music teaching for high school students using Microsoft Team and YouTube media. Neither study confirmed the purpose of the music course, whether the instrument was solo or ensemble, and what instructional approach they used. Nevertheless, the learning processes discussed by both studies tend to be group learning models. ~~Unlike the two studies, this study did not examine music teaching at public secondary schools but the learning of~~

~~specific instruments in music-specific higher education institutions.~~

A recent study on art higher education discusses teaching strategies that include procedures, methods, and evaluations. The study found that at the higher education level, students are encouraged to play an active role in the learning process and individual art teaching procedures (Jerkovic & Skojo, 2021). In another study, Lohinsky et al. (2021) concluded that art higher education bases its approach on contemporary didactic principles with a dominant paradigm, namely student-centred learning (SCL). In the SCL, each student needs to form the knowledge, abilities, and skills that will allow him to solve production problems, use modern technologies, independently analyze the results of his activities, and conclude. Thus, art higher education graduates must be ready to work actively in a changing environment.

Recent literature on the classical guitar is associated with art colleges' learning process. Khositditsayanan et al. (2021) reviewed the classical guitar test as a guideline for higher education entrance examinations in Thailand universities. The research found a way to develop a short-term classical guitar curriculum for higher education entrance exams. The study obtained its finding by studying information from documents, principles, theories, and classical guitar test criteria as guidelines. It then revealed details of preparation materials ranging from technical components, scales, etudes, and song standards. Meanwhile, in their research, Djahwasi et al. (2020) developed an integrated approach to the classical guitar learning method based on the international-level exam syllabus. He united various learning resources to achieve learning expectations to be effective, efficient, and manageable.

Jia (2018) discusses individual-based instruction strategies. She examined individual face-to-face instructional teaching in general education or non-music contexts. The research emphasizes the importance of individualization in online learning. The broad network teaching system now needs more intelligence and more individuation aspects. The research provides data-driven theoretical support for studying distance individualized learning and network teaching systems that can examine potential development directions for future network teaching. The research indicates that individualized consultation is necessary in addition to online conference-based forms of education, where communication tends to be teacher-centred.

Yang (2022) Introduced a case-based, interactive form of classroom teaching between instructors and students. He outlines methods specializing in

teacher-student interaction, focusing on case analysis and various ways of teaching interaction. These methods are heuristics, question, answer, and inquiry experience types. The spirit of interactive teaching is the activation of innovative thinking and exploration. Teaching based on recessive knowledge can promote the cultivation of creative thinking and promote the ability to teach classes to a higher level. This explanation implies the benefits of the group instruction model with the condition that it must have an interactive dimension.

Malekigorji (2020) address challenges that hinder student engagement, such as the number of students in the classroom, their sociocultural differences, and limited teaching time, by designing learning technologies. He called his findings a "super blended" teaching strategy that combines the Classroom Response System (CRS) with Flipped Classroom (FC) and Team-Based Learning (TBL). In this system, students are compulsory to preview e-learning materials and watch lecture recordings before sessions, and apply their knowledge in each session, either individually or as a team. An efficient mixed approach is between the respective base and the class approach in such a system. The research indicates that combining more than a design in a learning process is possible.

~~Most learning model studies above mostly investigated teaching and learning processes in secondary schools and did not directly discuss instrumental learning. The literature review above shows that Student Center Learning (SCL) is an essential conceptual base in the learning process at art universities. Classical guitar studies in higher education have recently discussed detailed and technical learning materials (technical materials, etudes, and pieces) as the entrance test material for higher education in art. There is also research on reconstructing the classical guitar curriculum for college studies. The above literature also shows that individual instruction is common in musical instrument learning and general learning. However, the context of individual learning studies is study in networks. The literature on group instruction emphasizes the importance of interactive, case-based classroom teaching between instructors and students. These studies show that discussions about individual based and group based instructions in teaching classical guitar in Indonesian art universities have yet to be a concern for researchers.~~

