

# Implementation of Workshop and Master Class Music for Students Institut Seni Indonesia Yogyakarta

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**Abstract:** The music Workshop and Master Class is a routine activity of both lecturers and students conducted by the Department of Music Institute of Indonesia Yogyakarta. Mentor came from outside ISI Yogyakarta where they have competent skills in the field of works and techniques of playing musical instruments. Mentors who visited the department of Music came from abroad as an example from Korea, Japan, America, and many other countries. The Workshop contains discussion, Master class and recital, followed by music students. The teaching is a detailed technique of musical instrument games and practised by mentors and students. The benefits that students take are increasing music science and instrument game techniques. The activity of the workshop was done the first day, then the next day, the Master class activities and continued with a recital. The discussion is done during the workshop; there are sessions of question and answer, which are very utilised by the students to ask what they are unclear about the topics presented. A group of instruments does the Master class; each student has a technique of their instrument play and boasts their most proud work of music created by mentors and can play with them in Recital. The method of experimentation plays a role in Master class activities, where the students can absorb the materials that have been given. Workshops and Master class activities should often be done to increase student knowledge and add music playing skills.

## 1 INTRODUCTION

The activities of music workshops in universities, especially in ISI Yogyakarta, Department of Music are often done. Workshops have the meaning of an activity conducted by several people or groups, where they have knowledge or expertise in both workshop participants and mentor. The activities were the participants gathered, discussing and discussing a topic, which then gave the Master Class for workshop participants. The discussion can be a discussion about the practice and theory related to the topic of the workshop. The workshop participants were the music students who were guided by the lecturers with musical instruments that are related to the topic of the workshop so that the object from the workshop is a student.

The music Workshop aims to develop existing music science, both understanding of music theory and instrument practice and is expected to achieve targets that have been scheduled. The target of a workshop is to provide skills, knowledge to music students according to the target that is expected to mentor or the instructions. The process of music

workshop is the introduction of musical instrument games played in a music work and practised by the students, in the field of music learning process called Master Class. Master Class is given by an expert in the field, whether it is a music artist, a professional player from the education industry (lecturer) and others.

The music Workshop was implemented to students of a mentor. Self-implementation is an original form of action in carrying out a plan that has been prematurely designed. According to the experts, one is Usman in his book titled Professional Teachers and Implementation curriculum said that something that comes down to the action, activity, actions and the existence of mechanisms of a system. Implementation is not just a mere monotonous activity, but it is a well-planned activity that is useful to achieve a specific goal. Based on the above, the implementation of music Workshop in the Department of Music ISI Yogyakarta must be designed so that the purpose of the Workshop is fulfilled with one of them is performed Master Class and recital (staging).

The Master Class aims to share the knowledge and experience of the mentors in work and staging. The theory and technique of music games taught to students, so that students get the knowledge from not only the practice teachers but also other mentors, both from domestic and foreign. Some mentors who have given workshops and Masterclasses are Ary Sutedja, Alejandro Mecado (The Jazz piano from Mexico), Cicilia Yudha (classical piano), and so forth.



Figure 2: Master Class and Concert Poster in February 2019 At the Concert Hall ISI Yogyakarta.

## 2 RESEARCH METHODS

In a college education institution, the concept of learning in education has been arranged so that it created an atmosphere of teaching-learning activities that are directed towards the establishment of student character. In the process of learning to teach in the classroom, educators strive to make students in the course of teaching and understanding what has been delivered, both in theory and practice. The research method used is a qualitative research method accompanied by a foundation of experimentation theory.

The author uses a qualitative method that is to describe an activity, with the limitation of discussion in the Workshop and Master Class in the Department of Music, either Prodi Musik, education Prodi, the creation and Prodi presentation. According to BOGD and Taylor (1992, Qualitative research is one of the research procedures that generate descriptive data in the form of speech or writing and the behaviour of those observed. Qualitative research learned about

existing issues, as well as the prevailing work governance, aims to describe what is currently happening/walk-in which there is an attempt to describe, record, analyse and Interpret the current conditions. (Wiratna Sujarweni, 2014:19). The problem that arises in this study is how is the learning method in the master class and does the student easily receive the dissolution in a short time? With the existing sources of both students and mentors, the authors hope this problem can be solved well.

## 3 DISCUSSION

The Music is a measure of harmony that decays about the dissonance and consonance, key marks, disputants and chords including its function, the quality of the chord including the notation and quality of Masterclass as a form of teaching, in the form of Primary education is firmly attached to this view. With the Master Class, students get the science quickly and immediately practised, so that it can be an addition in the learning process. The role of a masterclass mentor will be able to attract student attention as it gives a different feel to the teaching routine. Master Class In addition to providing input music science (practice instrument), also give how to cultivate or play a musical work to be beautiful by looking at the development of music based on the background of composition creation and History.

The material taught can be music theory, to support the interpretation of songs along with instrument practice. The teaching process is carried out: first, the mentor brings a song with his interprets; all technical playing abilities are released when bringing the work. The work played can be in the form of a mentor's work and can also be the work of other composers. After the work is played, students take turns playing with the same work. Here the mentor gives as much input as possible about the colour tone, pitch, game techniques, and so on. The results of interviews between the authors, students and lecturers concerned said that the teaching carried out by the mentor could be absorbed by some students who followed with focus, while others did not. This happens because the meeting time is minimal, so not all students participating in the masterclass can practice according to the teachings of the mentor and come back again with the different abilities of students so that the acceptance of teaching also varies.