From the literature studies above, which aimed to obtain preliminary theoretical information concerning music teaching in the context of higher music education, such as teaching strategy, classical guitar courses, and instrumental teaching

instructions, there are some gaps identified that this study is concerned with. The study of music teaching, besides still rare, is also primarily targeted at secondary school students. Although only some studies were concerned with the SCL (Student Center Learning) teaching strategy at the university level, these were outside of the music education context. Reflections on classical guitar at tertiary education did not discuss practical study teaching but learning sources. There is a discussion on individual-based, group-based, and even blended instruction strategies practised outside the music education context. Group-based instruction in general education has already become familiar. However, the instruction approach is a new discourse in practical music teaching. Due to these gaps, this study focused on uncovering the shifting phenomenon from individual to group instruction in classical guitar teaching in the context of higher music education in Indonesia.

METHODS

The material object of this study is opinions about the form of group-based instruction and group-based instruction. Meanwhile, the formal research object is a shift in classical guitar teaching strategies. One can only know the trend of developing strategies directly from the teachers who carry them out. Samples as a source of research information are guitar teachers from several art universities in Indonesia. The sample limit is guitar teachers from the 'music' or 'musical art' study programs and their derivatives (programs resulting from the development of the musical arts study program). Thus, the data does not represent universities but individuals, whether in one study program or different programs, and whether in the same art colleges or other. Thus, the object of this research material comes from qualitative data of individual teachers who teach classical guitar courses.

This research uses a qualitative survey design (Fadli, 2021; Gerring, 2017). Qualitative design is the right one to capture opinions. Qualitative information screening in this study used online questionnaires through Google Forms. The questions asked include quantitative and qualitative data. For quantitative data and preferences, we use dropped-down questions and multiple choices. While qualitative questions use short answer questions or answers in the form of descriptions or statements. Although we grouped the data into two types, this study discussion only focused on qualitative answers as the primary data. Meanwhile, we positioned the quantitative data as the fundamental consideration and context for qualitative answers. Thus the research design used is a qualitative survey (Harvey, 2018; Moten & Wok, 2019)

Data sources include 12 teachers of classical guitar courses in four types of music undergraduate

programs at four public and private art universities. The source of the data is the response of the resource persons through the disseminated questionnaire. The twelve teachers who returned questionnaire answers were individuals from the Music, Music Education, Music Creation (composition) undergraduate programs, and Music Presentation (performance) in the four institutions. These programs cover three state universities: the Yogyakarta Indonesian Institute of Arts (ISI Yogyakarta), Denpasar Indonesian Institute of Arts, and Padang Panjang Indonesian Institute of Arts, and one private university, the Jakarta Institute of the Arts (the Institut Kesenian Jakarta; abbreviated as the IKJ). With online platforms, data is purely individual without intervention from other parties. Qualitative data include preferences for currently applied forms of classical guitar instruction and the reasons underlying their selection (see Braun et al., 2021). The data collection technique in this study is a qualitative survey through an online platform with a data collection instrument in the form of a qualitative questionnaire. We chose the technique because it is very effective and efficient, and data can be obtained quickly (Braun et al., 2021; Moten & Wok, 2019). The survey involved two stages. The first stage questions are related to the application of teaching instructions bases, both individual and group. The second stage questions concern the quality of learning resulting from both instruction strategies. The returned data analysis separated actual qualitative data from other data and quantitative data. Qualitative data is poured into a table and then coded. There are three codes used, namely Individual, group, and combination. Thus the stages of research are preliminary studies through literature studies, formulating problems, collecting data, analyzing them, and conducting interviews to verify the result.

The data analysis technique is comparative (Dan & Jan, 2022; Sarasúa & Gaus, 2014) due to two different opinions related to the types of group learning. The analysis procedure carried out is to describe qualitative data through a table presentation. We then coded it to identify the differences that arise. The next stage is to separate the data into three separate data compilations. The first compilation is for individual learning support, the second is for classical learning support, and the third is for teachers who provide feedback on both forms of learning. This analysis revealed how the teachers' attitudes in dealing with future changes in student interest.

These findings became the basis for formulating the best classical guitar teaching approaches. The research stages include literature review activities, data collection, data analysis, and formulating findings. This procedure is a series of activities that are common in qualitative research. The literature review serves to derive titles into theoretical concepts. Conceptual constraints help determine the necessary data. The accuracy of the data sought will result in the expected problem-solving

following the study's title. Thus the stages of research are preliminary studies through literature, formulating problems, collecting data, analyzing, and conducting interviews to verify data.

RESULTS AND DISCUSSION

The study's results determine the trend of applying individual-based and group-based instruction models. We draw these results based on responses from questionnaires returned to the data collection session. This research data is the opinions of guitar teachers at the Faculty of Performing Arts (FSP), ISI Yogyakarta, and several other universities, namely ISI Denpasar, ISI Padang Panjang, and Jakarta Institute of the Arts.

Guitar in Indonesian Higher Arts Education

The qualitative data of this study was obtained from questionnaires responded to by classical guitar teachers in different music programs at several art universities.

Table 1. Classical Guitar Teaching Option

| Subject | Program | Institution | Teaching Strategi |
|---------|-----------------|-------------|-------------------|
| 1 | Music | ISI Yogya. | GBT |
| 2 | Musical Arts | IKJ | IBT |
| 3 | Music | ISI Yogya. | IBT |
| 4 | Music Education | ISI Yogya. | GBT |
| 5 | Music | ISI Dps. | GBT |
| 6 | Composition | ISI Yogya. | IBT |
| 7 | Composition | ISI Yogya. | IBT |
| 8 | Musical Arts | IKJ | IBT |
| 9 | Performance | ISI Yogya. | IBT |
| 10 | Music | ISI Dps. | GBT |
| 11 | Performance | ISI Yogya. | IBT |
| 12 | Musical Arts | ISI Pdpj. | IBT |

(Abbreviation Notes: ISI = Institut Seni Indonesia; IKJ = Institut Kesenian Jakarta; Yogya. = Yogyakarta; Dps = Denpasar; IBT = Individual-based teaching; GBT = Group-based teaching)

This research participated by 12 respondent subjects; Firstly we used their initials as coded but then we decide to code them by subject number (eg. Subject 1, Subject 2, etc.). They came from five similar study programs from separate institutions: 1) *Musik* (Music), 2) *Seni Musik* (Musical Arts), 3) *Pendidikan Musik* (Music Education), 4) *Penciptaan Musik* (Music Creation/ Composition), and 5) *Penyajian Musik* (Music Presentation or Music Performance). There are three different instruction approaches in their practice of classical guitar teaching: individual-based instruction, group-based instruction, and a combination of both. The following is the data presentation and discussion related to the three applications.

In order to find out the application of old learning models to the new, this survey examines the latest data on current learning activities. The first data relates to teaching strategies. The basis of guitar instruction in the institutions where respondents currently work includes two teaching models. Up to 66.7% of teachers use the first compulsory model, namely the Praktik Individual Instrumen Mayor (or Major Instrument Individual Practical, known by its abbreviation as the PIIM), or elective Praktek Individual Instrumen Pilihan (the Minor Instrument Individual Practical, or the PIIP), represent the old model. The other 33.3% of them have tried to implement the second model, which represents a new model, the group instruction-based strategy.

Table 2..

| No | Institution | Start | Sem. Duration | Total Teachers |
|----|-------------------------|-------|---------------|----------------|
| 1. | Performance/ ISI Yogya. | 2015 | 6 | 2 |
| 2. | Composition/ ISI Yogya. | 2015 | 4 | 4 |
| 3. | Music Edu./ ISI Yogya. | 1996 | 3 | 3 |
| 4. | Music/ISI Yogya. | 2015 | 4 | 1 |
| 5. | Music/ISI Denpasar | 2014 | 4 | 2 |
| 6. | Musical Arts/IKJ | 1970 | 6 | 3 |
| 7. | Musical Arts/ ISI Pdpj | 1980 | 6 | 3 |

Each program where the respondents taught had varying numbers of classical guitar teachers. This survey question focuses on finding the potential human resources of teachers who teach practical classical guitar courses. Data obtained from respondents shows the number of classical guitar teachers who are active to date (2022) in the study programs where they teach. The population of teachers in each work institution shows that 28.57% of programs have two teachers; 14.28% only have one teacher; 14,28% have four teachers; and 42.85% have three teachers. This data shows that the number of classical guitar teachers in each study program is still limited.