According to Ronald Pen (1992), musical elements consist of 1. Basic sound consisting of: duration which describes the problem of the concepts of time, time and importance of memory, as well as

the level of sound duration (pitch which describes the problem of tones and instruments) musical tones and noise (dynamics that describe the size of dynamics, use of dynamics musical, instrumental techniques, instrument combinations) the distance between performers and audiences (timbre or color of sound, fundamental tones, and the sounds of tones contained by a tone when the tone sounds (overtones), and sound waves), 2. Music as a measure of time involving: punch or tempo (grouping of pressure patterns from a series of blows such as intersections, intersections or rhythmic irregularities, both fixed and additional outside the fixed or additive pattern, rhythmic notation, the relationship between rhythm and tempo) breaks (bars and signs, types of bars involving simple, combined, asymmetrical and mixed periods), 3. Music as a measure of distance or space that describes the symbols of musical distance consisting of tone points and intervals, interval organization, and interval names (tone points and interval notations involving interval names) interval quality (melodies that cover the contours of the melody, structures that also deal with tones, intervals and motives, phrases, lengths of phrases, pairs of phrases) cadence (scales and keys), 4. Music as a measure of dynamics which describes: the method of controlling dynamics that examines the question of dynamics through instrumental techniques, orchestration which includes dynamics and combinations of instruments such as volume boundaries and choir effects, 5. Musical arrangements can describe the colour of sound including its range or range, the colour of vocal ensembles involving ensemble compositions, combinations of ensembles and vowels, Modern vocal techniques (instrument sound colours concerning all types of instruments), 6. Music as a measure of harmony which deals with: consonance and dissonance scales and key relationships, use of scales and keys such as tonic and dominant, chord including its function, chord quality including notation and quality, 7. Forms or sequences in music which describe: forms as organizing principles / structures, hierarchies of formal units such as tones and intervals, motives, melodies, phrases, periods, sections, works that use both singular and combined parts, musical principles such as unity and variation, repetition, contrast and variation, binary forms, combined and straightforward forms of repetition, variations in forms including continuous forms of variation, and combination forms, 8. Songs: a unity between music and text that describes things such as elements of vocal music such as a rhythmic, romantic, phrase, and Kadens relationships.

All the elements of the music have been studied by students so that when students take the master class, they already have enough knowledge to develop in the master class.

Education at the university level requires a different learning system and atmosphere. Students who have gained knowledge from teachers, also need knowledge from the outside world such as the world of the internet, then cooperation from students who have more abilities, and experts who are competent in their fields. The condition of the learning process will provide a way of looking at students in developing the world of education. Improvements in music are also obtained from various workshop activities and masterclasses.

Workshop activities carried out before the master class took place. The selection of the workshop topics should be interesting with a supported mentor who is very competent so that students are interested in following. It is not only the students who are required to follow the activities, but also the educators so that existing science can be more developed in accordance with the progress of the era. The success of the workshop is dependent on the event packaging and the spread of posters in various places, including the sophistication of today's online world.



Figure 3: Workshop in the Creation.

The presentation session of the Speaker (mentor) is limited in a few minutes, then followed by a question and answer session. In this session, students are expected to be active to inquire according to topics discussed. Student activity indicates that they are following the focus of the event. Not all workshops continue in the Master Class, depending on what topics they cover.

The Master Class requires special preparations, such as room preparation, instruments to be used by mentors and students and recital places to be used. The Master Class is approximately two to three hours, depending on the schedule so that the mentor does not burden. Before the event begins, the educators of the

day have searched or record students who will follow the Master Class, as well as the search for recital materials to be played.



Figure 4: Mentor is practising techniques to students.

Master Class is an excellent medium to share music in the practice of musical instruments. The result of the Master Class can be immediately seen whether the student is seriously following or not. So it can be concluded that the student success, depending on the seriousness in following the Master Class from start to finish as an active participant is not a non-active.

Sounding, listening, and resounding are strings in sub-musicology in the exciting thesis of Prof. Nakagawa, because the sounding elements also have other elements. These elements include musical elements or the dimension of musicality. It also happens to the masterclass, how a song is played then gets the input from the mentor who then plays it back.

The continuous interaction process between educators and students, between students and mentors in the Master class and cooperation between educators with competent mentors, can develop students to become more advanced. Student enthusiasm for the teaching of more than educators, but intensively and actively, is expected to improve the student's progress.



Figure 5: The time of completing the Master Piano class of IBLA in the music auditorium.



Figure 6: Shared photos After the IBLA concert at the Concert Hall.

## 4 CONCLUSIONS

Music workshops are one of the most positive activities for students beyond formal education. Educators highly hope students' participation in the student's progress. Bringing a speaker or mentor is not easy because it has to adjust the vacant schedule of the speaker or mentor and its willingness to be a speaker or mentor in the instrument game. Hard work brings a speaker or a well-known biased mentor with the activation of the student following the activity as an active participant.

The ability to play musical instruments, and interpret the work of music obtained by students in the lecture can be developed one of them through the master class by a mentor who is very competent in the field of music Workshop. The author's experimental method is to compare student deterioration, among those who follow the master class and who do not follow the activity, by playing the same musical work. The result is that students who follow the Master Class can play good musical work with the techniques of games that have been learned from the mentor. Both intonation, expression and the work of music performed beautifully; it is inversely proportional to students who do not follow the Master Class. So the student can interpret the music works well.

The ability of the students to play musical instruments varies, so it takes a long process to become skilled, in addition to understanding the theory of music, also supported by variation in learning instrument practice one of them by following Master Class. Need support or guidance from educators (lecturers) to better deepen what has been obtained in the Master Class. Workshops and Class masters have a positive impact on students.

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