The application of the old and the new learning models to a study program can be estimated from when the study program started operating. Data collected from the questionnaire survey showed different years. Based on the question, in what year did the classical guitar study program begin to be offered, or firstly accepted new students at the institution where the respondents currently teach, obtained interesting results. The survey shows that the musical arts program at ISI Padang Panjang has been operating since 1980, while the same program at the IKJ even earlier in 1970. Although before being a single musical arts program in 1996, music programs at ISI Yogyakarta should be

considered the oldest due to having already been offered by the former Indonesian Academy of Music since 1965, far before being integrated into the current institution in 1984. Therefore the three programs use an individual approach in teaching guitar courses.

Meanwhile, the possibility of using a new learning model is in the other four programs due to their initial offering within the last decade. However, the three new programs at ISI Yogyakarta, which started in 2015, utilize old teaching models. The reason is that their establishment developed from the concentrations of an old musical arts program that has run since 1996. In addition, all teaching faculties of the three new programs adopted from the former faculties of the old musical arts program.

Group-based Instruction

Recently a group-based instruction model for conducting major instrument courses has begun to be established on flute instruments (Widodo, 2016). However, limited human resources (HR) and increasing applicants for prospective guitar students have also triggered the application. This tendency is clear from the opinions of several teachers. The first opinion directly states that his approach is group-based: "Group! If there are certain cases, it still needs to be individual" (Subject 1, 2022). Meanwhile, from a live interview, Subject 6 stated that he runs a group-based classical guitar instruction. However, in the questionnaire, he said that the individual-based approach remains more critical: "It remains individual-based (PIIM) because it is more directed and measurable material and the ability of individual learners." (Subject 6, 2022). Subject 11 said that the group-based approach was also good to use. However, its use must be in line with the Learning Outcomes: "Adjusting to the profile of study program graduates. Vocational programs with graduate profiles as musicians are more suitable individually" (Subject 11).

A similar opinion was also expressed by Subject 4, who, in a direct interview, said that he carried out the classroom learning model because of the large number of students (more than ten people):

"Perhaps this is subjective. But as far as I know, if the education path is vocational diploma types (D1-D4) then it is better to teach instrument practice individually as in conservatories (with major music performance instruments selected) in general. However, if the academic type (undergraduate level) then instrument learning can be done classically depending on the policy of the Study Program. It can be grouped-based because of its field studies if the academic path is usually research (musicology, ethnomusicology, and music education). The 'major' of music students for this academic level is mastery of theoretical knowledge (existing theories) and the knowledge needed to produce new knowledge (research method)" (Subject 4).

Teachers currently known to support individual-based instruction for classical guitar practice convey the prospect of applying a group-based approach. However, from qualitative answers through questionnaires, they said:

"All methods are appropriate depending on the needs and learning outcomes determined by art colleges/study programs. The individual instruction-based approach is considered more appropriate for vocational-based study programs, such as the music presentation method. Learning can focus more on improving the technical ability and musicianship of each student as a prospective guitarist." (Subject 9)

"PIIM. If referring to the admission standards of new students are not entirely based on the skill level of playing the instrument, then the result is that the students who are accepted will not have the same skill level. So, material adjustments for every two students are needed according to the level of skills possessed when they were newly accepted. However, on the other hand, if the implementation is non-class, the ISI Denpasar Music study program is likely to experience a shortage of classical guitar teaching staff." (Subject 10).

The data from the qualitative questionnaire above indicate the application of group-based forms of teaching. There are at least two teachers who apply this learning model. Subject 1 firmly believes that this time is the most appropriate way to implement a group-based form of teaching. Subject 4 and subject 5 teach from 5 to 10 students or more. This fact proves the tendency to apply group-based teaching in implementing classical guitar lectures. Although teachers currently carry out classroom learning, they generally still believe that the form of individual teachers is the best. Data from the subjects' responses to the questionnaire clearly showed that only three teachers applied classroom learning to classical guitar teaching. The three teachers teach in programs and universities that are active and have succeeded in improving their animo, namely the Music study program at ISI Denpasar and ISI Yogyakarta and the Music Education study program at ISI Yogyakarta. However, although convinced of the superiority of individual teaching approaches, they generally still value classroom forms of learning because, one day, they will face a challenge in implementing them.

The results of the qualitative questionnaire indicate the application of a class-based form of teaching. The application of group-based teaching is to anticipate the increasing number of students. The increase in interest of new students impacts the increasing number of guitar students. The increasing number of students and the limited number of teachers urged the implementation of a class-based form of teaching.

Individual-based Instruction

Most teachers apply the individual approach in face-to-face classical guitar lectures. The reason for choosing an individual approach is that they consider the most objective because it connects to

each student's ability (Subject 5, Subject 6, Subject 8, and Subject 12). Meanwhile, Subject 2 and Subject 7 affirm that their choice remains on an individual approach: "Individual" (Subject 2); "Individual base" (Subject 7). The fulfilment of certain conditions determines the chances of success in the individual learning process. Subject 3 says: "(I chose individuals (approach, but) with a note that each student should have enough preparation for each standard material. The reason is because each student's case is different. For example, some are weak in prima vista (sight reading); some are weak in technique; some are weak effective." Thus, most teachers feel that classical guitar practice is the best face-to-face teaching approach.

Most of the holders of this opinion come from ISI Yogyakarta which pioneered the form of individual face-to-face teaching. While attending guitar lectures, the teachers underwent courses derived from the Individual Practice of Major Instruments used in the early period of ISI Yogyakarta. This tradition is still applied today. Although the interest of new students generally increases, the condition of the ratio between a teacher and students at this time has yet to demand the implementation of class-based teaching. Data from questionnaire returns show that most guitar teachers carry out the current form of individual-based teaching.



Figure 1. Individual-based teaching at Music program, FSP ISI Yogyakarta (Photo: Kustap, 2022).

The questionnaire's first question concerns what form of learning they implement today. Most teachers apply individual forms of teaching because they are more objective considering the different conditions of each student. Although not all support this learning model, both teachers supporting classroom learning also stated that an individual approach is the best. Data shows that the number of students instructed by the teachers supporting this individual-based teaching approach is less than five people each.

The second question relates to opinions about both forms of teaching. This question is necessary to ascertain the actual choice. The qualitative response to this question was more comprehensive and showed that all teachers supported an

individual-based approach. Thus, teachers still believe an individual-based teaching approach is the best, so they must maintain it. The teachers also revealed the benefits of individual-based teaching practices in the classical guitar lecture process, including being more objective.

Blended Teaching Approach

While no one has confirmed that his approach to teaching classical guitar in college combines classroom and individual physics, some teachers indicate such methods as the response Subject 5 implies:

"Individual Learning is learning that is given specifically by teachers/teachers to students, by knowing the strengths, weaknesses, and interests of students in their chosen fields, so that they are directed at goals based on needs in accordance with the current stage of their abilities both teaching material, presentation and practice independently in classical learning."

According to respondents, the data is the definition of individual-based teaching in the context of classical guitar learning. The presentation of the definition is to show its significance in classroom learning. Due to the importance of individual teaching, this approach is still applicable in classroom teaching. Thus it shows a mixed approach between individual and class approaches.

The purpose of the learning process is to direct students based on needs that are following their ability stage. College students have different physiological conditions from each other. In classroom learning, teachers need to be aware of the problems of each student and provide the right direction according to their needs. Therefore individual consultative dimensions need to be inserted into classroom learning. Meanwhile, general aspects such as knowledge and skill approaches can be a part of lectures and practical exercises. Thus objectivity in teaching classical guitar is essential.

Individual learning in the classroom represents elements of blended teaching methods. Both teaching approaches on an individual and classroom basis exist. Applying a blended teaching method between individuals and classes is the best way to overcome the significant development of student interest. However, attention to the individuals in the class will be less. Thus the quality of the output can be reduced. At least, students are required to be more independent in learning. In connection with that, this approach becomes a balancing force in applying student-centred learning.

Discussion

The study results show that classical guitar learning is only available in some Indonesian art universities. The reason for this possibility lies in the readiness of Human Resources (HR). From a series of art universities in Indonesia, classical

guitar major instruments are available in programs that have historically had a background in Western music programs (Indrawan et al., 2020). ISI Yogyakarta is the result of integrating three art academies, one of which had Western Classical music base education, namely the Indonesian Music Academy (AMI) Yogyakarta. Although AMI Yogyakarta started in 1965, classical guitar lessons were only offered in 1980, which was realized by the cooperation of the Indonesian and Dutch governments (Indrawan, 2019).

Meanwhile, ISI Denpasar and ISI Padangpanjang have human resources who graduated with guitar from ISI Yogyakarta, so they also offer courses on this instrument. Art Colleges outside of that, in addition to being based on traditional music, also need to have relevant human resources. Art colleges that do not offer Western music, let alone classical guitar, include ISBI Bandung from the Indonesian Academy of Dance (ASTI) Bandung and ISI Surakarta from the Indonesian Karawitan Arts Academy (ASKI) Surakarta. Meanwhile, the Jakarta Institute of Arts (IKJ) from the Jakarta Institute of Arts Education (LPKJ) is Indonesia's oldest private art college that offers classical guitar lectures. However, the beginning of the instrument's existence in this institution was from the Netherlands but from a German guitarist who settled in Indonesia, Reiner Wildt (see Channel, 2021).

The level of study offered is the Bachelor and Applied Bachelor levels. Although guitars are also available in Diploma Three programs, for example, at Sekolah Tinggi Musik Bandung, most are in the Bachelor program for now. Applied Bachelor is included in the data here because it is at the same level academically. The Applied Bachelor Program for Western music, such as Music Presentation, has just been applied at ISI Yogyakarta. There is another program at the same level as Music Presentation, namely the Bamboo Music Applied Bachelor Study Program at the Indonesian Institute of Cultural Arts (ISBI) Bandung. However, it does not offer a classical guitar course, and we do not consider it as data for this study.

The respondent's background is limited to the type of PTSn. Although it is also interesting to examine the development of the classical guitar in the types of public colleges or universities, research limits itself to state universities to limit the scope that extends at this time. However, this study also uses the IKJ data, which is a private university. The exception of the IKJ college is that although it holds a private status, it is under the auspices of the government of the Jakarta capital city, so it is not entirely private. In addition, it is also indispensable to maintain objectivity and

complete data considering the limited state universities of art that have classical guitar courses.

The respondent's undergraduate graduation year became one of the vital data variables in this study because it will contribute to the substantial implications of the influence of old learning models. The graduation year will indicate the strong influence of old learning on the teachers' policies. Although three teachers graduated in 2014 and 2015, we should consider them a product of the old learning model. The number of guitar students needed then could have been higher due to strict independent admission tests. The limited number of teachers still handles the small number of students, so teachers can experience learning activities based on individual faces.

In the current classical guitar lectures, there is an indication of the application of PIIM vs Class. The survey results show that several teachers already apply classroom learning to the classical guitar teaching process. However, responses related to respondents' opinions about both lessons indicated that they disagreed if classical guitar teaching used a classroom teaching model. Therefore, from the teachers' perspective, the classroom learning model is rejected. Meanwhile, from the perspective of universities, which always refer to government policies that are constantly evolving, there is also a tendency to reject the independent learning model.

Data collection concerning when the study program was first operated and where respondents worked indicates the trend of applying old and new learning models. The longer the year of its establishment, the stronger the traditional ties of the old learning method. Therefore, the rejection of the classroom learning model is understandable. However, this does not guarantee which learning approach is applied because the opening of guitar courses may not coincide with the opening of the study program. Of course, most have traditional solid ties to ISI Yogyakarta because guitar courses had already existed before ISI Yogyakarta was established. Meanwhile, around 50% of the respondents were graduates from ISI Yogyakarta. At this time, the number of guitar students in universities, the respondents generally did not urge to apply the classroom learning model.

The urgency of the class lecture system on classical guitar learning is driven by the limited number of teachers and the demands of a significant increase in the student population from universities. As discussed earlier, universities must meet national standards for social sciences and humanities families that demand great interest. Therefore, teachers must immediately

anticipate it by designing learning strategies that, on the one hand, can accommodate the demands of interest and, on the other hand, can maintain good quality and tradition in learning classical guitar.

The predominance of support for individually based forms of instruction for classical guitar courses implies resistance to classroom learning. The classroom learning model that has never been implemented before is reasonable because, until now, in most music study programs, the interest of guitar students can still be overcome by existing human resources. Although some teachers seem permissive towards classroom learning, even showing its excellence and usefulness, none say individual learning is ideal. Thus, it is undeniable that there is a discourse of resistance from guitar teachers about the application of class-based forms of instrument practice teaching.

Classroom learning can impact the decline in the quality of classical guitar learners at art universities in Indonesia. The leading cause is the reduction in the teachers' allotment of attention to students, which has been covering 100%. If the study program whose credit weight is not reduced, then with class learning, the teacher's attention to student progress will decrease significantly if the curriculum reduces the weight of instrument practicum lecture credits. Most teachers in all music studies programs have a relatively small number of students, between one and five students per teacher. Therefore, practical learning should be done individually. Thus, the teachers are worried that if the classroom learning model is compulsory, it will reduce the quality of music education, especially in classical guitar.

On the other hand, some teachers are worried about the beliefs of teachers who are fanatical about group-based teaching. If so, many teachers will refuse to accept or teach new students. The lecture process with a one-on-one face-to-face model also has disadvantages. Among these areas for improvement is the limited freedom of student learning. Control is dominated entirely by the superiority of teachers. The teacher becomes the central figure that is second to none.

The individual learning model in the study of classical guitar instruments will raise the impression of the superiority of teachers over students. If the teacher is dominant, the curriculum can be addressed. The curriculum is the heart of the college. Therefore, teachers and students must refer to the curriculum mutually agreed upon among groups of similar subject teachers in the academic education process. Thus, whoever teaches, students will get standard material. With individual-based teaching, it will have an impact on the position of course

curriculum standards that are defeated by individual teacher standards.



Figure 2. Classroom learning atmosphere that can be developed at an advanced learning level (<http://musicimestudiosonline.com/private-guitar-lessons.html>).

The group-based teaching system has been applied for a long time in the world of amateur music education. Usually, this form of teaching is actually applied to classes of children and adolescents. In the 1970s, classroom learning in music education, especially classical guitar, was implemented in Yamaha music schools in Indonesia (interview with Head of Music Department of FSP ISI Yogyakarta 2011-2019, Yogyakarta 2022). At that time, the study group comprised ten students for one teacher. Figure 2 above shows a class/group teaching model for children and adolescents who are also accompanied by parents at a non-formal educational institution, Music Time Studios, Tennessee, United States (<http://musicimestudiosonline.com>).

Seeing evidence of classroom learning practices is not impossible to develop at an advanced learning level, for example, in workshops or master classes.

Along with the changes in higher education policies, guitar teachers must reconstruct the guitar learning and teaching model. The demands of national standards are related to increasing student interest. National standards set minimum faculty-student ratios based on social-humanities (1:45) and science-technology (1:30) fields. The admission of new students through the Joint Entrance Selection for State Universities (SBMPTN) weakens the admission standards of music students at art universities so that students who are accepted must excel in general competence but not necessarily their musical competence. Each art university certainly has different minimum standards. The impact of increasing interest through SBMPTN, in addition to the increase in guitar students, is also very diverse, from those who have never known classical guitar to those who have a high level.

This condition, of course, impacts the learning process that demands classroom learning. To deal with such a situation, guitar teachers need to reconstruct an integrated curriculum that refers to established standards, namely international standards. Curriculum standardization will enable teachers to develop classroom teaching that can wisely combine individual and classroom approaches.

In order to improve the quality of education in classical guitar studies, it is necessary to standardize the curriculum for the study of musical instruments, especially classical guitar. The mutually agreed curriculum will form learning quality standards in a study program. The curriculum produced from the agreement of teachers of similar courses will facilitate the educational process. With these standards, students will achieve the same target. On the other hand, teachers can use a variety of teaching approaches by combining individual and classical teaching methods. Thus, there needs to be a reconstruction of learning strategies that can anticipate the challenges of higher education in the present and the future.

~~Guitar teachers need to work together to anticipate the increasing interest of guitar students in the future due to policy developments that impact the increase in guitar students in limited human resources. This cooperation is necessary because change will always happen, and the increase in student interest will undoubtedly happen from year to year. The central cooperation is the need to standardize the classical guitar skill level system based on reliable references. Likewise, learning strategies must be developed and discussed together so teachers can exchange ideas and share experiences. Standardizing the curriculum will be beneficial in running current government programs, including joint research between agencies and the exchange of teachers or students~~

CONCLUSION

~~Teachers at art universities in Indonesia opposed the classroom learning model for teaching musical instruments. The teachers see that until now, classroom learning for classical guitar has not needed to be applied except for guitar ensemble practicum lectures. The results showed that until now, the average ratio of teachers is still in the range of 1-5 students per teacher, so it is still handled with an individual approach. Teachers have shown evidence that individual learning has produced musicians and guitar teachers who are reliable and beneficial to society. This research contributes a new perspective that can underlie the development of learning strategies by combining group based and individualized teaching. The development of learning models for teaching~~

~~instrument practice is very urgent to anticipate student interest demands, which increase yearly. Although the government expects universities to open the broadest possible access to the public to attend college courses, universities must maintain their quality. Although, at this time, the purpose of higher education is not solely to produce professional musicians, there needs to be a minimum standard agreed upon by institutions.~~

The result shows that classical guitar teachers at Indonesian art universities opposed the grouped-based instruction model for instrumental teaching except for ensemble courses. The current average ratio is one to five guitar students per teacher, so they can still handle their duty with an individual-based instruction approach. In addition, there are many evidences that individual-based instruction has produced musicians and guitar teachers who are reliable and beneficial to society.

In conclusion, although individual-based teaching from the European conservatory tradition seems irreplaceable, several teachers in specific programs are considering group-based guitar instruction. The class type for implementing the group-based guitar instruction is a small group of five to ten students for one teacher. With the increasing interest of new students from year to year, teachers who support the individual-based approach began to consider a blended approach model. Shifting discourse in instruction approaches from individual to group is evident from their positive comments to the opinion questions on group-based instruction.

Guitar teachers must work together to anticipate the increasing interest of guitar students due to policy developments that impact the increase in guitar students in limited human resources. This cooperation is necessary because change will always happen, and the rise in student interest will undoubtedly occur from year to year. The central collaboration is the need to standardize the classical guitar skill level system based on reliable references. Likewise, learning strategies must be developed and discussed together so teachers can exchange ideas and share experiences. Standardizing the curriculum will be beneficial in running current government programs, including joint research between agencies and the exchange of teachers or students.

This research contributes a new perspective that can underlie the development of learning strategies by combining group-based and individualized teaching. Developing an appropriate instrumental instruction approach is urgent to anticipate student interest demands, which tend to increase yearly. Although the government expects universities to open the broadest possible access to the public to attend college courses, universities must maintain their quality. Although, at this time, the purpose of higher education is not solely to produce professional musicians, there needs to be a minimum standard agreed upon by institutions.

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